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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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99	Tanglewood	1959
100	BSO	
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101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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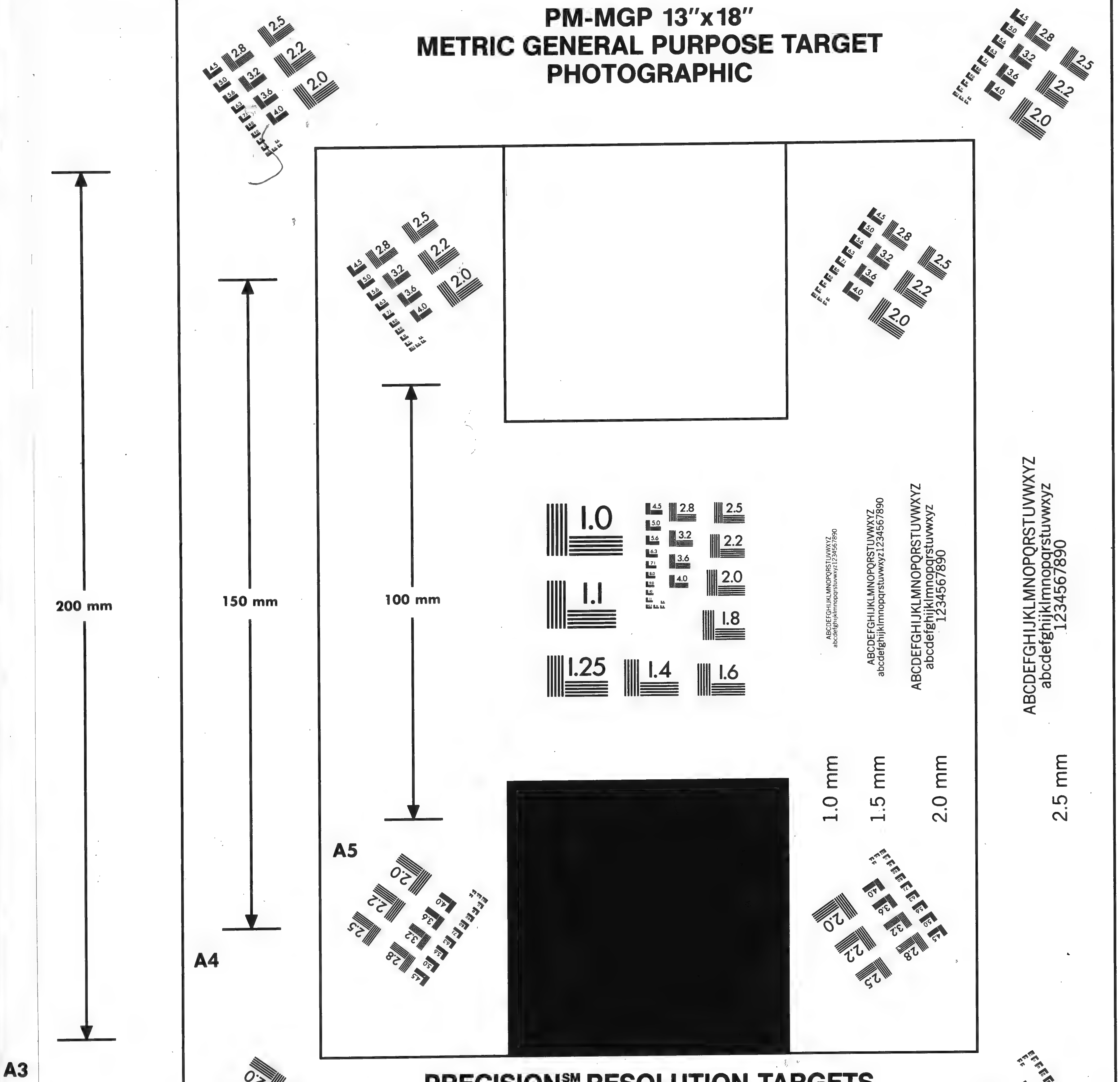
REEL 49

Volumes 85

BSO

1953-1955

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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PRECISION℠ RESOLUTION TARGETS

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MULTIPLE EXPOSURES
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VOLUME 85

BSO

1953 - 1955

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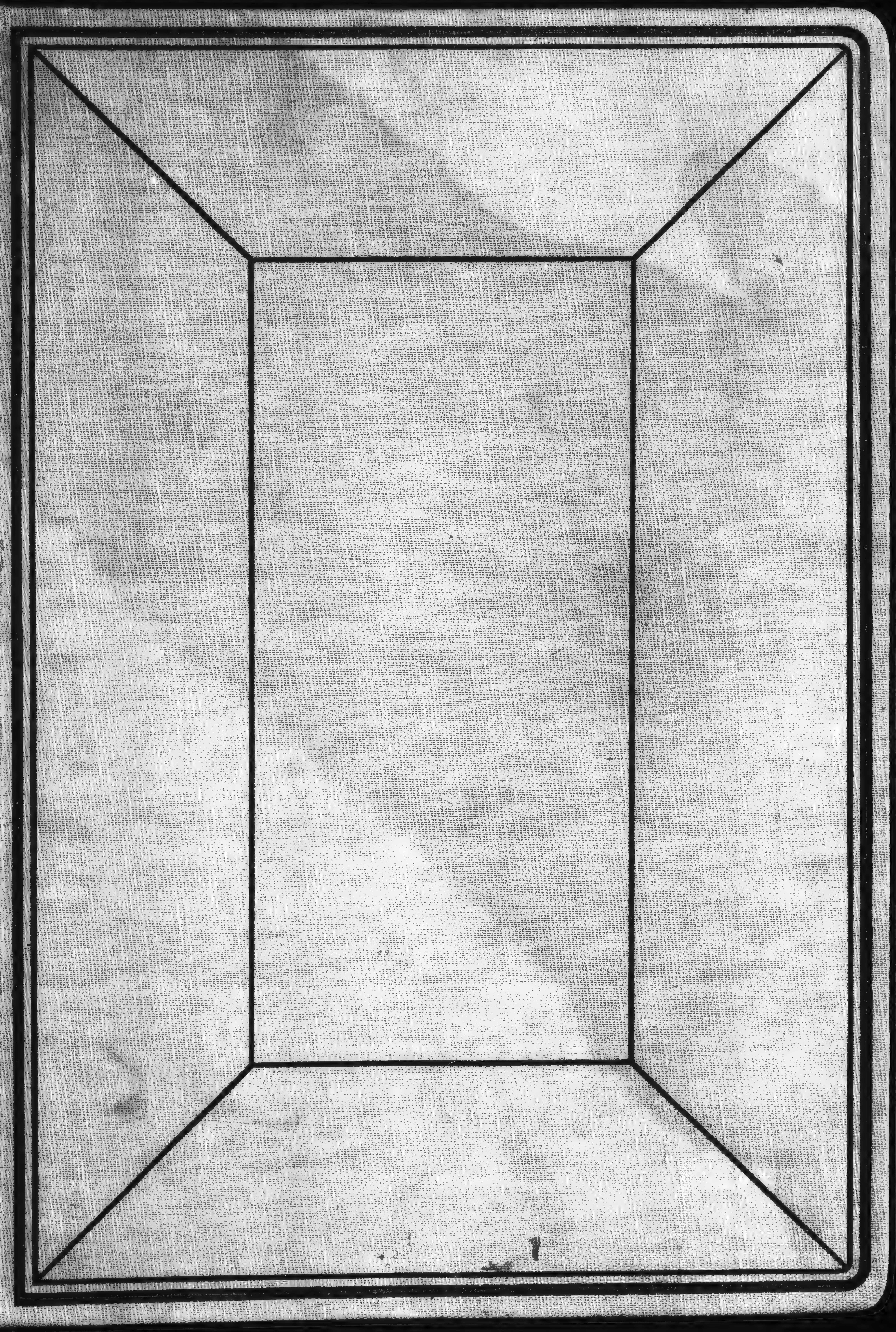

NATIONAL
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This Clipping From
VARIETY
NEW YORK, N. Y.

AUG 19 1953

Boston Symph Vets Retire

Boston, Aug. 18.

Raymond Allard, 1st bassoonist, and cellist Hyppolyte Droeghmans retired from the Boston Symphony orch at the conclusion of the Berkshire Festival at Tanglewood, last week. Allard had been a member of the organization since 1922 and Droeghmans a member since 1927.

BSO members tossed a luncheon for the outgoing musicos with maestro Charles Munch presenting the pair with gold watches.

2

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The University of Michigan's Musical Society has arranged 26 major concerts for the society's diamond jubilee. The Choral Union will provide 10 concerts in its 75th annual series, beginning with Roberta Peters, Met Opera soprano, on Oct. 7. She will be followed by the Boston Symph under Charles Munch, Oct. 22.

Others booked include the Virtuosi di Roma, Leonard de Paur's Infantry Chorus, the Chicago Symph directed by Fritz Reiner, the Toronto Symph, Paul Badura-Skoda, George London, Elena Nikolaidi, Greek soprano, and Dame Myra Hess, English pianist, who will close the series March 17.

SYRACUSE, N. Y.
POST-STANDARD

3

AUG 2 - 1953

DISCussion:

RCA Victor's Fall Release Offers 17 Red Seal Albums

As the recording industry shifts into high gear in preparation for what is expected to be the biggest fall season in history, it becomes increasingly apparent that the coming months, in any case, will provide a choice of musical works and performances such as record buyers have not encountered in many a moon.

September Release

RCA Victor alone has 17 separate albums in its September Red Seal release, while Columbia announces 12 Masterworks issues for the same month.

The Victor list is particularly impressive, since it includes a number of items which are finally to be made available after having been long and eagerly awaited by collectors the world over.

The complete RCA Red Seal release follows:

Beethoven: Symphonies Nos. 2 and 4; Arturo Toscanini and the NBC Symphony Orchestra.

Beethoven: Symphonies Nos. 5 and 8; Arturo Toscanini and the NBC Symphony Orchestra.

Beethoven: Symphony No. 6 ("Pastoral"); Arturo Toscanini and the NBC Symphony Orchestra.

Beethoven: Symphony No. 7; Arturo Toscanini and the NBC Symphony Orchestra.

(The Beethoven Symphonies are from the previously issued Toscanini limited edition and are released to the general public for the first time.)

Berlioz: Romeo and Juliet, a Dramatic Symphony; Charles Munch conducting the Boston Symphony Orchestra. (Complete recording.)

Classical Music for People Who Hate Classical Music; Arthur Fiedler conducting the Boston Pops Orchestra.

Respighi: Pines of Rome, Fountains of Rome; Arturo Toscanini and the NBC Symphony Orchestra. (This makes the third coupling of these two works thus far available on long play. The Toscanini versions, however, have long been considered the definitive ones.)

Mascagni: Cavalleria Rusticana and Leoncavallo: I Pagliacci; Victoria de los Angeles, Zinka Milanov, Jussi Bjoerling, Robert Merrill, Leonard Warren, the Robert Shaw Chorale, and the RCA Victor Symphony Orchestra conducted by Renato Cellini. (Complete recordings.)

Verdi: Otello; Arturo Toscanini and the NBC Symphony Orchestra. (This is the complete recording of the famous Toscanini broadcast performance of one of Verdi's greatest operatic masterpieces. The cast includes Herva Nelli, the maestro's sensational soprano discovery, now a member of the Metropolitan Opera Association.)

Moussorgsky: Boris Godounoff (abridged version); Nicola Rossi-Lemeny, bass, with Leopold Stokowski and the San Francisco Symphony Orchestra and the San Francisco Opera Chorus, Kurt Adler, chorus master.

A special Red Seal series of four albums designed for children is being issued:

The Story of the Little Ballerina (excerpts from the Sleeping Beauty, Les Sylphides, Giselle); Leopold Stokowski and His Symphony Orchestra.

Prokofieff: Peter and the Wolf; Alec Guinness, narrator with the Boston Pops Orchestra conducted by Arthur Fiedler. (Also included on this 12-inch LP is Saint-Saens' Carnival of the Animals, likewise performed by the Boston Pops.

Tschaikovsky: Nutcracker Suite; Waldteufel: The Skater's Waltz; Rossini: William Tell Overture: Arturo Toscanini and the NBC Symphony Orchestra.

Bach: Unaccompanied Sonatas and Partitas (Complete); Jascha Heifetz.

Shakespeare: Macbeth: Alec Guinness, Pamela Brown and members of The Old Vic Company, London.

Beethoven: Concerto No. 3; Jose Iturbi at the piano and conducting the RCA Symphony Orchestra.

Columbia, celebrating the fifth fifth anniversary of LP, has on its schedule a number of noteworthy endeavors. The slate for September follows:

J. S. Bach: St. Matthew Passion (Complete); Wilhelm Mengelberg conducting the Concertgebouw Orchestra of Amsterdam with Karl Erb, Willem Ravelli, Jo Vincent, Ilona Durigo, Louis Van Tulder, Herman Shey, the Amsterdam Toonkunsterchoir, and the Boys' Choir Zanglust. (Complete recording of an actual concert performance given in 1939.)

Benet: John Brown's Body: Tyrone Power, Judith Anderson, Raymond Massey. (Recording of the dramatic work seen in Syracuse last winter.)

Moussorgsky-Ravel: Pictures at an Exhibition; Stravinsky: Firebird Suite; the Philadelphia Orchestra, Eugene Ormandy, conductor.

Clair de Lune; Andre Kostelanetz and His Orchestra. (Includes Debussy's Clair de Lune, Rossini's Barber of Seville Overture, Ravel's Pavane pour une Infante defunte, Richard Strauss' Waltzes from the Der Rosenkavalier, and three others.)

Beethoven: Symphony N. 3 (Eroiac): Sir Thomas Beecham conducting the Royal Philharmic Orchestra.

Mozart: Symphonies Nos 35 and 40, Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York.

Mozart Arias: Eleanor Steber with Bruno Walter conducting the Columbia Symphony Orchestra.

Mozart Operatic and Concert Arias; George London with Bruno Walter Conducting the Columbia Symphony Orchestra.

Beethoven: Symphonies No. 8 and 9; Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York (This release contains an entirely new recording of the Choral movement of the Ninth with Frances Yeend, Martha Lipton, David Lloyd, Mack Harrell, and the Westminster Choir.)

Scarlatti: Sonatas: Robert Casadesus. (Also included on this disc are four piano works by Rameau.)

Chopin: Sonata No. 3, Barcarolle in F-Sharp Major, Nocturne No. 8, Mazurka No. 32; Dinu Lupatti.

Castelnuova - Tedesco: Concerto for Guitar and Orchestra; Andres Segovia with the New London Symphony Orchestra conducted by Alec Sherman. (This disc also includes five guitar selections played by Segovia.)

All in all, it seems like a mighty promising fall. The recordings mentioned will be on dealers' shelves the last week of the this month.

B. D.

Cir. (D 22,412) (S 24,082)

This Clipping From
LYNN, MASS.
TELEGRAM-NEWS

AUG 23 1953

CONCERT SERIES DATES KNOWN

Civic Music Programs To Start November 10

The coming series of concerts of the Greater Lynn Civic Music Association will open Nov. 10 with Magaloff, internationally famous pianist. An attractive and diversified program is arranged, and dates are confirmed by Amos E. Russell, president of the organization.

All concerts will be given in the Memorial Auditorium of Lynn City Hall.

The National Operatic Sextette will appear in concert Sunday afternoon, December 6, followed by the Vienna String Symphony with Rose Schwaiger, Viennese coloratura soprano. Tuesday evening, February 23, will bring the handsome young American tenor, William Olvis, well known in concert, opera and radio. Concluding concert will be on Wednesday, April 7, featuring Nicola Moscona, baritone, of Metropolitan Opera, recent soloist at Tanglewood with Boston Symphony Orchestra.

Cir. (D 8,364)

This Clipping From
GLOUCESTER, MASS.
TIMES

AUG 20 1953

Camille Girouard Joins Garden Musicale Cast

Three eminent artists will be heard at a garden party musicale to be given on Sunday afternoon, August 23, at 3 o'clock at "Shoal Water," the Eastern Point estate of Mrs. Roscoe Prior. The artists who will appear are Miss Vera Appleton and Michael Field, famous duo pianists, and Camille Girouard, well-known baritone who will sing during the intermission.

The musicale is being sponsored by Mrs. Augustus d'E. Bourneuf and Mrs. Prior, under the auspices of the Guild of Our Lady, to raise funds for Our Lady's Youth Center. An interesting program has been arranged and the beautiful setting of Mrs. Prior's formal gardens will lend an added enchantment to the musicale. In case of inclement weather, the musicale will be held in the High school auditorium.

The duo piano team of Appleton and Field already has achieved many brilliant successes and occupies an enviable position in the music world. Both young pianists are graduates of the famed Juilliard School of Music where they were students together under Carl Freedberg, a pupil of Clara Schumann.

Since teaming up as duo pianists in 1943, Miss Appleton and Mr. Field have played more than 500 concerts together in leading cities throughout the country, and have given annual recitals at Town and Carnegie Halls.

They have done much pioneering in research work in the history and traditions of original two-piano literature, which inspired them to make the first professional attempt on record to survey, in concert form the repertoire of original keyboard music for four hands from the earliest-known compositions for two virginals through the writings of outstanding contemporaries.

There has been a regrettable tendency in recent years to present ensemble piano playing as a type of stunt performance and to regard the ensemble of two or more pianos either as a means of dressing up for greater popular appeal music conceived originally for a solo instrument, or as a means for presentation of works intended for the orchestra.

Thus, one loses sight of the fact that the art of duopianism has a four centuries' tradition of its own with a substantial literature of its own written solely for that medium by the world's greatest composers. It is the ambition of these two young artists to acquaint the musical public with this hitherto much neglected keyboard literature.

Mr. Girouard, who will sing during the intermission, is well-known to local music lovers, having been heard here in 1948 when he gave a concert at the high school auditorium for benefit of the Youth Center. Mr. Girouard is a summer resident at Brier Neck. He was born in Pittsburgh and received his higher education in Montreal, Ca. He has sung extensively in concerts, oratorios and opera throughout Canada and the eastern part of the United States. He has appeared as soloist with the Boston Symphony Pops Orchestra, the Handel and Haydn Oratorio Society, the Leo Litwin Concert Orchestra and recently gave a very successful concert at Jordan Hall. He will be accompanied by his wife, Alice Girouard, who teaches voice at the New England Conservatory of Music.

1

Cir. (D 5,219)

This Clipping From
FILM DAILY
NEW YORK, N. Y.

AUG 28 1953

New Firm Plans Theater TV Concerts

Another theater television event lined up by a newly formed theater TV firm, may soon be added to the growing schedule of theater TV offerings.

Theater telecasts of the Boston Symphony Orchestra concerts are currently being offered to the leading circuits by Edmund L. Dorfmann, head of Stadium Television Network, the newest entry into the theater TV field.

Negotiations with circuit executives on booking the Boston Symphony concerts are still in the early stages, Dorfmann told THE FILM DAILY yesterday, but initial reaction to the idea, he said, has been "favorable."

Dorfmann, a former lawyer, has been active in the motion picture industry as an independent producer and as vice-president in charge of film production for United World Films, Inc. His most recent credit as an independent producer is "Guilty Bystander," starring Faye Emerson and Zachary Scott.

In addition to his efforts in lining up theaters for the symphony concerts, Dorfmann has concluded an agreement with operators of 10 of the leading baseball stadiums in the country that will enable him to show theater telecasts of sports events in these ball parks. Portable theater television equipment will be rented for these outdoor stadium telecasts from RCA, which will work closely with Dorfmann in this sphere of activity. RCA, it was indicated, has already engaged in a study of Ebbets Field as a site for future theater television showings.

Dorfmann is currently negotiating with Nate Halpern of TNT for the right to bring the Marciano-LaStarza fight telecast into Crosley Field in Cincinnati. The only motion picture theater in Cincinnati that is equipped to receive theater telecasts is the RKO Albee. Whether or not the Albee has booked the Marciano-LaStarza fight has not been disclosed.

Dorfmann feels that outdoor stadiums offer a perfect spot for summer telecasts of sports events because of their familiarity to sports enthusiasts and the fact that they are out of doors. Ticket sales for ball park theater telecasts would be promoted in advance by loudspeaker announcements to sports fans witnessing regularly scheduled games. He said that the Crosley Field showing, when and if it becomes a reality, would be closely studied in order to obtain information to be used in the future for other ball park theater telecasts.

Initial plans for a ball park telecast, he said, foresee the use of more than one theater TV screen so as to enable as large a seating area of the circular stadium as possible to be used for public seating.

1

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Theater telecasts of the Boston Symphony Orchestra concerts are currently being offered to the leading circuits by Edmund L. Dorfmann, head of Stadium Television Network, the newest entry into the theater TV field.

Negotiations with circuit executives on booking the Boston Symphony concerts are still in the early stages, Dorfmann told THE FILM DAILY yesterday, but initial reaction to the idea, he said, has been "favorable."

Dorfmann, a former lawyer, has been active in the motion picture industry as an independent producer and as vice-president in charge of film production for United World Films, Inc. His most recent credit as an independent producer is "Guilty Bystander," starring Faye Emerson and Zachary Scott.

In addition to his efforts in lining up theaters for the symphony concerts, Dorfmann has concluded an agreement with operators of 10 of the leading baseball stadiums in the country that will enable him to show theater telecasts of sports events in these ball parks. Portable theater television equipment will be rented for these outdoor stadium telecasts from RCA, which will work closely with Dorfmann in this sphere of activity. RCA, it was indicated, has already engaged in a study of Ebbets Field as a site for future theater television showings.

Dorfmann is currently negotiating with Nate Halpern of TNT for the right to bring the Marciano-LaStarza fight telecast into Crosley Field in Cincinnati. The only motion picture theater in Cincinnati that is equipped to receive theater telecasts is the RKO Albee. Whether or not the Albee has booked the Marciano-LaStarza fight has not been disclosed.

Dorfmann feels that outdoor stadiums offer a perfect spot for summer telecasts of sports events because of their familiarity to sports enthusiasts and the fact that they are out of doors. Ticket sales for ball park theater telecasts would be promoted in advance by loudspeaker announcements to sports fans witnessing regularly scheduled games. He said that the Crosley Field showing, when and if it becomes a reality, would [illegible] closely studied in order to obtai[illegible]mation to be used in the fut[illegible] other ball park theater telecasts.

Initial plans for a ball park telecast, he said, foresee the use of more than one theater TV screen so as to enable as large a seating area of the circular stadium as possible to be used for public seating,

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SYRACUSE, N. Y. 3
POST-STANDARD
AUG 2 - 1953

DISCussion:

RCA Victor's Fall Release Offers 17 Red Seal Albums

As the recording industry shifts into high gear in preparation for what is expected to be the biggest fall season in history, it becomes increasingly apparent that the coming months, in any case, will provide a choice of musical works and performances such as record buyers have not encountered in many a moon.

September Release

RCA Victor alone has 17 separate albums in its September Red Seal release, while Columbia announces 12 Masterworks issues for the same month.

The Victor list is particularly impressive, since it includes a number of items which are finally to be made available after having been long and eagerly awaited by collectors the world over.

The complete RCA Red Seal release follows:

Beethoven: Symphonies Nos. 2 and 4; Arturo Toscanini and the NBC Symphony Orchestra.

Beethoven: Symphonies Nos. 5 and 8; Arturo Toscanini and the NBC Symphony Orchestra.

Beethoven: Symphony No. 6 ("Pastoral"); Arturo Toscanini and the NBC Symphony Orchestra.

Beethoven: Symphony No. 7; Arturo Toscanini and the NBC Symphony Orchestra.

(The Beethoven Symphonies are from the previously issued Toscanini limited edition and are released to the general public for the first time.)

Berlioz: Romeo and Juliet, a Dramatic Symphony; Charles Munch conducting the Boston Symphony Orchestra. (Complete recording.)

Classical Music for People Who Hate Classical Music; Arthur Fiedler conducting the Boston Pops Orchestra.

Respighi: Pines of Rome, Fountains of Rome; Arturo Toscanini and the NBC Symphony Orchestra. (This makes the third coupling of these two works thus far available on long play. The Toscanini versions, however, have long been considered the definitive ones.)

Mascagni: Cavalleria Rusticana and Leoncavallo: I Pagliacci; Victoria de los Angeles, Zinka Milanov, Jussi Bjoerling, Robert Merrill, Leonard Warren, the Robert Shaw Chorale, and the RCA Victor Symphony Orchestra conducted by Renato Cellini. (Complete recordings.)

Verdi: Otello; Arturo Toscanini and the NBC Symphony Orchestra. (This is the complete recording of the famous Toscanini broadcast performance of one of Verdi's greatest operatic masterpieces. The cast includes Herva Nelli, the maestro's sensational soprano discovery, now a member of the Metropolitan Opera Association.)

Moussorgsky: Boris Godounoff (abridged version); Nicola Rossi-Lemeny, bass, with Leopold Stokowski and the San Francisco Symphony Orchestra and the San Francisco Opera Chorus, Kurt Adler, chorus master.

A special Red Seal series of four albums designed for children is being issued:

The Story of the Little Ballerina (excerpts from the Sleeping Beauty, Les Sylphides, Giselle); Leopold Stokowski and His Symphony Orchestra.

Prokofieff: Peter and the Wolf; Alec Guinness, narrator with the Boston Pops Orchestra conducted by Arthur Fiedler. (Also included on this 12-inch LP is Saint-Saens' Carnival of the Animals, likewise performed by the Boston Pops.

Tschaikovsky: Nutcracker Suite; Waldteufel: The Skater's Waltz; Rossini: William Tell Overture; Arturo Toscanini and the NBC Symphony Orchestra.

Bach: Unaccompanied Sonatas and Partitas (Complete); Jascha Heifetz.

Shakespeare: Macbeth; Alec Guinness, Pamela Brown and members of The Old Vic Company, London.

Beethoven: Concerto No. 3; Jose Iturbi at the piano and conducting the RCA Symphony Orchestra.

Columbia, celebrating the fifth fifth anniversary of LP, has on its schedule a number of noteworthy endeavors. The slate for September follows:

J. S. Bach: St. Matthew Passion (Complete); Wilhelm Mengelberg conducting the Concertgebouw Orchestra of Amsterdam with Karl Erb, Willem Ravelli, Jo Vincent, Ilona Durigo, Louis Van Tulder, Herman Shey, the Amsterdam Toonkunsterchoir, and the Boys' Choir Zanglust. (Complete recording of an actual concert performance given in 1939.)

Benet: John Brown's Body; Tyrone Power, Judith Anderson, Raymond Massey. (Recording of the dramatic work seen in Syracuse last winter.)

Moussorgsky-Ravel: Pictures at an Exhibition; Stravinsky: Firebird Suite; the Philadelphia Orchestra, Eugene Ormandy, conductor.

Clair de Lune; Andre Kostelanetz and His Orchestra. (Includes Debussy's Clair de Lune, Rossini's Barber of Seville Overture, Ravel's Pavane pour une Infante Defunte, Richard Strauss' Waltzes from the Der Rosenkavalier, and three others.)

Beethoven: Symphony N. 3 (Eroiac); Sir Thomas Beecham conducting the Royal Philharmic Orchestra.

Mozart: Symphonies Nos. 35 and 40, Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York.

Mozart Arias; Eleanor Steber with Bruno Walter conducting the Columbia Symphony Orchestra.

Mozart Operatic and Concert Arias; George London with Bruno Walter Conducting the Columbia Symphony Orchestra.

Beethoven: Symphonies No. 8 and 9; Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York (This release contains an entirely new recording of the Choral movement of the Ninth with Frances Yeend, Martha Lipton, David Lloyd, Mack Harrell, and the Westminster Choir.)

Scarlatti: Sonatas; Robert Casadesus. (Also included on this disc are four piano works by Rameau.)

Chopin: Sonata No. 3, Barcarolle in F-Sharp Major, Nocturne No. 8, Mazurka No. 32; Dinu Lupatti.

Castelnuova - Tedesco: Concerto for Guitar and Orchestra; Andres Segovia with the New London Symphony Orchestra conducted by Alec Sherman. (This disc also includes five guitar selections played by Segovia.)

All in all, it seems like a mighty promising fall. The recordings mentioned will be on dealers' shelves the last week of the this month.

B. D.

Cir. (D 6,364)
This Clipping From
GLOUCESTER, MASS.
TIMES
AUG 20 1953

Camille Girouard Joins Garden Musicale Cast

Three eminent artists will be heard at a garden party musicale to be given on Sunday afternoon, August 23, at 3 o'clock at "Shoal Water," the Eastern Point estate of Mrs. Roscoe Prior. The artists who will appear are Miss Vera Appleton and Michael Field, famous duo pianists, and Camille Girouard, well-known baritone who will sing during the intermission.

The musicale is being sponsored by Mrs. Augustus d'E. Bourneuf and Mrs. Prior, under the auspices of the Guild of Our Lady, to raise funds for Our Lady's Youth Center. An interesting program has been arranged and the beautiful setting of Mrs. Prior's formal gardens will lend an added enchantment to the musicale. In case of inclement weather, the musicale will be held in the High school auditorium.

The duo piano team of Appleton and Field already has achieved many brilliant successes and occupies an enviable position in the music world. Both young pianists are graduates of the famed Juilliard School of Music where they were students together under Carl Freedberg, a pupil of Clara Schumann.

Since teaming up as duo pianists in 1943, Miss Appleton and Mr. Field have played more than 500 concerts together in leading cities throughout the country, and have given annual recitals at Town and Carnegie Halls.

They have done much pioneering in research work in the history and traditions of original two-piano literature, which inspired them to make the first professional attempt on record to survey, in concert form the repertoire of original keyboard music for four hands from the earliest-known compositions for two virginals through the writings of outstanding contemporaries.

There has been a regrettable tendency in recent years to present ensemble piano playing as a type of stunt performance and to regard the ensemble of two or more pianos either as a means of dressing up for greater popular appeal music conceived originally for a solo instrument, or as a means for presentation of works intended for the orchestra.

Thus, one loses sight of the fact that the art of duopianism has a four centuries' tradition of its own with a substantial literature of its own written solely for that medium by the world's greatest composers. It is the ambition of these two young artists to acquaint the musical public with this hitherto much neglected keyboard literature.

Mr. Girouard, who will sing during the intermission, is well-known to local music lovers, having been heard here in 1949 when he gave a concert at the high school auditorium for benefit of the Youth Center. Mr. Girouard is a summer resident at Brier Neck. He was born in Pittsburgh and received his higher education in Montreal, Ca. He has sung extensively in concerts, oratorios and opera throughout Canada and the eastern part of the United States. He has appeared as soloist with the Boston Symphony Pops Orchestra, the Handel and Haydn Oratorio Society, the Leo Litwin Concert Orchestra and recently gave a very successful concert at Jordan Hall. He will be accompanied by his wife, Alice Girouard, who teaches voice at the New England Conservatory of Music.

2

AMERICAN BAR ASSOCIATION JOURNAL
CHICAGO, ILL
AUG. 1953

Program for Diamond Jubilee Meeting

Boston, Massachusetts, August 23-28

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EVENTS, SUNDAY, AUGUST 23

MORNING 10:00 A.M. The Red Mass in Holy Cross Cathedral (on Washington Street)
(Transportation by bus to the Cathedral will be provided)

11:00 A.M. In historic King's Chapel (corner of School and Fremont Streets) a special service will be held. Dr. Palfrey Perkins will preach on "Liberty Under Law." The Lessons will be read by former Governor Robert F. Bradford and United States Senator Leverett Saltonstall.

The hours of services in other churches will be announced later or will be available at the hotels. Transportation by bus will be provided to churches having special services except to those churches in the Back Bay area which are immediately adjacent to the convention hotels.

AFTERNOON 4:00 to 6:00 P.M. General Reception at the Harvard Club of Boston (Commonwealth Avenue at Massachusetts Avenue) in honor of President and Mrs. Storey. During the reception, the organ in Harvard Hall will be played by William W. Evans, of New Jersey.
(A shuttle service will supply transportation by bus between the Harvard Club and the convention hotels from 4:00 P.M. to 6:00 P.M.)

EVENING 8:00 P.M. Concert by the Boston Symphony Orchestra at the Hatch Memorial Shell on the Charles River Esplanade (five blocks from the Hotel Statler).
If inclement weather makes an out-of-doors concert impossible, the concert will be held either at the Boston Garden or in Symphony Hall. Final plans will be announced later. Transportation by bus will be provided to whichever is finally selected.

On both occasions, members of the American Bar Association, the Conference of Chief Justices, and other related organizations will be the guests of the Massachusetts Bar Association and the Boston Bar Association.

SECTION MEETINGS (see Section programs).

COMMEMORATIVE STAMP

First Day Sale, Monday, August 24

The United States Postmaster General has authorized the issuance of a special stamp in honor of our Diamond Jubilee Year.

The first-day sale of this stamp will take place in Boston on Monday, August 24, beginning at 9:00 A.M. in a branch Post Office in the Hotel Statler.

At 9:00 A.M. there will be suitable ceremonies which are being arranged by the United States Post Office Department, Boston Postmaster Finn, and the Boston Committee of Lawyer-Philatelists.

Cir. (D 152,922) (S 379,464)

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nond Jubilee Meeting

E ASSEMBLY

FIRST SESSION

Monday, 10:00 A.M.

Imperial Ballroom, Hotel Statler

The President presiding

Call to order
Invocation, The Most Reverend Eric F. MacKenzie, Auxiliary Bishop of Boston
Response, Albert E. Jenner, Jr., of Chicago, Illinois
Introduction of Distinguished Guests
Report of American Bar Center Campaign, by George Maurice Morris, Chairman, Finance Committee, American Bar Foundation, Washington, D. C.
Annual Address of the President
Address of Welcome, His Excellency Christian A. Herter, Governor of the Commonwealth of Massachusetts
Presentation of Resolutions
Twelfth Annual Meeting of the American Bar Association Endowment, Carl B. Rix, President, Milwaukee, Wisconsin
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Nomination of five Assembly Delegates for three-year terms
Nomination and Election of Assembly Delegates to fill vacancies

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Introduction of Past Presidents of the Association
Response, Honorable John W. Davis, New York, New York
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Address by The Honorable Herbert Brownell, Jr., The Attorney General of the United States
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FOURTH SESSION

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Presentation of American Bar Association Medal
Introduction of The Lord High Chancellor of Great Britain by The Chief Justice of the United States
Address by The Right Honorable Lord Simonds, The Lord High Chancellor of Great Britain
Introduction of Incoming President

FIFTH SESSION

Friday

Georgian Room, Hotel Statler

Immediately following adjournment of the final session of the House of Delegates

The President presiding

Report by the Chairman of the House of Delegates of action upon resolutions previously adopted by the Assembly
Action by the Assembly upon any resolutions previously adopted by the Assembly but disapproved or modified by the House
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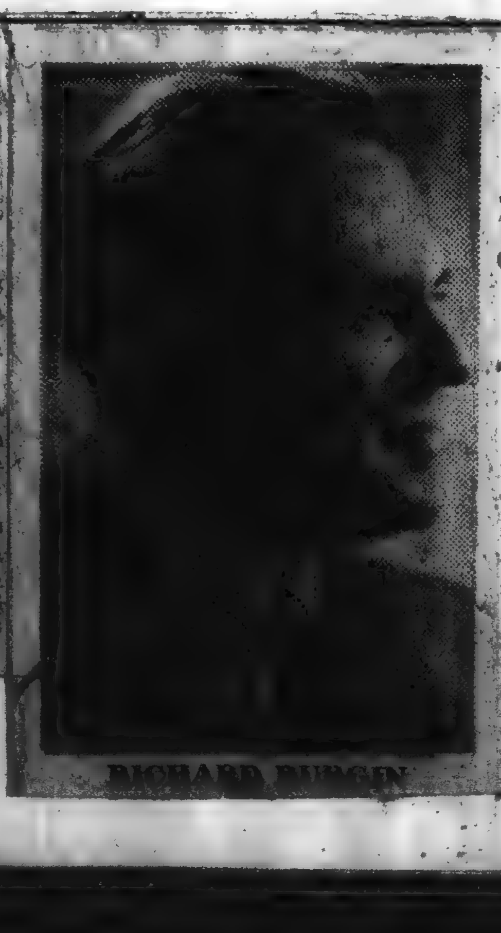
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The Saturday Review

AUGUST 29. 1953

Recordings in Review

Some Enchanted Music

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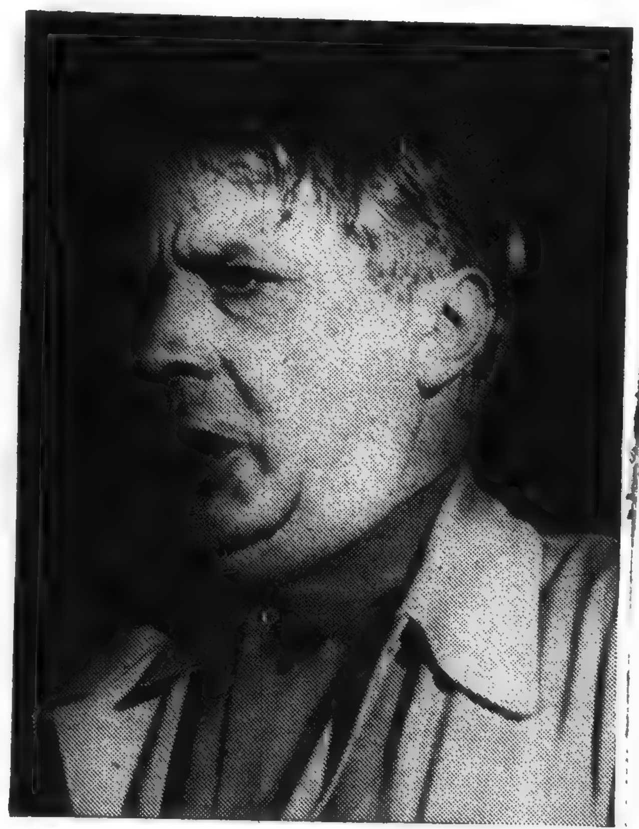

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Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER
AUG 26 1953

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Neal O'Hara

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Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES
SEP 6 - 1953

WORLD OF MUSIC: GUESTS EXPECTED

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By ROSS PARMENTER

THREE orchestras which have not visited New York in a number of years will be heard here during the forthcoming season. In order of appearance at Carnegie Hall, they will be the Detroit Symphony on Jan. 15, the Minneapolis Symphony on Feb. 23 and the Rochester Philharmonic on March 26. The Detroit, which has not been here since January, 1945, will be led by Paul Paray. The last visits of the other two were early in 1948. Erich Leinsdorf will lead the Rochester group, as he did last time, but Antal Dorati will be leading the Minneapolis Symphony for the first time in New York.

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The Saturday Review

AUGUST 29, 1953

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4

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 6-1953

RECORDS: SIBELIUS

Finn's Works Are Played By Stockholm Group

JEAN SIBELIUS.

Keystone Pictures, Inc.

His Fifth and Sixth Symphonies are now available on LP disks.

THE series of Sibelius symphonies that Mercury started several months ago continues with Nos. 5 and 6. By now all the seven symphonies are available, played by the Stockholm Radio Symphony under the direction of Sixten Ehrling.

The Fifth Symphony, in E flat, is well known; it used to be one of Koussevitzky's specialties. Less familiar is the Sixth in D minor, a typical work, with the scurrying strings, the stubborn ostinatos and the spare writing characteristic of Sibelius' later symphonic style.

Ehrling's interpretations are interesting. He produces a drier sound than the rich, thick tone featured by the major American orchestras. It may be that the Stockholm group could not match the tone quality of said American ensembles; it also is obvious that the lessened concentration on pure sound gives a more lithe quality to these Sibelius scores, and a quality more in keeping with the nature of the music.

Those who were weaned on the Koussevitzky-Boston Symphony reading of the E flat Symphony may find Ehrling a little dry and considerably less impressive in contour. After a few hearings and mental readjustments, however, the listener should fall completely in line with Ehrling's approach.

Strauss With Zither

Mercury also has made available a pleasant disk of Strauss waltzes, conducted by Antal Dorati and the Minneapolis Symphony. Contained herein are **Wiener Blut; Wine, Women and Song; Tales From the Vienna Woods** and **Emperor.** In "Tales" the score is presented with the original zither solo, here played by John C. Scherer. Has no composer written a zither concerto for the likes of virtuosos like Mr. Scherer? Dorati leads this music with style and the recording is superb in sound.

Some modern French and American orchestral music has been supplied by Urania. Previously unrecorded is Honegger's **Symphonie Liturgique,** performed by the Dresden Philharmonic under Walter Stoschek. Honegger composed this work in 1946; it is the symphonic equivalent of three sections of a requiem, which explains the titles of the movements—Dies Irae, De Profundis and Dona Nobis Pacem.

It is, on the whole, a busy, hectic work. The first movement and most of the last carries on grimly, with a multitude of interjections and punctuations. The harmony tends toward dissonance, the melodies are angular, and the writing as a whole is of a conventional modernism without much profile or feeling of individuality. In the slow movement there are long-phrased melodies that wind around everything but the heart. And the quiet conclusion sounds too obvious in its lithographic ecclesiasticism. Who was it who said that in every French composer's breast there lies a slumbering Massenet?

The American contribution is a coupling of two ballet suites—Copland's **Appalachian Spring** and Piston's **Incredible Flutist,** both conducted by Arthur Rother at the head of the Symphony Orchestra of Radio Berlin. It marks the first LP version for the Piston work, one of his most popular and, without doubt, one of his weakest. In the present recording it is not presented in its entirety; at least, that delirious moment in the old Victor set, where the orchestra players suddenly yell and whistle, is absent.

"Appalachian Spring" is not as clearly performed as it might be. Rother, a competent and well-routined conductor, seems a little miscast here. Either he is not too familiar with the score or has little sympathy for it (the chances are that a few more rehearsals would have clarified some of the writing for him). The recording, too, is a little thick. On all counts, then, the American Recording Society performance, issued a few months ago, is to be preferred.

H. C. S.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

SEP 10 1953

Richard Burgin Appointed Conductor of Boston Conservatory Orchestra

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra and member of the faculty of the New England Conservatory of Music, has been named conductor of the Conservatory Orchestra, Harrison Keller, president of the conservatory, has announced. Burgin will continue to head the string department of the conservatory and will be in complete charge of all orchestral activities.

Burgin is widely known for his orchestral and chamber music activities with students, particularly at Tanglewood.

Burgin has been concertmaster of the Boston Symphony since 1920 and its associate conductor since 1933. An internationally known violinist, he studied with Isidore Lotto, Joachim and Auer, later becoming Auer's assistant. He graduated with highest honors from the Petrograd Conservatory in 1912.

RICHARD BURGIN

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

SEP 12 1953

Burgin to Conduct

BOSTON, Sept. 11.—Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra and member of the faculty of the New England Conservatory of Music, has been named conductor of the conservatory orchestra, it was announced today. Mr. Burgin will continue to head the string department of the conservatory and will be in complete charge of all orchestral activities.

Cir. (D 26,526)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 11 1953

Burgin Named Conductor of NECM Orchestra

BOSTON—Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra and member of the faculty of the New England Conservatory of Music, has been named conductor of the Conservatory Orchestra. The announcement today was made by Harrison Keller, president of the Conservatory, who stated that Mr. Burgin will continue to head its string department and will be in complete charge of all orchestral activities.

Concertmaster of the Boston Orchestra since 1920 and its associate conductor since 1933, Mr. Burgin has played in Berkshire Festival concerts since 1936, and since 1940 has been a member of the faculty of the Berkshire Music Center, in its orchestral and chamber music departments. In the past season he succeeded Gregor Piatigorsky as head of the latter department.

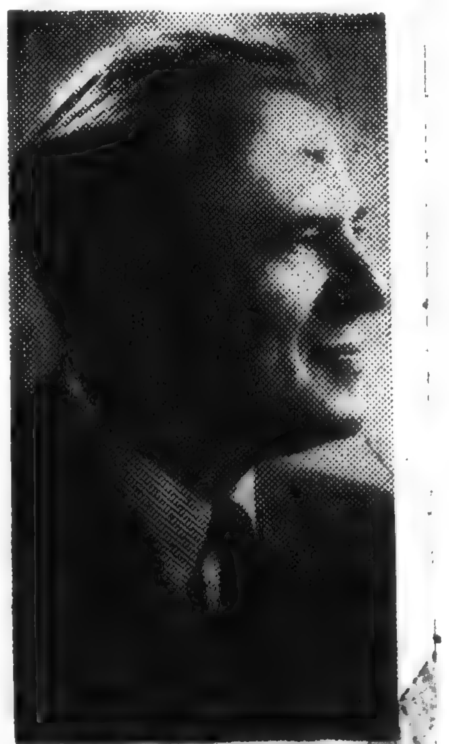
Internationally known as a violinist, Mr. Burgin studied with Isadore Lotto, Joachim and Auer, later becoming Auer's assistant. He graduated with highest honors from the Petrograd Conservatory in 1912 and concertized in Russia, Finland, Denmark, Norway, Sweden and Paris. He made his debut with the Warsaw Philharmonic Orchestra at the age of 10. Before coming to Boston he was concertmaster of the Helsingfors and Stockholm Symphony Orchestras and of the Oslo Philharmonic.

With his wife, Ruth Posselt, a concert violinist who often appears with the Boston Orchestra, and their two children, he spends summers in a cottage on Stockbridge Bowl.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

SEP 12 1953



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pas possible.

Le Monde 9/1/

Jacques Thibaud est mort comme il le désirait

M. Charles Munch, chef de l'orchestre philharmonique de Boston, qui se trouvait en villégiature près de Grasse, s'est rendu à Fours-Saint-Laurent dès qu'il a eu connaissance de la mort de son ami, Jacques Thibaud. Il a fait la déclaration suivante :

« J'ai connu Jacques Thibaud avant la guerre de 1914 à Strasbourg où il venait chaque année donner un récital qui était chaque fois un événement pour tous les Alsaciens français. J'ai été son élève à l'École normale de Paris où il donnait des cours avec Cortot et Casals. Je l'ai mieux connu lorsque je suis devenu chef d'orchestre.

« Nous avons donné beaucoup de concerts ensemble. Jacques Thibaud était un grand seigneur parmi les [illegible] qui le touchait [illegible] pur et grand. Les grands souvenirs qu'il a laissés sont les interprétations des concertos de Mozart, Lalo Saint-Saëns et la façon dont il jouait la « Sonate » de Debussy, était extraordinaire.

« Jacques Thibaud était un charmeur. Et quelle gentillesse et quelle bonté il avait pour tous. On ne frappait jamais à sa porte sans qu'il l'ouvrît. Les musiciens du monde entier sont en deuil aujourd'hui. »

D'autre part, un ami intime de Jacques Thibaud, M. Margot Noblemaire, a confié à l'envoyé spécial de l'A.F.P. que Jacques Thibaud avait trouvé au mont Cimet la mort qu'il avait souhaitée.

« Lorsque Ginette Neveu a péri dans un accident d'aviation, a-t-il déclaré, Jacques Thibaud m'a dit textuellement qu'il aimerait mourir comme cela ».

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

SEP 17 1953

Boston Symphony Sets Schedule for Season

The Boston Symphony Orchestra will open its 73rd season in Symphony Hall Friday afternoon, Oct. 9.

Vacationing Charles Munch will return from France by the first of the month to start his fifth year as music director.

The 69 concerts in Greater Boston, running through May 1, are fully subscribed in advance, and only a few seats remain for the six Sunday afternoons. Six rehearsals during the season will be open to the public.

The orchestra will tour from Oct. 19 to 26, playing in Northampton, Springfield, Buffalo,, Ann Arbor,, Detroit, Rochester, Ithaca and Troy. There will be four concerts in Washington, D. C., ten in New York City, five in Brooklyn and five in Providence. Other cities on the touring schedule will be Newark, Philadelphia, New Haven (2), Hartford, New London and New Brunswick.

Ferenc Fricsay, Hungarian conductor who directs Berlin's RIAS Orchestra, will make his first American appearance as guest conductor here.

Others invited by Mr. Munch to conduct will be Pierre Monteux, former conductor of the Boston orchestra, and Guido Cantelli, who was here last season.

Choral works during the season will include Berlioz' "Damnation of Faust," "L'Enfance du Christ" and Beethoven's Ninth Symphony.

Among the soloists who will appear with the orchestra are: Soprano Margaret Harshaw; Samson Francois, Leon Fleisher, Alexander Brailowsky and Zadel Skolovsky, pianists; Zino Francescatti and Tossy Spivakovsky, violinists, and Pierre Fournier and Samuel Mayes, 'cellists.

The Helsinki University Chorus from Finland, the Harvard and Radcliffe Choral Society and the New England Conservatory Chorus will sing with the orchestra.

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CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, SEPTEMBER 17, 1953 **Art—Music—Theater**

–Symphony to Open Seventy-Third Year

Munch Invites Three Guest Conductors

Charles Munch, now vacationing in France, will return to Boston on Oct. 1 to prepare for his fifth year as conductor of the Boston Symphony Orchestra. The 73d season of the Boston Symphony will open in Symphony Hall on Friday afternoon, Oct. 9.

The double series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony Hall are completely subscribed, as well as the series of nine Tuesday evening concerts, which will begin on Oct. 13. A few seats are still to be had for the Sunday afternoon series of six concerts which begin Nov. 1. Six rehearsals in the course of the season will be open to the public according to a now-established custom.

* * *

Charles Munch has invited three conductors to appear as guests in the course of the season. The first of them will be Ferenc Fricsay, the conductor from Budapest who is the permanent leader of the RIAS Orchestra in Berlin and who will cross the ocean to make his first American appearance with this orchestra. Pierre Monteux, a former conductor of the Boston Symphony, will again be a guest, and Guido Cantelli who conducted in Boston last season will return.

Three instrumental soloists will be heard at these concerts for the first time. They are Samson François, French pianist; Leon Fleisher, San Francisco pianist, and Tossy Spivakovsky, violinist.

Zino Francescatti, a violinist familiar to Boston audiences, will return; also the pianists Alexander Brailowsky and Zadel Skolovsky. Cellists will be Pierre Fournier and Samuel Mayes. Margaret Harshaw of the Metropolitan Opera Company has been engaged as a soloist. The Helsinki University Chorus, which sang with this orchestra in 1936, will return.

* * *

Soloists for the Sunday series will be the pianists Grant Johannesen and Leon Fleisher. Guest conductors will be Ferenc Fricsay and Guido Cantelli. The Messrs. Johannesen and Brailowsky will appear in the Tuesday series, and Pierre Monteux will conduct a concert as guest.

Choral works for the season will include Berlioz "Damnation of Faust" with Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Nicola Moscona, bass. The Harvard and Radcliffe choruses will participate in this work and in Beethoven's Ninth Symphony, which will olose the season on May 1.

Mr. Munch will introduce to these concerts Berlioz' "L'Enfance du Christ" in the pair of concerts before Christmas, the New England Conservatory Chorus participating. The Guard Republican Band of Paris, Capt. François Julien-Brun conducting, will make a tour of the United States and will visit Boston to give a concert for the benefit of this Orchestra's Pension Fund on Friday evening, Dec. 11. Charles Munch will conduct a part of the program.

The usual series of five each will be given in New York City, Brooklyn, and Providence.

Godfried de Groot

Ferenc Fricsay, conductor of the RIAS Orchestra in Berlin, is scheduled to make his first American appearance this fall as guest conductor of the Boston Symphony Orchestra.

Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

SEP 17 1953

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Soloists Announced

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Soloists for the Sunday series will be the pianists Grant Johannesen and Leon Fleisher. Guest conductors will be Fricsay and Cantelli. Johannesen and Brailowsky will appear in the Tuesday series and Monteux will conduct a concert as guest.

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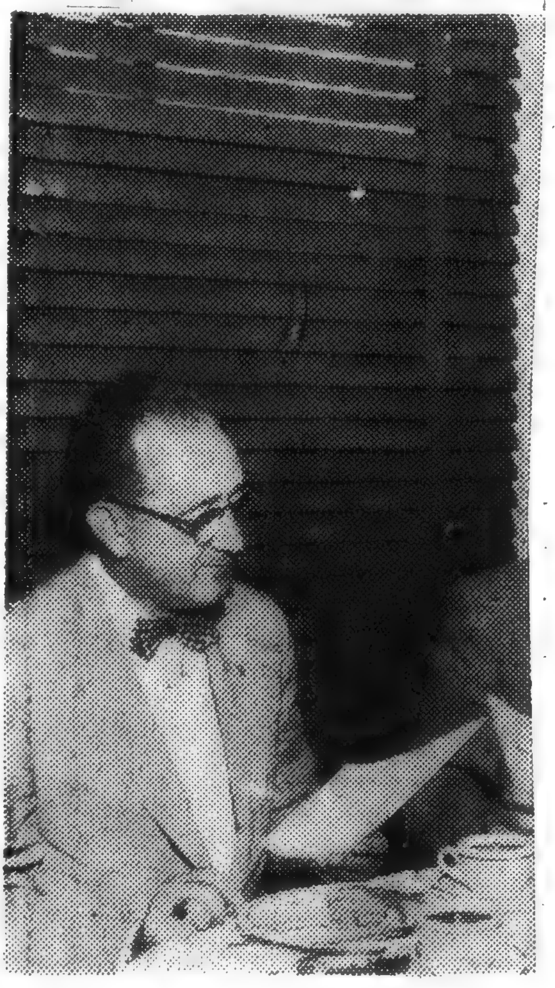
The usual series of five each will be given in New York city on Wednesday evenings and Saturday afternoons, in Brooklyn and Providence. There will be four concerts in Washington, six in Sanders Theatre, Cambridge, and visits to Newark, Philadelphia, New Haven, Hartford, New London and New Brunswick. A tour from Oct. 19-26 will include Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca and Troy.

Cir. (D 31,687)

This Clipping From
PORTLAND, ME.
EXPRESS

SEP 10 1953



Planning Arthur Fiedler
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— 6 — LE MONDE. — 6-7 septembre 1953.—

La catastrophe du Paris-Saigon

LES ENQUETEURS ESPERENT déterminer dans quelques jours les causes exactes de l'accident

(De notre correspondant particulier.)

Grenoble, 5 septembre. — **Les corps des quarante-deux victimes de l'accident du Paris-Saigon ont été ramenés hier soir à Grenoble. Deux d'entre eux seulement ont été identifiés d'une façon certaine. Les formalités d'identification vont se poursuivre à l'aide des nombreux objets récupérés dans les débris de l'appareil. Lorsqu'elles seront achevées la Compagnie proposera aux familles des victimes dont les corps n'ont pu être reconnus de faire élever un mausolée en leur souvenir. Ce monument pourrait être édifié à Paris.**

De leur côté les enquêteurs chargés de déterminer les causes de la catastrophe ont retrouvé dans l'épave du Constellation plusieurs pièces qui les aideront dans leur tâche : les papiers du bord où sont consignés les derniers messages radio, plusieurs appareils de contrôle, dont un altimètre qui se serait bloqué à l'altitude 2 970. « C'est à bord de l'avion qu'il faut chercher les causes de l'accident, a déclaré le colonel Bellonte, je pense que les éléments d'enquête nous permettront de les déterminer exactement dans quelques jours. »

Après une conférence à Nice avec plusieurs techniciens des aérodromes d'Aix-en-Provence et de Marignane, les experts de l'aviation civile et de la Compagnie ont regagné hier soir Paris, où ils vont poursuivre leurs travaux.

A la cérémonie qui s'est déroulée hier matin vendredi à Fours-Saint-Laurent à la mémoire des victimes assistait, avec de nombreuses personnalités de la région, M. Charles Münch. A propos de son ami Jacques Thibaud, auquel il était venu de Grasse apporter un dernier hommage, le célèbre chef d'orchestre a déclaré : « Lorsque Ginette Neveu a péri dans un accident d'avion Jacques Thibaud a dit textuellement qu'il aimerait mourir comme cela. A soixante-treize ans il a eu la fin qu'il désirait. Il n'a pas connu la déchéance. Je viens de rencontrer en Amérique un violoniste de génie, qui, sourd et accablé d'infirmités, ne peut plus jouer. Thibaud a échappé à tout cela. »

BOSTON HERALD, THURSDAY, SEPTEMBER 17, 1953

Symphony Plans Notable Season; Other Music News

By **ELINOR HUGHES**

NOT ONLY is Boston due for an unusually promising theatrical season, but from a musical standpoint the outlook is also excellent, if we may judge by the prospectus just released by the Boston Symphony Orchestra for its 73rd season.

On October 9, Charles Munch will open the orchestra's double series of Friday afternoon and Saturday evening concerts at Symphony Hall, as well as his own fifth year as musical director.

Although the Friday and Saturday concerts and the series of nine Tuesday night concerts are already completely subscribed for, there are still a few seats available for six Sunday afternoon concerts beginning Nov. 1. There will be once again six rehearsals during the course of the season which will be open to the public.

Three guest conductors will appear here during the year. Ferenc Fricsay from Budapest, permanent conductor of the RIAS orchestra in Berlin, will make his first American appearance; and Pierre Monteau and Guido Cantelli will return again this year. Soloists will include Samson Francois, French pianist; Leon Fleisher, pianist from San Francisco; Tossy Spivakovsky, violinist; pianists Alexander Brailowsky and Zadel Skolovsky and cellists Pierre Fournier and Samuel Mayes. Margaret Hanshaw, Metropolitan Opera star, has also been engaged as soloist, and the Helsinki University Chorus will make its first appearance since 1938.

CHORAL WORKS WILL feature Berlioz' 'Damnation of Faust," with Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone; Nicola Moscona, bass; and the Harvard and Radcliffe Choruses, who will also be heard in Beethoven's Ninth Symphony on May 1. Mr. Munch will introduce Berlioz's "L'Enfance du Christ" in the pair of concerts before Christmas, with the New England Conservatory Chorus assisting and the Guard Republican Band of Paris, Capt. Francois Julien-Brun conductor, will visit Boston to give a concert for the Orchestra's Pension Fund on Dec. 11.

In addition to the 69 concerts in Greater Boston, the Orchestra will make its usual tours, the week of Oct. 19-26 being devoted to Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca and Troy. There will also be four concerts in Washington, D. C.: ten in New York City; five in Providence, five in Brooklyn, two in New Haven and single appearances in Newark, Philadelphia, Hartford, New London and New Brunswick.

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

SEP 17 1953

Berlioz Chorals by Symphony

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Mr. Munch will introduce Berlioz' "L'Enfance du Christ" in the pair of concerts before Christmas, the New England Conservatory chorus participating.

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CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, SEPTEMBER 17, 1953 **Art—Music—Theater**

—Symphony to Open Seventy-Third Year

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…ks for the season … Berlioz "Damnation … h Suzanne Danco, … vid Poleri, tenor; … her, baritone, and … na, bass. The Har- … cliffe choruses will … this work and in … Ninth Symphony, … lose the season on

…h will introduce to … rts Berlioz' "L'En-fance du Christ" in the pair of concerts before Christmas, the New England Conservatory Chorus participating. The Guard Republican Band of Paris, Capt. François Julien-Brun conducting, will make a tour of the United States and will visit Boston to give a concert for the benefit of this Orchestra's Pension Fund on Friday evening, Dec. 11. Charles Munch will conduct a part of the program.

The usual series of five each will be given in New York City, Brooklyn, and Providence.

Godfried de Groot

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Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

SEP 17 1953

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Soloists Announced

Of the instrumental soloists, three will be heard at these concerts for the first time. They are Samson Francois, French pianist; Leon Fleisher, pianist from San Francisco; and Tossy Spivakovsky, violinist. Zino Francescatti, violinist, will return, and likewise the pianists Alexander Brailowsky and Zadel Skolovsky. Cellists will be Pierre Fournier and Samuel Mayes. Margaret Harshaw of the Metropolitan Opera Company has been engaged as a soloist as well as the singers to appear in choral works. The Helsinki University Chorus which sang with this orchestra in 1938 will return.

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Cir. (D 31,687)

This Clipping From
PORTLAND, ME.
EXPRESS

SEP 10 1953

By Staff Photographer Olson

Planning Arthur Fiedler's appearance with the Boston Pops Orchestra in City Hall Friday, Oct. 2, are, seated, left to right, Joseph T. Garland and Arthur R. Clifton, president and vice president of the Portland Kiwanis Club and Leslie J. Rogers, Fiedler's representative and librarian of the Boston Symphony Orchestra; and standing, Clark Neily, in charge of publicity. The concert will benefit the Kiwanis Underprivileged Child Fund, Inc.

BOSTON HERALD, THURSDAY, SEPTEMBER 17, 1953

Symphony Plans Notable Season; Other Music News

By ELINOR HUGHES

NOT ONLY is Boston due for an unusually promising theatrical season, but from a musical standpoint the outlook is also excellent, if we may judge by the prospectus just released by the Boston Symphony Orchestra for its 73rd season.

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Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

SEP 17 1953

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Mr. Munch will introduce Berlioz' "L'Enfance du Christ" in the pair of concerts before Christmas, the New England Conservatory chorus participating.

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Cir. (D 180,828) (S 260,088)

This Clipping From
SEATTLE, WASH.
POST-INTELLIGENCER
SEP 15 1953

Off The Record:

'Romeo, Juliet Complete On L

BY MAXINE CUSHING GRAY
Post-Intelligeneer Record Editor

HECTOR BERLIOZ looks like a two-time winner with the new, complete **"Romeo and Juliet"** (two 12-inch LPs, Victor). Last year his "Harold in Italy" climbed to a classic sales peak for Columbia. Now we have Shakespeare in France, by way of Charles Munch and the Boston Symphony Orchestra, and Victor should be very happy.

This "dramatic symphony," built upon a French text by Emile Deschamps which outlines the plot more prosaically than poetically, gets its first complete recording with considerable international assistance. There is Hungarian tenor Leslie Chabay for the swift, delicious Queen Mab scherzetto; Chinese basso Yi-Kwei Sze as "Le Pere Laurence," whose role is enlarged to that of a grand mediator between the Capulets and Montagues; and American contralto Margaret Roggero as a kind of eye at the keyhole for the young love affair. (She should soften her French "R"s before she sings another line, however rich the sound.)

All three soloists, by the way, are known on the Coast—Sze with the San Francisco Opera, Roggero last season in concert at Shoreline and Chabay with relatives in Seattle.

"Romeo and Juliet" also has eager, responsive work by the Harvard Glee Club and its side-kick, the Radcliffe Choral Society. But the astounding sounds and drama come from that collection of venerable virtuosi, the Boston men, in a performance which certainly tops the recording career of Mr. Munch.

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Cir. (D 195,053) (S 269,645)

This Clipping From
INDIANAPOLIS, IND.
STAR

SEP 17 1953

The Boston Symphony Orchestra gives a performance of the complete **Berlioz "Romeo and Juliet"** in a new Victor issue with the tonal richness and luminosity for which it has long been famous. Charles Munch, who conducted, shows a clear understanding and firm grasp of Berlioz's wildly romantic musical imagery. He plumbs the depths of its dramatic content without being carried away by its sentimental excesses. The orchestra is ably assisted in this full-scale concert production by the Harvard Glee Club and Radcliffe Choral Society; Margaret Roggero, contralto, and Leslie Chabay, tenor—good voices, all. The result is four sides of rather wonderful listening. This set also comes done up neatly in a box album.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

SEP 17 1953

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Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

SEP 17 1953

Symphony Plans Two Berlioz Chorals

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Mr. Munch will introduce Berlioz' "L'Enfance du Christ" in the pair of concerts before Christmas, the New England Conservatory chorus participating.

Cir. (D 30,663)

This Clipping From
QUINCY, MASS.
PATRIOT LEDGER

SEP 17 1953

73RD SEASON

BOSTON, Sept. 17—(UP)—The Boston Symphony orchestra will open its 73rd season here Oct. 9 when Charles Munch begins his fifth year as conductor and musical director.

Cir. (D 39,808)

This Clipping From
FALL RIVER, MASS.
HERALD NEWS

SEP 17 1953

Boston Symphony To Open Season

BOSTON (UP) — The Boston Symphony Orchestra will open its 73rd season here Oct. 9 when Charles Munch begins his fifth year as conductor and musical director.

Concert series also will be resumed in Cambridge; Providence; New York City; Brooklyn, N.Y.; and Washington, D. C.

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Cir. (D 24,512)

This Clipping From
NEW BRITAIN, CONN.
HERALD

SEP 17 1953

Boston Symphony Opens 73rd Season on Oct. 9

BOSTON—(UP)—The Boston Symphony Orchestra will open its 73rd season here October 9 when Charles Munch begins his fifth year as conductor and musical director.

Concert series also will be resumed in Cambridge; Providence, R. I.; New York City; Brooklyn, N. Y., and Washington, D. C.

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Cir. (D 134,403) (S 160,827)

This Clipping From
DAYTON, OHIO
NEWS

SEP 20 1953

Boston Orchestra Schedules Soloists For 73rd Season

BOSTON, Sept. 19.—Three guest conductors have been invited to participate in the Boston Symphony orchestra grogram, according to word from Charles Munch who is vacationing in France.

Guest conductors will be Ferenc Fricsay, Budapest director who is now permanent leader of the RIAS orchestra in Berlin; Pierre Monteux, former conductor of the Bostonians, and Guido Cantelli, who directed the orchestra in some of last year's concerts.

The orchestra will begin its 73rd season in Symphony hall Friday, Oct. 9, with Munch conducting.

The season will include 69 concerts in Greater Boston. Six rehearsals will be open to the public.

The orchestra will make a tour from Oct. 19 to 26, playing in the Eastern area.

Soloists will include Samson Francois, Leon Fleisher, Alexander Brailowsky, Zino Francescatti, Tossy Spivakovsky, Pierre Fournier and Margaret Harshaw.

INFORMATION OBSCURED

b

Cir. (D 180,828) (S 260,088)
This Clipping From
SEATTLE, WASH.
POST-INTELLIGENCER
SEP 15 1953

Off The Record:

'Romeo, Juliet Complete On L

BY MAXINE CUSHING GRAY
Post-Intelligencer Record Editor

HECTOR BERLIOZ looks like a two-time winner with the new, complete **"Romeo and Juliet"** (two 12-inch LPs, Victor). Last year his "Harold in Italy" climbed to a classic sales peak for Columbia. Now we have Shakespeare in France, by way of Charles Munch and the Boston Symphony Orchestra, and Victor should be very happy.

This "dramatic symphony," built upon a French text by Emile Deschamps which outlines the plot more prosaically than poetically, gets its first complete recording with considerable international assistance. There is Hungarian tenor Leslie Chabay for the swift, delicious Queen Mab scherzetto; Chinese basso Yi-Kwei Sze as "Le Pere Laurence," whose role is enlarged to that of a grand mediator between the Capulets and Montagues; and American contralto Margaret Roggero as a kind of eye at the keyhole for the young love affair. (She should soften her French "R"s before she sings another line, however rich the sound.)

All three soloists, by the way, are known on the Coast—Sze with the San Francisco Opera, Roggero last season in concert at Shoreline and Chabay with relatives in Seattle.

"Romeo and Juliet" also has eager, responsive work by the Harvard Glee Club and its side-kick, the Radcliffe Choral Society. But the astounding sounds and drama come from that collection of venerable virtuosi, the Boston men, in a performance which certainly tops the recording career of Mr. Munch.

* * *

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Cir. (D 195,053) (S 269,645)
This Clipping From
INDIANAPOLIS, IND.
STAR
SEP 17 1952

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NO ONE GLAD
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Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 17 1953

Boston Symphony's 73d Season (and Munch's 5th) Begins Oct. 9

The Boston Symphony Orchestra will open its 73d season in Symphony Hall on Friday afternoon, Oct. 9, Charles Munch, now vacationing in France, will return by the first of the month to begin preparation for his fifth year as the music director of the orchestra.

The double series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony Hall are completely subscribed, as well as the series of 9 Tuesday evening concerts, which begin on Oct. 13. A few seats are available for the Sunday afternoon series of six concerts which begin Nov. 1. Six rehearsals in the course of the season will be open to the public, according to a new custom.

Dr. Munch has invited three conductors to take over the concerts as guests in the course of the season. The first will be Ferenc Fricsay, Budapest conductor who is now permanent leader of the R. I. A. S. Orchestra in Berlin. Pierre Monteux, former conductor of the Boston Orchestra, will again be a guest, and Guido Cantelli, who conducted here last season, will return.

Soloists Announced

Of the instrumental soloists, three will be heard at these concerts for the first time. They are Samson Francois, French pianist; Leon Fleisher, pianist from San Francisco; and Tossy Spivakovsky, violinist. Zino Francescatti, violinist, will return, and likewise the pianists Alexander Brailowsky and Zadel Skolovsky. Cellists will be Pierre Fournier and Samuel Mayes. Margaret Harshaw of the Metropolitan Opera Company has been engaged as a soloist as well as the singers to appear in choral works. The Helsinki University Chorus which sang with this orchestra in 1938 will return.

Soloists for the Sunday series will be the pianists Grant Johannesen and Leon Fleisher. Guest conductors will be Fricsay and Cantelli. Johannesen and Brailowsky will appear in the Tuesday series and Monteux will conduct a concert as guest.

French Band Coming

Choral works for the season will include Berlioz' "Damnation of Faust" with Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Nicola Moscona, bass. The Harvard and Radcliffe choruses will participate in this work and in Beethoven's Ninth Symphony which will close the season on May 1.

Dr. Munch will introduce to these concerts Berlioz' "L'Enfance du Christ" in the pair of concerts before Christmas, the New England Conservatory Chorus participating. The Garde Republicain Band of Paris, Capt Francois Julien-Brun, conductor, is to make a tour of the United States and will visit Boston to give a concert for the benefit of the Boston Symphony's Pension Fund, Dec. 11.

The usual series of five each will be given in New York city on Wednesday evenings and Saturday afternoons, in Brooklyn and Providence. There will be four concerts in Washington, six in Sanders Theatre, Cambridge, and visits to Newark, Philadelphia, New Haven, Hartford, New London and New Brunswick. A tour from Oct. 19-26 will include Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca and Troy.

Cir. (D 400,454)
This Clipping From
BOSTON, MASS.
RECORD
SEP 17 1953

Symphony Plans Two Berlioz Chorals

The Boston Symphony Orchestra opens its 73d season in Symphony Hall Friday afternoon, Oct. 9. Charles Munch, now in France, returns soon to begin his fifth year as music director.

The double series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony Hall are completely subscribed, as well as the series of nine Tuesday evening concerts. A few seats are still to be had for the Sunday afternoon series of six concerts, which begin Nov. 1. Six rehearsals in the course of the season will be open to the public according to established custom.

Choral works for the season will include Berlioz' "Damnation of Faust," with Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Nicola Moscona, bass. The Harvard and Radcliffe choruses will participate in this work and in Beethoven's Ninth Symphony which will close the season on May 1.

Mr. Munch will introduce Berlioz' "L'Enfance du Christ" in the pair of concerts before Christmas, the New England Conservatory chorus participating.

Cir. (D 30,663)
This Clipping From
QUINCY, MASS.
PATRIOT LEDGER
SEP 17 1953

73RD SEASON

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Cir. (D 39,808)
This Clipping From
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HERALD NEWS
SEP 17 1953

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Cir. (D 24,612)
This Clipping From
NEW BRITAIN, CONN.
HERALD
SEP 17 1953

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Cir. (D 134,403) (S 160,827)
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DAYTON, OHIO
NEWS
SEP 20 1953

Boston Orchestra Schedules Soloists For 73rd Season

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Guest conductors will be Ferenc Fricsay, Budapest director who is now permanent leader of the RIAS orchestra in Berlin; Pierre Monteux, former conductor of the Bostonians, and Guido Cantelli, who directed the orchestra in some of last year's concerts.

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The orchestra will make a tour from Oct. 19 to 26, playing in the Eastern area.

Soloists will include Samson Francois, Leon Fleisher, Alexander Brailowsky, Zino Francescatti, Tossy Spivakovsky, Pierre Fournier and Margaret Harshaw.

I suppose you have your eye

COLUMBIA ARTISTS MGT. TT
113W. 57 ST.
NYC

SHOW BUSINESS

Vol. XIII — No. 34 155 W. 46th St.—JU 6-6900.—Founded 1941.—One of th 7 Leo Shull Publications Monday, August 24, 1953—25c

PREDICT 60 SHO

[illegible]

Educat'nal TV Communities To Get $150,000 Ford Foundation Grant

Robert M. Hutchins, former president of the University of Chicago and now associate director of the Ford Foundation has announced that the Ford Foundation will grant between $100,000 and $150,000 to communities that wish to install educational tv stations. The grants would be for construction of the stations.

The Ford Foundation is currently working on a project that will completely cover the entire educational television field. Their report will be published in the very near future, and will supercede all other reports in the educational field.

Hutchins said prospects for educational tv stations are best in St. Louis, Pittsburgh, San Francisco, Chicago and Cleveland. Houston and Los Angeles were the first two cities to begin work in the educational tv field.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 26 1953

WILL DIRECT ORCHESTRA

Richard Burgin Appointed by Harvard-Radcliffe Group

Special to The New York Times.

CAMBRIDGE, Mass., Sept. 25—Richard Burgin, concert master and assistant conductor of the Boston Symphony Orchestra, has been appointed director of the Harvard-Radcliffe orchestra, The Crimson, Harvard University undergraduate daily newspaper, will announce in tomorrow's editions. He succeeds Russell Stanger, who resigned several weeks ago.

Mr. Burgin, who has been concert master since 1920, will continue his association with the Boston orchestra. The Crimson said that he also has been appointed director of the New England Conservatory of Music orchestra to fill a vacancy caused by the death of Malcolm Holmes Fenton.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 20 1953

Charles Munch Will Open 73d Season of Boston Symphony Orchestra Oct. 9

The Boston Symphony Orchestra will open its 73d season in Symphony Hall Friday afternoon, Oct. 9. Charles Munch will return for his fifth year as music director.

The double series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony Hall are completely subscribed, as well as the series of 9 Tuesday evening concerts, which will begin on Oct. 13. A few seats are still to be had for the Sunday afternoon series of six concerts which begin Nov. 1. Six rehearsals in the course of the season will be open to the public, according to a now-established custom.

Munch has invited three conductors to appear as guests. The first will be Ferenc Fricsay, from Budapest. He is the permanent leader of the R. I. A. S. Orchestra in Berlin and will make his first American appearance. Pierre Monteux, former conductor of the Boston Orchestra, will again be a guest, and Guido Cantelli who conducted in Boston last season, will return.

The Soloists

Of the instrumental soloists, three will be heard at these concerts for the first time, Samson Francois, French pianist; Leon Fleisher, pianist from San Francisco and Tossy Spivakovsky, violinist of national reputation. Zino Francescatti, a violinist familiar to Boston audiences, will return, and likewise pianists Alexander Brailowsky and Zadel Skolovsky.

Cellists will be Pierre Fournier and Samuel Mayes. Margaret Harshaw of the Metropolitan Opera has been engaged as a soloist. The Helsinki University Chorus which sang with this orchestra in 1939, will return.

Soloists for the Sunday series will be pianists Grant Johannesen and Leon Fleisher. Guest conductors will be Ferenc Fricsay and Guido Cantelli. Messrs. Johannesen and Brailowsky will appear in the Tuesday series, and Pierre Monteux will conduct a concert as guest.

Choral works for the season will include Berlioz' "Damnation of Faust," with Suzanne Danco, soprano, David Poleri, tenor, Martial Singher, baritone, and Nicola Moscona, bass. The Harvard and Radcliffe choruses will participate in this work and in Beethoven's Ninth Symphony, which will close the season May 1.

Mr. Munch will introduce to these concerts Berlioz' L'Enfance du Christ" in the pair of concerts before Christmas, with the New England Conservatory Chorus participating. The Garde Republicain Band of Paris, Capt Francois Julien-Brun, conductor, is to make a tour of the United States and will give a Boston concert for the benefit of this orchestra's pension fund Friday evening, Dec. 11. Charles Munch will conduct a part of the program.

The usual series of five each will be given in New York city on Wednesday evenings and Saturday afternoons, in Brooklyn and Providence. There will be four concerts in Washington, six in Sanders Theater, Cambridge, and visits to Newark, Philadelphia, New Haven, Hartford, New London and New Brunswick. A tour from Oct. 19-26 will include Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca and Troy.

Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
SEP 23 1953

Doriot Anthony Joins N. E. Conservatory Staff

Doriot Anthony, flutist, has been appointed to the faculty of the New England Conservatory of Music, Pres. Harrison Keller announces. Miss Anthony came to Boston last year as first flutist of the Boston Symphony Orchestra. Her first teachers were her mother and Ralph Johnson in Streator, Ill., who was a graduate of the New England Conservatory and a pupil at the conservatory of Georges Laurent, former first flutist of the Boston Symphony.

Sunday Star, Washington DC
Sept 20/53
(from GEJ)

Turntable Talk

Berlioz 'Romeo' at Last

Heretofore Known Only by Fragments, Full Work Is Recorded by Munch

By James G. Deane

Chalk up to Charles Munch and the Boston Symphony—and Hector Berlioz—one of this year's noteworthy recordings.

After years of depending on rare broadcasts and a few recorded excerpts to establish a tenuous, though tantalizing, acquaintance with Berlioz' "Romeo and Juliet," it seems almost too good to be true to have, all at once, the means of achieving bosom friendship.

As any one who has heard Toscanini's broadcasts or come into possession of one of several previous (incomplete) recordings knows, Berlioz' "Romeo" contains singularly potent, sensuous music. The magical "Queen Mab Scherzo" alone should predispose any one in its favor. No admirer will claim that the familiar orchestral excerpts are anything less than intoxicating. To an extent that few have had any way of appreciating, however, the usually missing vocal portions are far from expendable; so essential are they to full enjoyment of the music's contours that it is the greater tribute to Berlioz' genius that the excerpts have stood so long alone, like pillars without a floor or roof.

The bare fact is, half of the music has been missed.

At last, thanks to Munch-Boston-Victor, Berlioz' great edifice is for record collectors complete. And as with many wholes, the sum amounts to considerably more than twice the halves. Here is not a group of isolated orchestral essays, beautiful in themselves but without a context. Here, instead, is a musical drama (though neither a play nor an opera, Berlioz designating it a dramatic symphony) which is intense, impassioned, ethereally lyrical, and superbly unified and close-knit, with a perfect balance of instrument and voice which it is an architectural sacrilege to disturb.

Extent Is Plain

The extent of the sacrilege is plain from a mere list of what one generally is denied—the portentous opening orchestral depiction of tumult, stilled by the majesty of princely horns; the prologue, with orchestra, chorus and solo contralto establishing the Shakespearean setting and delineating musical and dramatic themes for later development; the verses for contralto and tenor solo, interludes preceding emotional storms; the choice, evocative little choral prelude to the soaring love music; the stately choral funeral march after Juliet's feigned death, and the entire turbulent, magnificent finale, in which Friar Laurence's intoning basso operates to calm the warring voices of Montagues and Capulets.

Add to all this what we already know—Romeo's reverie, the love scene, the scherzo—and the orchestral depiction of the lovers at the tomb, which was included in the recent Mitropoulos recording, and we can begin to appreciate what Berlioz was driving at.

Munch and his wonderful orchestra do a fine job. I am not especially taken with the contralto, Margaret Roggero, who seems rather too cool, and the other two soloists, Leslie Chabay and Yi-Kwei Sze, are merely good. The Harvard-Radcliffe choristers turn out surprisingly better than one might anticipate. Really, though, it's Munch's show, and minor flaws disappear in the success of the whole. As for the engineering, it's about the best the Boston Symphony has yet been accorded by Victor, which is to say it is excellent.

Personally, I have always hoped for a complete Toscanini recording, and Munch—successful as he is in invoking the Berliozan image—doesn't quite erase the wish. But at this point its chances of fulfillment seem pretty slim, so there seems no good reason for delaying acquisition—a course hereby recommended.

One of the most diverting examples of the charm of the 17th century madrigal—about as far as you can go from Berloizan lushness—yet to arrive is a piece called "Festino," by an Italian contemporary of Monteverdi's, Adriano Banchieri.

In a Light Vein

"Festino" was composed for the feast day held just before Lent. The relationship to feasting is more apparent than any religious connotations, though, for the music is decidedly in a light vein. One song, dedicated to "bestial counterpoint," involves choice imitations of a dog, cat, owl and cuckoo; another, devoted to "a wining of toasts and talks," requires everybody to drink a health, after which he quits singing. A third depicts, of all things, the striking of matches. There are 17 others.

The Primavera Singers, led by Noah Greenberg, do a properly light-hearted job on all this pleasant foolishness, with a break now and then for an interlude on the harpsichord-like virginal. The recording, by Esoteric, is fine.

Madrigals of a soberer vein are assembled on a Westminister disc. Monteverdi and a composer named Gesualdo are the originators here, and the Randolph Singers perform perceptively.

8

Cir. (D 503,553) (S 819,226)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

SEP 20 1953

REC RDS

CLASSICAL

Reviewed by Roger Dettmer

★ ★ ★

BERLIOZ: "ROMEO ET JULIETTE" (A DRAMATIC SYMPHONY, OP. 17). Charles Munch conducts the Boston Symphony Orchestra, the Radcliffe Choral Society and the Harvard Glee Club. Soloists: Margaret Roggero, Leslie Chabay and Yi-Kwei Sze. (2 12" Victor Lps, boxed.)

At last the complete "Romeo" of Berlioz, and in many respects a superior one

"Romeo" is not quite a masterscore, for it wants organization midway and continuity throughout. Yet it is a masterful composition, with its fabulous "Queen Mab" Scherzo, its Ball and Love Scenes, several touching solo passages and much extraordinary choral writing.

"Romeo" is a challenging score, increasingly wondrous as it grows familiar, a pillar in French music. And if it is not a masterpiece, that alone should not keep listeners from its multiple delights.

At once impressive is the sound in this set—the finest ever captured in Boston. It has depth, clarity, balance and brilliance, which point up some really luminous playing by the orchestra and a conception by Munch much more controlled and coherent than one expected. His work is not consistently perceptive—some of it even is squarish—but the purpose remains grand and the detailing remarkable.

All three soloists sing impressively, and the choruses are student in name only. This is a jewel chest, by all means recommended.

Cir. (D 60,162) (S 59,500)

This Clipping From
CHARLESTON, W. VA.
MAIL

SEP 20 1953

NEW RECORDINGS

Two Bows To W. Shakespeare

Hector Berlioz wrote his "Romeo and Juliet," a dramatic symphony, as he called it, more than 100 years ago. It has been praised and unplayed in about equal measure ever since, its reputation growing, paradoxically, as it slipped from the repertory.

That we may judge for ourselves from the whole and not the parts, RCA-Victor has recorded a complete performance (the first, we believe) as done by the Boston Symphony last February under Charles Munch with the Harvard Glee club, the Radcliffe Choral society and the following soloists: Margaret Roggero, contralto, Leslie Chabay, tenor, and Yi-Kwei Sze, bass.

It is, to put first thing first, a dazzling job—musically, interpretively and technically. Mr. Munch is something of a specialist in Berlioz, and he marshals his musical battalions with a Napoleonic skill. With this the engineers have outdone themselves to record a shimmering spectacle of sound. The album (LP, four 12-inch sides) is labelled "For Hi-Fi Fans," and it sets a new standard for color and "presence."

With this to go on, we may judge the paradox. At its best—in the Queen Mab Scherzo, the Love Scene in the Garden, Juliet's Funeral March — the music is unequalled by anything else that Berlioz or his contemporaries set down. Hearing them, the inclination is to say that Berlioz succeeded in creating a new form, the dramatic symphony. The trouble is — and it explains the infrequent performance—is that all falls apart in the finale for orchestra, chorus and bass.

Suddenly Berlioz's inspiration seems to have left him, and he tacks on to an otherwise moving recital sententious and bombastic sermon which Shakespeare would not have attempted and Berlioz could not carry off.

To call this a failure, however, is not quite fair. It was a failure in the grand manner, which is to say that Berlioz even in lesser moment was man of unique daring and fancy; and it is a satisfaction to have all of him in this trail-blazing score. More and more he emerges as the central figure in 19th century music.

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Cir. (D 225,237) (S 252,463)

This Clipping From
WASHINGTON, D. C.
STAR

SEP 20 1953

Turntable Talk

Berlioz 'Romeo' at Last

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By James G. Deane

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Cir. (D 149,465) (S 290,348)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

SEP 27 1953

On the Records

More Hi-Fi Material

Of at least equal stature for sound quality (in fact, it bears the label Fo HI-Fi Fans) is RCA Victor's complete recording of Romeo and Juliet, dramatic symphony by Berlioz. It occupies two 12-inch long-playing discs.

Charles Munch

This fine recording is by the Boston Symphony Orchestra, conducted by Charles Munch. Assisting are the Harvest Glee Club, the Ratcliffe Choral Society and three soloists, Margaret Roggero, contralto; Leslie Chabay, tenor, and Yi-Kwei Sze, an excellent basso, who sings Frair Laurence.

This massive symphony is in four parts. The first and last parts are subdivided into four movements each, with voices, and are generally unfamiliar, since concert performances usually are confined to excerpts. These excerpts, all orchestral, are an incomplete picture of the Berlioz work, of course.

Accompanying the two-record album is a booklet containing explanatory text and the "libretto" of the vocal portions.

It's a composition which demands much from the listener, but which provides much in the way of rewards. And, as remarked before, the recording is exceptional for its fidelity.

This Clipping From
SAN ANTONIO, TEX.
EXPRESS

SEP 20 1953

Universal Appeal in Victor's Latest Offerings

By **BILL REDDELL**

Berlioz' ROMEO AND JULIET was recorded in Boston's Symphony Hall, a fine recording room, by the Boston Symphony Orchestra, Chares Munch conducting.

The orchestra is assisted by Margaret Roggero, contralto; Leslie Chabay, tenor; and Yi-kwei Sze, bass; the Harvard Glee Club and the Radcliffe Choral Society.

There have been several excerpted versions of this work and popular writers have used themes from this symphony with great success. The symphony was drawn from Shakespeare's great story, the genius of Berioz making a stirring presentation of fighting families and their loving offspring.

These offerings are "must" in your next visit to the store.

8

Cir. (D [illegible]) (S 519,226)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN
SEP 20 1953

RECORDS

CLASSICAL

Reviewed by Roger Dettmer

★ ★ ★

BERLIOZ: "ROMEO ET JULIETTE" (A DRAMATIC SYMPHONY, OP. 17). Charles Munch conducts the Boston Symphony Orchestra, the Radcliffe Choral Society and the Harvard Glee Club. Soloists: Margaret Roggero, Leslie Chabay and Yi-Kwei Sze. (2 12" Victor Lps, boxed.)

At last the complete "Romeo" of Berlioz, and in many respects a superior one.

"Romeo" is not quite a masterscore, for it wants organization midway and continuity throughout. Yet it is a masterful composition, with its fabulous "Queen Mab" Scherzo, its Ball and Love Scenes, several touching solo passages and much extraordinary choral writing.

"Romeo" is a challenging score, increasingly wondrous as it grows familiar, a pillar in French music. And if it is not a masterpiece, that alone should not keep listeners from its multiple delights.

At once impressive is the sound in this set—the finest ever captured in Boston. It has depth, clarity, balance and brilliance, which point up some really luminous playing by the orchestra and a conception by Munch much more controlled and coherent than one expected. His work is not consistently perceptive—some of it even is squarish—but the purpose remains grand and the detailing remarkable.

All three soloists sing impressively, and the choruses are student in name only. This is a jewel chest, by all means recommended.

Cir. (D 60,162) (S 59,500)

This Clipping From
CHARLESTON, W. VA.
MAIL
SEP 20 1953

NEW RECORDINGS

Two Bows To W. Shakespeare

Hector Berlioz wrote his "Romeo and Juliet," a dramatic symphony, as he called it, more than 100 years ago. It has been praised and unplayed in about equal measure ever since, its reputation growing, paradoxically, as it slipped from the repertory.

That we may judge for ourselves from the whole and not the parts, RCA-Victor has recorded a complete performance (the first, we believe) as done by the Boston Symphony last February under Charles Munch with the Harvard Glee club, the Radcliffe Choral society and the following soloists: Margaret Roggero, contralto, Leslie Chabay, tenor, and Yi-Kwei Sze, bass.

It is, to put first thing first, a dazzling job—musically, interpretively and technically. Mr. Munch is something of a specialist in Berlioz, and he marshals his musical battalions with a Napoleonic skill. With this the engineers have outdone themselves to record a shimmering spectacle of sound. The album (LP, four 12-inch sides) is labelled "For Hi-Fi Fans," and it sets a new standard for color and "presence."

With this to go on, we may judge the paradox. At its best—in the Queen Mab Scherzo, the Love Scene in the Garden, Juliet's Funeral March — the music is unequalled by anything else that Berlioz or his contemporaries set down. Hearing them, the inclination is to say that Berlioz succeeded in creating a new form, the dramatic symphony. The trouble is — and it explains the infrequent performance—is that all falls apart in the finale for orchestra, chorus and bass.

Suddenly Berlioz's inspiration seems to have left him, and he tacks on to an otherwise moving recital sententious and bombastic sermon which Shakespeare would not have attempted and Berlioz could not carry off.

To call this a failure, however, is not quite fair. It was a failure in the grand manner, which is to say that Berlioz even in lesser moment was man of unique daring and fancy; and it is a satisfaction to have all of him in this trail-blazing score. More and more he emerges as the central figure in 19th century music.

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Cir. (D 225,237) (S 252,463)

This Clipping From
WASHINGTON, D. C.
STAR
SEP 20 1953

Turntable Talk

Berlioz 'Romeo' at Last

Heretofore Known Only by Fragments, Full Work Is Recorded by Munch

By James G. Deane

Chalk up to Charles Munch and the Boston Symphony—and Hector Berlioz—one of this year's noteworthy recordings.

After years of depending on rare broadcasts and a few recorded excerpts to establish a tenuous, though tantalizing, acquaintance with Berlioz' "Romeo and Juliet," it seems almost too good to be true to have, all at once, the means of achieving bosom friendship.

As any one who has heard Toscanini's broadcasts or come into possession of one of several previous (incomplete) recordings knows, Berlioz' "Romeo" contains singularly potent, sensuous music. The magical "Queen Mab Scherzo" alone should predispose any one in its favor. No admirer will claim that the familiar orchestral excerpts are anything less than intoxicating. To an extent that few have had any way of appreciating, however, the usually missing vocal portions are far from expendable; so essential are they to full enjoyment of the music's contours that it is the greater tribute to Berlioz' genius that the excerpts have stood so long alone, like pillars without a floor or roof.

The bare fact is, half of the music has been missed.

At last, thanks to Munch-Boston-Victor, Berlioz' great edifice is for record collectors complete. And as with many wholes, the sum amounts to considerably more than twice the halves. Here is not a group of isolated orchestral essays, beautiful in themselves but without a context. Here, instead, is a musical drama (though neither a play nor an opera, Berlioz designating it a dramatic symphony) which is intense, impassioned, ethereally lyrical, and superbly unified and close-knit, with a perfect balance of instrument and voice which it is an architectural sacrilege to disturb.

Extent Is Plain

The extent of the sacrilege is plain from a mere list of what one generally is denied—the portentous opening orchestral depiction of tumult, stilled by the majesty of princely horns; the prologue, with orchestra, chorus and solo contralto establishing the Shakespearean setting and delineating musical and dramatic themes for later development; the verses for contralto and tenor solo, interludes preceding emotional storms; the choice, evocative little choral prelude to the soaring love music; the stately choral funeral march after Juliet's feigned death, and the entire turbulent, magnificent finale, in which Friar Laurence's intoning basso operates to calm the warring voices of Montagues and Capulets.

Add to all this what we already know—Romeo's reverie, the love scene, the scherzo—and the orchestral depiction of the lovers at the tomb, which was included in the recent Mitropoulos recording, and we can begin to appreciate what Berlioz was driving at.

Munch and his wonderful orchestra do a fine job. I am not especially taken with the contralto, Margaret Roggero, who seems rather too cool, and the other two soloists, Leslie Chabay and Yi-Kwei Sze, are merely good. The Harvard-Radcliffe choristers turn out surprisingly better than one might anticipate. Really, though, it's Munch's show, and minor flaws disappear in the success of the whole. As for the engineering, it's about the best the Boston Symphony has yet been accorded by Victor, which is to say it is excellent.

Personally, I have always hoped for a complete Toscanini recording, and Munch—successful as he is in invoking the Berlioзan image—doesn't quite erase the wish. But at this point its chances of fulfillment seem pretty slim, so there seems no good reason for delaying acquisition—a course hereby recommended.

One of the most diverting examples of the charm of the 17th century madrigal—about as far as you can go from Berlioзan lushness—yet to arrive is a piece called "Festino," by an Italian contemporary of Monteverdi's, Adriano Banchieri.

Cir. (D 149,465) (S 290,348)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
SEP 27 1953

On the Records

More Hi-Fi Material

Of at least equal stature for sound quality (in fact, it bears the label Fo HI-Fi Fans) is RCA Victor's complete recording of Romeo and Juliet, dramatic symphony by Berlioz. It occupies two 12-inch long-playing discs.

This fine recording is by the Boston Symphony Orchestra, conducted by Charles Munch. Assisting are the Harvest Glee Club, the Ratcliffe Choral Society and three soloists, Margaret Roggero, contralto; Leslie Chabay, tenor, and Yi-Kwei Sze, an excellent basso, who sings Frair Laurence.

Charles Munch

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EXPRESS
SEP 20 [illegible]

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Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE

SEP 27 1953

MUSIC

LP Flood Finally Reaches All of 'Romeo and Juliet'

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Ever since long-playing records have been coming out in such vast quantities, and with many of the releases devoted to relatively obscure music, there has existed the feeling among many collectors that the recordable repertoire would soon be exhausted. No one need have any fears along such lines for a long time to come.

With all the recording activity, for example, it has taken until now for a complete recorded version of Hector Berlioz' Dramatic Symphony, "Romeo and Juliet," to make its appearance. Since this marvelous musical re-creation of the Shakespearean tragedy requires not only a full symphony orchestra but vocal soloists and chorus as well, it is seldom heard in its entirety. Recordings and live performances of the purely orchestral sections cannot do justice to this music; it must be heard as a whole in order to grasp the composer's development of the thematic material and fully to appreciate the work's emotional and dramatic significance.

We are fortunate, therefore, in having a wonderfully warm, sympathetic interpretation of this gigantic score by Charles Munch and the Boston Symphony Orchestra, with Margaret Roggero, contralto; Leslie Chabay, tenor; Yi-Kwei-Sze, basso; the Harvard Glee Club and the Radcliffe Choral Society. The conductor is eminently suited to his task, and he has top-notch forces under his command. If he tends to emphasize the romantic rather than the dramatic aspects of the symphony, he still maintains a fine balance between these elements.

Furthermore, RCA Victor, which has packaged the work in a two-disc set, together with complete French-English text and lucid notes by Jacques Barzun, has also seen to it that the reproduction is the last word in fidelity. In fact, it is the most faithful recording we have yet had from this com-

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Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

SEP 24 1953

Fiedler Back After Visit To Ireland

BY TUCKER KEISER

Arthur Fiedler returned to Boston yesterday from a three-week vacation in Ireland, a "musician's holiday" in that he collected musical information as well as kissed the Blarney Stone.

"I was amazed at the quality of the Radio Eireann Orchestra, conducted by Milan Horvat. Mr. Horvat, of course, is not a genuine Hibernian with a name like that; he is a very capable Yugoslav musician. His assistant, however, Eimear O'Broin, is in name and fact very evidently Irish and the orchestra over which the two men preside is a credit to the Irish. The Minister of Post and Telegraph, Mr. Erskine Childers, under whose jurisdiction Radio Eireann falls, realizes that the orchestra must, like the Boston Symphony in its formative period, enlist the services of the finest conducting talent available."

Mr. Childers is the son of an Irish patriot and a Boston mother. Knowing that Mr. Fiedler was interested in securing new music, particularly for the Irish night at Pops under the direction of the Eire Society of Boston, he supplied him with tapes of previous broadcasts of the Radio Eireann Orchestra.

"Many of the talented young composers in Ireland are forwarding manuscripts for closer study, since I could not carry back as much as I might have liked. Baggage is, of course, limited on the airliners, and I did want to bring with me some of the splendid handwoven wool I had bought in Ireland," said Mr. Fiedler.

Socially, musically, and recreationally it was a very rewarding trip.

"I was so constantly meeting friends that it almost seemed that all roads lead to Dublin. Elliot Norton was passing through on the way to the Edinboro Festival. Jean Nolan, a fine soprano whom I accompanied years ago at her Boston appearances, I met again on this trip."

"My wife and I stayed with Countess Lily McCormick, whose husband, John McCormick, sang the Loeffler Irish songs for Karl Muck the first year I was a member of the Boston Symphony Orchestra. John was a close friend of my wife's father in those days. His widow has just published a book about the great Irish tenor called, appropriately enough, 'I Hear You Calling Me'."

By no means an obscure figure in Ireland, Mr. Fiedler was referred to as "the visiting fireman from Boston" and as the conductor of an organization known over there as the Boston Promenade Orchestra. HMV recordings, the equivalent of Victor recordings in America, list our Pops orchestra that way, with characteristic British reserve.

Enthusiastically Mr. Fiedler reported his discovery of an Irish pianist, Charles Lynch, with an impressive European reputation, although unknown in this country. Mr. Lynch, who has a phenomenal repertoire, may be expected to make his appearance in the United States at a Pops concert before very long.

The Fiedlers met Ambassador Taft during their sojourn in the Emerald Isle and found him a very gracious and capable diplomat. However, they were unable to drop in on another visiting American, Stan Kenton, because of conflicting schedules, although busloads of Kenton fans from Britain crossed the Irish Sea rather than miss their favorite.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

SEP 27 1953

THE RECORD WORLD

By HERBERT KUPFERBERG

Berlioz and Compatriots

Before the days of LP, a complete collection of Berlioz records included little more than the three "Damnation of Faust" excerpts, the Fantastic Symphony and a couple of overtures. Nowadays Berlioz has a column to himself in the Schwann LP catalogue; several of his disks have attained best-seller status, and, as frequently happens, an upsurge of concert performances has followed the revival of records.

Currently at hand is the first complete recording of Berlioz' dramatic symphony "Romeo and Juliet," performed by Charles Munch and the Boston Symphony with Margaret Roggero, contralto; Leslie Chabay, tenor; Yi-kwei Sze, bass; the Harvard Glee Club and the Radcliffe Choral Society (R. C. A.-Victor, 2 disks, $11.44).

Last year Columbia issued a one-disk recording of the orchestral portions of this seething and moving score, with Mitropoulos and the Philharmonic. It was a fine job as far as it went, but in the face of this complete version one realizes that it didn't go half far enough.

* * *

One Man's "Romeo"; Berlioz, who wrote his "Romeo and Juliet" after seeing Shakespeare's on the stage (he also married the leading lady), said he tried to compose "a splendid work, full of passion and imagination." Jacques Barzun, who writes the notes that accompany the set, says that "Romeo" is the only large-scale work of Berlioz which makes the listener feel that he wants "nothing different, nothing removed, nothing shorter, longer, or in another place."

This music is full of excitement and tension from the restless instrumental opening—sensations which are magnificently conveyed by Mr. Munch in the recording. The voices, solo and choral alike, surge in and out of the orchestral background at irregular intervals, evoking the atmosphere rather than the action of the play.

Among the scenes depicted are the struggle of the Montagues and the Capulets, the ball at the Capulets, the balcony scene (for orchestra alone—Berlioz said he considered it a "challenge" to write a love duet without any voices), the Queen Mab interlude, and the death of the lovers.

Did Berlioz "understand" Shakespeare? The question, which was raised by his critics back in 1839, seems pretty academic today, even if one concludes, not unreasonably, that this "Romeo and Juliet" is more Byronic than Shakespeare. It still is an imposing and masterful work, and demonstrates that one man's "Romeo and Juliet" may be quite as exalted as another's.

The sound of the recording, incidentally, is crystal-clear, and the singers, while lacking the technical polish of the orchestra, perform with understanding and nobility.

* * *

Franck and Honegger: Tastes change, and poor Cesar Franck seems to be slipping down the popularity scale just as rapidly as Berlioz is climbing it. Nevertheless, the twelfth LP recording of the Belgian composer's masterpiece, the Symphony in D minor, has just been released by Capitol ($4.98), with Vladimir Golschmann conducting the St. Louis Symphony in a performance that dispenses with the sound and fury that others have found in it.

The sound is a little dry at times, but this is one of the most dignified D minors on records. Capitol has also released Franck's Piano Quintet in F minor, with the excellent Hollywood String Quartet and Victor Aller, pianist, in an expressive and fine-sounding performance ($4.98).

Arthur Honegger, born in Switzerland, like Franck, is a Frenchman by instinct and training. His symphony No. 3, "Liturgique," completed in 1946, gets its first LP performance from a rather unlikely source, the Dresden Philharmonic under Walter Stotschek (Urania, $5.95). This is a mass without voices, its three movements being labeled Dies Irae, De Profundis Clamavi and Dona Nobis Pacem.

The last two parts are the more impressive, with liturgy and lyricism going hand in hand in the De Profundis, and the Dona Nobis a rather terrifying march culminating in another lyrical section. It is a work that becomes more interesting with re-hearing, and the performance is commendable.

Finally, here is a delightful record issued by Fox ($4), and called "Favorite French Children's Songs," sung by Paulette Rollin with a choral and instrumental accompaniment. It may be designed for children, but at least one record reviewer is prone to sneak away from Messrs. Franck and Honegger occasionally to replay "Aupres de ma Blonde," "Sur le Pont d'Avignon" and even "Les Trois Petits Cochons."

Cir. (D 187,555) (S 192,261)

This Clipping From
WASHINGTON, D. C.
POST

SEP 27 1953

Berlioz Romeo and Juliet Is Magic Under Munch

By Paul Hume

BERLIOZ: Romeo and Juliet. Boston Symphony Orchestra with Harvard-Radclife Choruses, soloists, under Charles Munch. Victor LM 6011. $11.44.

This is the greatest recorded achievement Victor has yet given Charles Munch and the Boston Symphony Orchestra.

It is music Munch plays with magic effect. It is not music which every good conductor understands and can project. To it Munch brings the tension needed to prevent its falling into mild ennui. He knows what Berlioz intended but could not put into notes. And he has filled his performers with an inspired insight into his intentions.

The Boston Orchestra plays at its finest, which can still be thrilling. The familiar choruses singing with it have never sounded so mature yet so fresh. The music is of rarest beauty and subtle drama.

There have been complete performances of this work in recent years by Toscanini and by Mitropoulos, to name only two. Toscanini recorded only the instrumental sections, and of them, never permitted the Queen Mab Scherzo to be released, claiming imperfections in the playing. Mitropoulos recently came to discs with the full instrumental portion.

You must hear the Fete at the Capulets' and the singing of the departing guests to appreciate fully the ensuing love scene. And this scene, which has been called the "most perfect page in all French music," never attains its full height without the surrounding scenes.

The Bostonians do not seem to have trouble getting perfection with the Mab Scherzo, nor with the entire, scintillating score. Margaret Roggero sings all the music but not quite all the feeling. But Leslie Chabay and especially the great bass Yi-Kwei Sze reach Berlioz' fullest recordings to date. They are right. And, as in the case of Toscanini's "Otello" credit is due to Conductor Munch.

from Westminster, this set takes precedence over all rivals. We dare to pass over the fact that it is Toscanini playing music in which he is supreme. You have never seen so richly designed an album. Two-tone green photographs of Rome's most memorable scenes are accompanied by a text about the Eternal City, by Vincent Sheean. The entire set, housing only the single record, is one of rich beauty for any library or record collection.

Bach: Six Partitas. Heifetz. Victor LM 6105. $17.16.

You may have personal preferences about the violinist to play these sonatas. I have the feeling that when Heifetz decided to record them, he approached them afresh, giving them the finest concept in his musical approach, and, of course, blessing them with a splendor of sound unique in our times. The results are worthy to be the monument which they will forever be, of so distinctive an artist. RCA Victor's engineers have matched Heifetz, velvet for velvet.

Cir. (D 116,563) (S 98,717)

This Clipping From
MIAMI, FLA.
NEWS

SEP 27 1953

Record Review

HECTOR BERLIOZ: Romeo and Juliet Symphony, Charles Munch conducting the Boston Symphony Orchestra, assisted by Margaret Roggero, contralto; Leslie Chaby, tenor; Yi-Kwei Sze, bass, with the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Wadsworth, director. RCA-Victor, 12-inch, four sides, LM-6011

This difficult and lengthy dramatic symphony, despite its numerous pitfalls for the performers, is here given a sensitive and stimulating reading.

Seldom performed, possibly because of its extreme length and because of the considerable forces involved, this work like other of Berlioz' compositions, has an uneven quality, with moments of lofty inspiration alternating with pure bombast.

Yet so deft is Munch's treatment of this difficult and demanding work, that the bombast seems less bombastic and the inspiration all the more exalted.

Among the soloists, Margaret Roggero is outstanding in the important part allotted the contralto, and Leslie Chaby sings the briefer music of the tenor with good effect.

Yi-Kwei Sze displays a sonorous and impressive bass in Friar Laurence's concluding recitative and aria, and the Harvard Glee Club and the Radcliffe singers provide a rich and capable choral background.

The work as a whole is given a superlative performance, and those who enjoy listening to fine music undoubtedly will find the eloquent treatment it is here given an exciting experience. The recorded sound is of high quality.

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Cir. (D 123,277) (S 151,479)

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EAGLE

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POST

SEP 24 1953

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NEW YORK, N. Y.
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SEP 27 1953

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By HERBERT KUPFERBERG

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This music is full of excitement and tension from the restless instrumental opening—sensations which are magnificently conveyed by Mr. Munch in the recording. The voices, solo and choral alike, surge in and out of the orchestral background at irregular intervals, evoking the atmosphere rather than the action of the play.

Among the scenes depicted are the struggle of the Montagues and the Capulets, the ball at the Capulets, the balcony scene (for orchestra alone—Berlioz said he considered it a "challenge" to write a love duet without any voices), the Queen Mab interlude, and the death of the lovers.

Did Berlioz "understand" Shakespeare? The question, which was raised by his critics back in 1839, seems pretty academic today, even if one concludes, not unreasonably, that this "Romeo and Juliet" is more Byronic than Shakespeare. It still is an imposing and masterful work, and demonstrates that one man's "Romeo and Juliet" may be quite as exalted as another's.

The sound of the recording, incidentally, is crystal-clear, and the singers, while lacking the technical polish of the orchestra, perform with understanding and nobility.

* * *

Franck and Honegger: Tastes change, and poor Cesar Franck seems to be slipping down the popularity scale just as rapidly as Berlioz is climbing it. Nevertheless, the twelfth LP recording of the Belgian composer's masterpiece, the Symphony in D minor, has just been released by Capitol ($4.98), with Vladimir Golschmann conducting the St. Louis Symphony in a performance that dispenses with the sound and fury that others have found in it.

The sound is a little dry at times, but this is one of the most dignified D minors on records. Capitol has also released Franck's Piano Quintet in F minor, with the excellent Hollywood String Quartet and Victor Aller, pianist, in an expressive and fine-sounding performance ($4.98).

Arthur Honegger, born in Switzerland, like Franck, is a Frenchman by instinct and training. His symphony No. 3, "Liturgique," completed in 1946, gets its first LP performance from a rather unlikely source, the Dresden Philharmonic under Walter Stotschek (Urania, $5.95). This is a mass without voices, its three movements being labeled Dies Irae, De Profundis Clamavi and Dona Nobis Pacem.

The last two parts are the more impressive, with liturgy and lyricism going hand in hand in the De Profundis, and the Dona Nobis a rather terrifying march culminating in another lyrical section. It is a work that becomes more interesting with re-hearing, and the performance is commendable.

Finally, here is a delightful record issued by Fox ($4), and called "Favorite French Children's Songs," sung by Paulette Rollin with a choral and instrumental accompaniment. It may be designed for children, but at least one record reviewer is prone to sneak away from Messrs. Franck and Honegger occasionally to replay "Aupres de ma Blonde," "Sur le Pont d'Avignon" and even "Les Trois Petits Cochons."

Cir. (D 187,555) (S 192,261)

This Clipping From
WASHINGTON, D. C.
POST

SEP 27 1953

Berlioz Romeo and Juliet Is Magic Under Munch

By Paul Hume

BERLIOZ: Romeo and Juliet. Boston Symphony Orchestra with Harvard-Radclife Choruses, soloists, under Charles Munch. Victor LM 6011. $11.44.

This is the greatest recorded achievement Victor has yet given Charles Munch and the Boston Symphony Orchestra.

It is music Munch plays with magic effect. It is not music which every good conductor understands and can project. To it Munch brings the tension needed to prevent its falling into mild ennui. He knows what Berlioz intended but could not put into notes. And he has filled his performers with an inspired insight into his intentions.

The Boston Orchestra plays at its finest, which can still be thrilling. The familiar choruses singing with it have never sounded so mature yet so fresh. The music is of rarest beauty and subtle drama.

There have been complete performances of this work in recent years by Toscanini and by Mitropoulos, to name only two. Toscanini recorded only the instrumental sections, and of them, never permitted the Queen Mab Scherzo to be released, claiming imperfections in the playing. Mitropoulos recently came to discs with the full instrumental portion.

You must hear the Fete at the Capulets' and the singing of the departing guests to appreciate fully the ensuing love scene. And this scene, which has been called the "most perfect page in all French music," never attains its full height without the surrounding scenes.

The Bostonians do not seem to have trouble getting perfection with the Mab Scherzo, nor with the entire, scintillating score. Margaret Roggero sings all the music but not quite all the feeling. But Leslie Chabay and especially the great bass Yi-Kwei Sze reach Berlioz' fullest recordings to date. They are right. And, as in the case of Toscanini's "Otello" credit is due to Conductor Munch.

Respighi: The Pines of Rome; also: Fountains of Rome. NBC Symphony under Toscanini. Victor LM 1768. $5.72.

In spite of great competition from Westminster, this set takes precedence over all rivals. We dare to pass over the fact that it is Toscanini playing music in which he is supreme. You have never seen so richly designed an album. Two-tone green photographs of Rome's most memorable scenes are accompanied by a text about the Eternal City, by Vincent Sheean. The entire set, housing only the single record, is one of rich beauty for any library or record collection.

Bach: Six Partitas. Heifetz. Victor LM 6105. $17.16.

You may have personal preferences about the violinist to play these sonatas. I have the feeling that when Heifetz decided to record them, he approached them afresh, giving them the finest concept in his musical approach, and, of course, blessing them with a splendor of sound unique in our times. The results are worthy to be the monument which they will forever be, of so distinctive an artist. RCA Victor's engineers have matched Heifetz, velvet for velvet.

Review

HECTOR BERLIOZ: Romeo and Juliet Symphony, Charles Munch conducting the Boston Symphony Orchestra, assisted by Margaret Roggero, contralto; Leslie Chaby, tenor; Yi-Kwei Sze, bass, with the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Wadsworth, director. RCA-Victor, 12-inch, four sides, LM-6011

This difficult and lengthy dramatic symphony, despite its numerous pitfalls for the performers, is here given a sensitive and stimulating reading.

Seldom performed, possibly because of its extreme length and because of the considerable forces involved, this work like other of Berlioz' compositions, has an uneven quality, with moments of lofty inspiration alternating with pure bombast.

Yet so deft is Munch's treatment of this difficult and demanding work, that the bombast seems less bombastic and the inspiration all the more exalted.

Among the soloists, Margaret Roggero is outstanding in the important part allotted the contralto, and Leslie Chaby sings the briefer music of the tenor with good effect.

Yi-Kwei Sze displays a sonorous and impressive bass in Friar Laurence's concluding recitative and aria, and the Harvard Glee Club and the Radcliffe singers provide a rich and capable choral background.

The work as a whole is given a superlative performance, and those who enjoy listening to fine music undoubtedly will find the eloquent treatment it is here given an exciting experience. The recorded sound is of high quality.

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SATURDAY, SEPTEMBER 26, 1953

x Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR

Bloch Concerto for Symphony

U.S. Première Promised For First Program

Charles Munch will return from France this week to open his fifth season as conductor of the Boston Symphony Orchestra. His opening program of the season for the concerts in Symphony Hall on Friday afternoon and Saturday evening, Oct. 9 and 10, will include the first American performance of Ernest Bloch's new Concerto Grosso No. 2 for String Orchestra with Solo String Quartet. The program will open with Handel's Concerto for Strings and Two Wind Choirs, and will include the Second Symphony by Brahms and Tchaikovsky's Overture, "Romeo and Juliet."

* * *

Mr. Munch will also present this program at the opening Tuesday evening concert on Oct. 13. The series of nine Tuesday evening concerts will have two pianists as soloists, Grant Johannesen and Alexander Brailowsky; the cellist, Paul Tortelier; and Pierre Monteux as guest conductor.

The series of six Sunday afternoon concerts, for which seats are still to be had (the other three series are fully subscribed), will open on Nov. 1. The soloists will be Grant Johannesen, Leon Fleisher, pianists, and the guest conductors Ferenc Fricsay and Guido Cantelli.

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The soloists for the longer series of 24 Friday afternoon and Saturday evening concerts will include the pianists Samson François, Leon Fleisher, Alexander Brailowsky, and Zadel Skolovsky; the violinists Tossy Spivakovsky and Zino Francescatti; the cellists Pierre Fournier and Samuel Mayes; the soprano Margaret Harshaw, and the Helsinki University Chorus. Guest conductors will be Ferenc Fricsay, Pierre Monteux, and Guido Cantelli.

Cir. (D 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

SEP 27 1953

BRAHMS SECOND TO BE HEARD AT SMITH COLLEGE

Boston Symphony Program For Oct. 19 Concert Announced

Northampton, Sept. 26 — Once more the Boston Symphony Orchestra under the direction of Charles Munch will open the Smith College Concert Course, on Monday evening, Oct. 19, in John M. Greene Hall. For this opening concert Mr. Munch has selected a program of two concertos, one of the 18th century by Handel, another of the present day by Bloch, the Brahms second Symphony, Ravel's "Tombeau de Couperin," and exerpts from Wagner's "Meistersinger."

Other Features

The other events in the Smith course will include the annual Cleveland Orchestra concert, the first appearance here of a brilliant Italian chamber orchestra, the "Virtuosi di Roma" under the direction of Renato Fasano, a recital by the gifted young American soprano, Adele Addison, and the long-awaited appearance of the great pianist Artur Rubinstein.

The Virtuosi di Roma, a group of 11 strings with oboe and piano, will be heard on Tuesday, Nov. 17. Adele Addison's concert is scheduled for Saturday, Jan. 16. The Cleveland Orchestra under George Szell will play on Saturday, Feb. 13, and the course will close with the Rubinstein recital on Tuesday, March 2.

Course tickets will be sold in John M. Greene Hall box office for one week beginning Tuesday, Oct. 13. Former subscribers who did not renew their tickets during the sale of last spring are urged to write to the Concert Committee at Sage Hall in advance of the date of public sale.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

SEP 27 1953

Music

BY TUCKER KEISER

Charles Munch returns to Boston this week to begin rehearsals for the 73rd season of the Boston Symphony Orchestra and Mr. Munch's fifth season as regular conductor of the organization. Since he concluded his duties at Tanglewood, the conductor has been vacationing in Paris.

Symphony Hall plans for the season include many interesting novelties as well as works not heard for many years. Among the guest conductors will be Pierre Monteux, a former conductor of the Boston Symphony, and since his retirement, after 25 years with the San Francisco Symphony, a frequent visitor on the Boston podium. Later in the season the young Italian maestro, Guido Cantelli, will wield the baton for several concerts in the series. It will be remembered that Mr. Cantelli's debut here last season was hailed as the outstanding musical event of the year.

This 73rd season will witness the American debut of Ferenc Fricsay, the Hungarian conductor who, as musical mentor of the RIAS Orchestra (Radio in American Sector) in Berlin for the past six years, has established an impressive European reputation. This 39-year-old conductor and the RIAS Orchestra shared with Mr. Munch and the Boston Symphony honors at the Twentieth Century International Festival in Paris in 1951.

Mr. Fricsay is well known in this country through his many recordings. He is a champion of the composer Bela Bartok and will include the Bartok Divertimento in his Boston concerts.

* * *

Since the musical world is celebrating the 150th birthday of Hector Berlioz, Mr Munch has scheduled two long works by this composer employing chorus and soloists. We will have Berlioz' dramatic cantata, "The Damnation of Faust," with Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Nicola Moscona, bass, as fine a quartet of singers as ever appeared in Boston. The choral parts will be sung by the Harvard and Radcliff choruses, which have sung so frequently with our orchestra as almost to be a part of that organization.

Mr. Munch will introduce to the symphony audiences another Berlioz score, "L'Enfance du Christ," in the pair of concerts before Christmas, with the New England Conservatory Chorus participating in the performance. This Berlioz work, scheduled for Christmas two seasons ago, had to be postponed due to the conductor's illness.

While not planning for the coming season, Berlioz' "Romeo and Juliet" is another large dramatic symphony which the Orchestra performed brilliantly last season at Tanglewood as a part of the Berlioz sesqui-centennial. The Boston performance was recorded and stands as the finest artistic achievement so far of the symphony under the present conductor.

Compositions employing large choral groups elicit the very best that Mr. Munch has to offer, and he does them with a restrained authority not always characteristic of his purely orchestral work. His first American performance of the Beethoven Ninth, scheduled for this season, is consequently apt to be of high quality, although Mr. Munch has been disappointing in previous readings of Beethoven, still the core of any symphony's repertoire. Two seasons ago, in fact, an eagerly anticipated performance of the Missa Solemnis was, in spite of its choral nature, very nearly a fiasco.

Of the instrumental soloists announced for this season three will be making their Boston debuts. They are the French pianist, Samson Francois, an unknown Gallic importation, Leo Fleisher, a pianist from San Francisco with a world-wide reputation, and Tossy Spivakovsky, a violinist. Other soloists include well-known artists: Zino Francescatti, Alexander Brailowsky, Pierre Fournier, Margaret Harshaw, Samuel Mayes and the Helsinki University Chorus, which sang with the orchestra here in 1938.

Cir. (D 81,951) (S 101,368)

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD

SEP 27 1953

DISCussion:

Toscanini, Munch Imposing Musical

A veritable plethora of musical riches is to be found in RCA Victor's current release, one of the most notable in recent years. Four of the most ambitious projects are noted here.

Berlioz: Romeo and Juliet, Op. 17, A Dramatic Symphony (RCA Victor LM/WDM 6011)—The results of this first complete recording of the majestic Berlioz score are nothing less than superb. RCA Victor has done its corporate self proud in achieving as fine a realization as anyone had dared hope.

Here is a work, tremendous in scope, utilizing a full symphony orchestra, a huge chorus and three soloists. All are brought together with complete unity by conductor Charles Munch, who without question is the Berlioz interpreter of the day. To extol the virtues of the Boston Symphony Orchestra at this late date is almost pointless; but the tonal brilliance, the remarkable discipline of this virtuoso ensemble has rarely been shown to better advantage.

The choral ensemble of this recording is made up of the Harvard Glee Club and the Radcliffe Choral Society, and while one cannot expect the same degree of excellence here as is found in the orchestra, the splendid passages for ensembled voice are more than adequately realized.

If any defects are to be found at all, they are likely to be found in the soloists, Margaret Roggero, Leslie Chabay and Yi-Kwei-Sze. But even here the work is, in overall picture, satisfactory if only occasionally distinguished.

The accompanying notes, as is usual with most RCA Victor album sets, are wholly commendable. In adition to the entire solo and choral passages, there is a most intelligent evaluation of the music by Jacques Barzun, who is also responsible for the excellent translation from the French.

To produce a recording of such scope is an obviously difficult task; that the RCA Victor engineering staff was equal to the demands of the occasion is wholly evidence in the opulence of sound, the superb balance between soloists, chorus and orchestra, and in the luminous clarity of the reproduction. To sum it all up, this is a truly magnificent set, a definite feather in Victor's cap, and an absolute must for any serious record library.

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Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

SEP 27 1953

Premiere of Ernest Bloch Work at Opening Symphony Concerts

Charles Munch, who returns from France this week to open his fifth season as conductor of the Boston Symphony Orchestra, announces the program for the season's opening concerts in Symphony Hall Friday afternoon and Saturday evening, Oct. 9 and 10.

He will then perform for the first time in this country Ernest Bloch's new Concerto Grosso No. 2 for String Orchestra with Solo String Quartet. The program will open with Handel's Concerto for Strings and Two Wind Choirs and include the Second Symphony by Brahms and Tchaikovsky's Overture, "Romeo and Juliet."

Dr. Munch will also present this program at the opening Tuesday evening concert on Oct. 13. The series of nine Tuesday evening concerts will have as soloists two pianists, Grant Johannesen and Alexander Brailowsky, and the cellist, Paul Tortelier; Pierre Monteux will be guest conductor.

The series of six Sunday afternoon concerts, for which seats are still to be had (the other three series are fully subscribed), will open on Nov. 1. The soloists will be Grant Johannesen, Leon Fleisher, pianists, and guest conductors Ferenc Fricsay and Guido Cantelli.

The soloists for the longer series of 24 Friday afternoon and 24 Saturday evening concerts will include pianists Samson Francois, Leon Fleisher, Alexander Brailowsky and Zadel Skolovsky; violinists Tossy Spivakovsky and Zino Francescatti; the cellists Pierre Fournier and Samuel Mayes; soprano Margaret Harshaw, and the Helsinki University Chorus. Guest conductors will be Ferenc Fricsay, Pierre Monteux and Guido Cantelli.

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Cir. (D. 155,205) (S 259,229)

This Clipping From
SAN FRANCISCO, CAL.
CHRONICLE

SEP 27 1953

Paganini's Investment in Berlioz Has Paid Handsome Dividends

By R. H. Hagan

"I SAW a young man full of genius, whose strength and courage might have ultimately broken down under the strain . . . I said to myself, 'It is my duty to help him.' When my claims to musical renown are reckoned up, it will not be the least that I was the first to recognize a genius and draw public attention to him."

That was Nicolo Paganini's own explanation of his gift of 20,000 francs to Hector Berlioz in 1838, as quoted by Jacques Barzun in his booklet of text and notes accompanying RCA Victor's new recording of Berlioz's **"Romeo and Juliet" Symphony,** as performed by the Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society and three soloists, under the direction of Charles Munch.

At the contemporary rate of exchange, I don't know what Paganini's 20,000 franc investment in Berlioz would be worth today, but I do know that it paid handsome dividends. First, in one of the most remarkable musical works produced in the Nineteenth Century. And second, in what is undoubtedly one of the greatest recorded performances of any musical work that I have ever heard.

Because Pierre Monteux was conductor of the San Francisco Symphony for 17 years, we, in San Francisco, have had one of the most complete seminars on Berlioz ever to be offered in the United States. I was present, for example, when Monteux conducted the complete "Romeo and Juliet" at the Opera House in 1949. And I remember the taut, graceful, and exactly Gallic interpretation he brought to the wiry, passionate, and phosphorescently glowing synthesis of Shakespeare's tragedy that is contained in Berlioz' music.

Yet Shakespeare was not a Nineteenth Century romantic and if a Nineteenth Century romantic (in fact, THE Nineteenth Century romantic) chose to limn in musical tones the pattern and the emotions of Shakespeare's star-crossed lovers, the plot and the characters have about as much to do with the music as the affairs of Scotland have to do with Berlioz' "Harold in Italy," which was originally conceived as "The Last Moments of Mary Stuart."

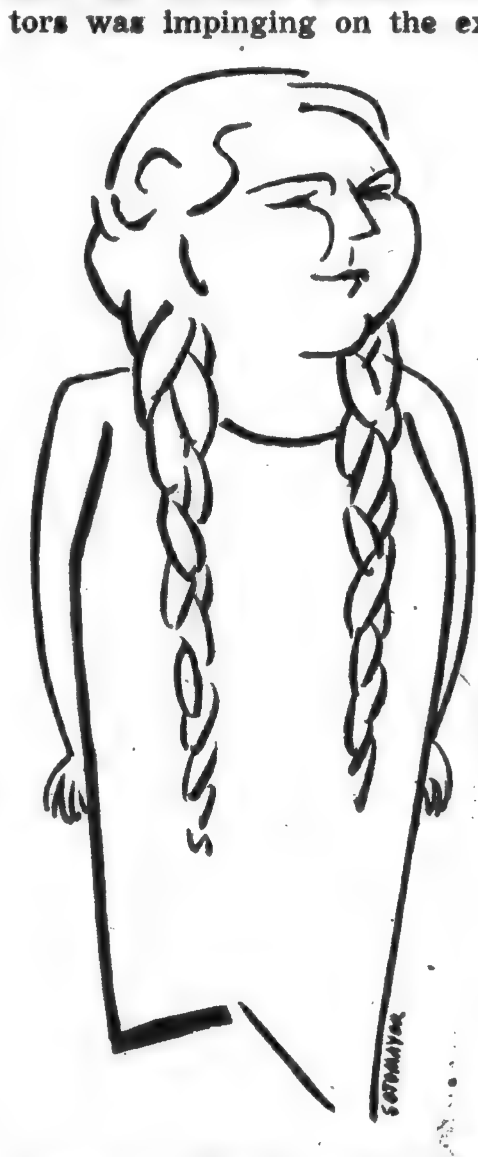
The point being that while Berlioz' "Romeo and Juliet" does follow a program that reacts to the emotional patterns of Shakespeare's plot, what one feels while listening to Berlioz' music is not music supported by a programmatic crutch, but music existing for its own sake.

IT IS A kind of music that has a particular and mighty appeal to at least this one member of the Twentieth Century. I was wondering why, last week when I put the record on my turntable. It was a night when, for some apparently classified reason, a multitude of airplanes were roaring in San Francisco's mild Indian summer skies, and the roar of those anxious motors was impinging on the exquisite and sinuous music written by Berlioz at a time when the steam engine was probably regarded in much the same fashion as we today regard the atom bomb. One listened to the music of Berlioz and realized (as the engines criss-crossed the skies) that in its taut and electric lyricism, its wild fits of woodwinds and its masterful orchestration (which still seems to make Stravinsky sound slightly plagiaristic), this is pure music in its unadulterated form, much as certain passages of Coleridge have been called "pure" poetry. Beethoven expressed the spirit of the romantic movement, and that spirit has long since evaporated into an intellectual concept. But Berlioz expressed its nerves—and, one hundred years later, they still persist.

Where they persist more than ever, of course, is in the interpreters of his music. Monteux, who conducted "Romeo and Juliet" the last time I heard it, is a musician of exact style and discipline. But Charles Munch is a conductor who has the incandescent flair and vitality that make Berlioz sound as legitimately alive today as Hindemith and Stravinsky. And the fact that the ensemble involved includes the well-nigh perfect string, brass and woodwind choirs of the Boston orchestra and the beautifully trained voices of the boys and girls from Harvard and Radcliffe, makes the whole achievement one of the greatest recordings of the year.

This is not to forget the excellent soloists—and it should be very difficult for local music-lovers to forget them, because they include Contralto Margaret Roggero, who is a leading singer with the San Francisco Opera Company this year; that marvelously mellow Chinese baritone, Yi-Kwei Sze, who sang a memorable Orator in a local production of "The Magic Flute," three years ago, and Tenor Leslie Chabay, who has sung many roles with the San Francisco Opera Company in past seasons.

Charles Munch



Gertrude Grob-Prandl will sing the role of Isolde in Wagner's "Tristan and Isolde" to be presented by the San Francisco Opera Company Friday at 8 p. m.

pold Stokowski conducting, in **"Highlights from Boris Godounoff."**

The other is a pressing (at long last) of the famous 1947 Toscanini-NBC Symphony broadcast of Verdi's **"Otello,"** which stars such locally familiar singers as Ramon Vinay, Herva Nelli, Giuseppe Valdengo, Nan Merriman, Virginio Assandrai, Nicola Moscona and (again) Leslie Chabay.

Anyone who has seen Rossi-Lemeni keel over on the stage of the War Memorial Opera House in the death scene from "Boris" will appreciate his sensationally dramatic interpretation of the role. On the record, however, one becomes more precisely aware of the sensitivity and the beauty of his vocalism. And although it only contains some of the more memorable excerpts from the opera, Rossi-Lemeni's interpretations seem to me to be vocalistically superior to the excellent but (by comparison) fairly heavy negotiation of the same excerpts as sung by Boris Christoff in the recent edition of the complete "Boris," issued by RCA Victor under the "HMV" label.

Stokowski conducts the performance with the usual admixture of Stokowski admiring Stokowski and Stokowski admiring Moussorgsky; but for

Continued on Page 25

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 27 1953

New Records: Boston Symphony in Berlioz' "Romeo and Juliet"

By CYRUS DURGIN

When Charles Munch and the Boston Symphony Orchestra revived the complete "Romeo and Juliet" of Hector Berlioz, last season, most of us hoped that the production would be recorded. It has been, in a typically clean engineering job by RCA-Victor, and we may all be thankful. The choral and solo participants are the same: the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth; soprano Margaret Roggero; tenor, Leslie Chaby, and Yk-wei Sze, the superb Chinese bass. Berlioz is one of those spectacular romantic composers for whom Mr. Munch has a special gift of interpretation. In this recording all is sweet tone, emotional fire and executant brilliance.

Another cause for rejoicing is the Toscanini "Otello," recorded by RCA-Victor from the broadcasts of 1947 and at last released. This will spoil you for any other interpretation of Verdi's great opera. The orchestral performance is a marvel, the Otello of Ramon Vinay the best in my memory; the Desdemona of Herva Nelli womanly and most musical, and the Iago of Giuseppe Valdengo superbly eloquent. To my mind, this is indeed the true and definitive "Otello."

Schumann by Foldes

A selection of the piano music of Robert Schumann, including the early "Abegg" Variations, the "Papillons" and C major Toccata, and the little-known Impromptus on a Theme by Clara Wieck (the Clara who was to become his wife) have been performed in full-bloom romantic style and recorded with superb fidelity of tone. The pianist is virtuoso Andor Foldes, the company Mercury.

Some fine Beethoven playing (Trios in D major, Op. 70, No. 1, "The Ghost," and E-flat, No. 2) comes from the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin, and Benar Heifetz, cello). Here are both spirit and style. Excellent recording by Mercury.

If you especially like old music, get hold of EM's Elizabethan Keyboard Music, a miscellany of pieces by Thomas Morley, Martin Pearson, Robert Johnson, Richard Farnaby and John Bull. It is interesting if lesser stuff, ingratiating and flavorsome, nicely done by Pro Musica Antiqua's harpsichordist, Charles Koenig. Good recording.

A pleasant dish, indeed, is Sylvia Marlowe's meticulous playing, for Remington, of Sonatas by Domenico Scarlatti, Bach's D major Toccata, and Couperin's "Les Folies Francaises."

The superlative keyboard art of Ania Dorfmann was never more evident than in the miscellany she has recorded for RCA-Victor—Schumann's "Papillons," Mendelssohn's Andante and Rondo Capriccioso and two Songs Without Words. Three Ecossaises by Chopin, Liszt's "Un Sospiro," the Ravel Sonatine and Menotti's Ricercare and Toccata, unusual pieces by this contemporary theatre composer.

Copland and Piston

Aaron Copland's delightful "Appalachian Spring" Ballet and the equally delightful Piston score "The Incredible Flutist" are coupled on disc from Urania. Perhaps the Radio Berlin Symphony performances under Arthur Rother are a trifle ponderous. Even so, they sound beautiful.

A novelty is Couperin's "Le Parnasse ou l'Apotheose de Corelli," played, along with pieces of Frescobaldi and Rosenmueller, by the Harpsichord Quartet (Claude Monteux, flute, who announces the sections of Couperin's tribute to Corelli; Harry Shulman, oboe; Bernard Greenhouse, cello, and harpsichordist Sylvia Marlowe). Good, if trifle shrill, recording. Esoteric.

Spanish piano music by Falla, Granados, Albeniz and Infante, as ably if not spectacularly done by Leonard Pennario, makes pleasantly, relaxed listening. Capitol's recording is superior.

Mr. Pennario is also heard to good effect in Gershwin's once briefly popular but lesser Concerto in F, with William Steinberg conducting the Pittsburgh Symphony. Capitol.

Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

SEP 30 1953

Judd Jr. To Be Philharmonic Aid

George E. Judd jr. will succeed Boris Sokoloff as assistant manager of the New York Philharmonic-Symphony, it was announced yesterday by Arthur Judson and Bruno Zirato, managers of the orchestra. Mr. Sokoloff resigned to become manager of the Minneapolis Symphony.

Mr. Judd, twenty-nine, was graduated from Milton Academy, at Milton, Mass., and from Harvard University in 1947. In the latter year he entered the press department of the Boston Symphony, of which his father, George E. Judd sr. is manager. The same year he left to become manager of the Oklahoma City Symphony, where he remained until 1950, when he joined the Columbia Artists Management in charge of the press department of the Judson, O'Neill and Judd division.

Cir. (D 94,199) (S 158,249)

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

SEP 27 1953

John H. Harvey—

Monteux Shines In Dwindling Company Of Grand Old Men

WHEN JACQUES THIBAUD was killed in an airplane crash Sept. 1, death took one more member of a narrowing circle of grand old men of music—men who have been noted alike as great artists and great gentlemen.

Artur Schnabel died a few years ago. Fritz Kreisler and Georges Enesco no longer are active. But happily there are a few—notably Bruno Walter and Pierre Monteux—who still are before the public.

Harvey

Bruno Walter was guest conductor in a memorable concert of the Minneapolis Symphony orchestra two seasons ago. And this season Monteux will assume command for one concert.

Pierre Monteux is not exactly a stranger here. His visit to St. Paul with the San Francisco Symphony orchestra in 1947 shines brightly in the memories of the many who heard that concert. But in general, he has not had from the public at large the recognition to which his artistic stature entitles him. "He is perhaps the most underrated conductor in the world," a musician who has played under many of the great once told me.

* * *

THIS SITUATION probably is attributable to the fact Monteux neither looks nor acts like the popular notion of a great conductor.

His roly-poly figure, his round, genial, walrus-mustached visage are more those of a maitre d'hotel of a fine restaurant. His podium demeanor is always calm and restrained. When he is conducting he displays none of the volcanic intensity of a Toscanini or the dedicated exaltation of a Walter. Rather, Monteux from time to time simply breaks forth with a beatific smile, a facial expression of one to whom music-making is the happiest of occupations.

Yet it is highly doubtful whether there exists any conductor who can surpass him in musicianship and technical knowledge of the orchestra, or who can set forth a piece of music with greater clarity, balance, structural sense or rhymic vitality.

Personally, he has many friends all over the world, though he is not abnormally gregarious. It is simply that his genial personality, his kindliness, his ready wit, his wide knowledge just naturally attract people. In San Francisco, where he reigned not only as conductor but as virtually a public institution from 1934 until his retirement two years ago, taxi drivers not infrequently greeted him on the street by his first name. The men in his orchestra called him "Pierre" too and so also the children in Hancock, Maine, where he has his summer home.

* * *

BORN IN PARIS 78 years ago, Pierre Monteux studied violin at the Conservatoire, then played in orchestras, coming up from the ranks to the podium. When he was a conductor of the famed Diaghilev ballet it was he who was intrusted with the premieres of such complex new works as Stravinsky's "Petrouchka" and "Rites of Spring" and Ravel's "Daphnis and Chloe."

He has been conductor of the Paris Symphony orchestra. For 10 years, in association with Willem Mengelberg, he led the world-famous Concertgebouw orchestra of Amsterdam. He was conductor of the Boston Symphony orchestra from 1919 to 1924. He has conducted at the Metropolitan Opera house—and this season he will do so again.

It was while he was at Boston that the late Horatio Parker, noted composer and one of America's finest critics, paid him a tribute which is doubly true today:

"It is not Mr. Monteux's way to blaze for a day. He prefers the steady, the cumulative glow."

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 23 1953

Fricsay, Cantelli and Monteux Are Invited To Conduct BSO

Ferenc Fricsay of Budapest, permanent leader of the RIAS Orchestra in Berlin, Germany, has been invited to be one of the three guest conductors of the Boston Symphony Orchestra for its 73d season. Pierre Monteux, former Boston Orchestra conductor, and Guido Cantelli, Italian conductor who was a guest last season, again were invited to occupy the podium by Charles Munch, who will terminate his vacation in France to prepare for the opening, Oct. 9, of his fifth season as music director. Mr. Fricsay will cross the ocean especially to make his first American appearance in Boston.

The orchestra's season, which will extend through May 1, will include 69 concerts in Boston and Greater Boston, of which all are fully subscribed in advance excepting a few seats in the shorter series of six Sunday afternoons. Six rehearsals will be open to the public.

From Oct. 19 to 26 the orchestra will tour, playing in Northampton, Springfield, Buffalo, Rochester, Ithaca and Troy, N.Y., and Ann Arbor and Detroit, Mich. Four concerts will be presented in Washington, D.C., 10 in New York City, 5 in Brooklyn and 5 in Providence, R.I. Other concerts will be given in Newark and New Brunswick, N.J., Philadelphia, and New Haven, Hartford and New London, Conn.

Zino Francescatti of Monterey again will play in a violin concerto, as will Tossy Spivakovsky. Guest pianists will be Samson Francois, Leon Fleisher, Alexander Brailowsky and Zadel Skolovsky. Cellists will be Pierre Fournier and Samuel Mayes, the orchestra's principal cellist. Margaret Harshaw, soprano, heard at Tanglewood in the past two seasons, will appear, in addition to singers engaged for choral works, which will include Berlioz' "Damnation of Faust" and "L'Enfance du Christ" and Beethoven's Ninth Symphony. The Harvard and Radcliffe Choral Society, New England Conservatory Chorus and Helsink University Chorus from Finland will sing with the orchestra.

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

OCT 2 - 1953

Smart Set

Symphony Returns

By BETTY ALDEN

THE FRIDAY Symphony is as sacred to Proper Bostonians as codfish cakes and baked beans. A week from today will mark the continuance of this cherished tradition, when the Boston Symphony Orchestra begins a new season of Friday concerts.

Tickets are handed down from one generation to another like family diamonds and heirloom silver. And one of the most serious social errors a hostess can make is to plan any entertainment which would interfere with the regular Friday Symphony.

Many of the subscribers are still at their summer homes, but they wouldn't think of missing next week's opening concert. It's a time to greet their friends and officially open the autumn social and musical season. Mrs. Harris Nelson, Mrs. S. V. R. Crosby and Mrs. Boylston Beal will be among those coming in from Manchester. The Edward Guilds will be in town from Wianno, Dorothy and Priscilla Cornish from Centerville and the C. Handasyde Whitneys from Marion.

TOASTS from the brides-

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the Exeter Theatre.

drama at Loew's State Theatre.

Charles Munch Will Open 73d Season of Boston Symphony Orchestra Oct. 9

The Boston Symphony Orchestra will open its 73d season in Symphony Hall Friday afternoon, Oct. 9. Charles Munch will return for his fifth year as music director.

The double series of 24 Friday afternoon and 24 Saturday evening concerts in Symphony Hall are completely subscribed, as well as the series of 9 Tuesday evening concerts, which will begin on Oct. 13. A few seats are still to be had for the Sunday afternoon series of six concerts which begin Nov. 1. Six rehearsals in the course of the season will be open to the public, according to a now-established custom.

Munch has invited three conductors to appear as guests. The first will be Ferenc Fricsay, from Budapest. He is the permanent leader of the R. I. A. S. Orchestra in Berlin and will make his first American appearance. Pierre Monteux, former conductor of the Boston Orchestra, will again be a guest, and Guido Cantelli who conducted in Boston last season, will return.

The Soloists

Of the instrumental soloists, three will be heard at these concerts for the first time, Samson Francois, French pianist; Leon Fleisher, pianist from San Francisco and Tossy Spivakovsky, violinist of national reputation. Zino Francescatti, a violinist familiar to Boston audiences, will return, and likewise pianists Alexander Brailowsky and Zadel Skolovsky.

Cellists will be Pierre Fournier and Samuel Mayes. Margaret Harshaw of the Metropolitan Opera has been engaged as a soloist. The Helsinki University Chorus which sang with this orchestra in 1938, will return.

Soloists for the Sunday series will be pianists Grant Johannesen and Leon Fleisher. Guest conductors will be Ferenc Fricsay and Guido Cantelli. Messrs. Johannesen and Brailowsky will appear in the Tuesday series, and Pierre Monteux will conduct a concert as guest.

Choral works for the season will include Berlioz' "Damnation of Faust," with Suzanne Danco, soprano, David Poleri, tenor, Martial Singher, baritone, and Nicola Moscona, bass. The Harvard and Radcliffe choruses will participate in this work and in Beethoven's Ninth Symphony, which will close the season May 1.

Mr. Munch will introduce to these concerts Berlioz' L'Enfance du Christ" in the pair of concerts before Christmas, with the New England Conservatory Chorus participating. The Garde Republicain Band of Paris, Capt Francois Julien-Brun, conductor, is to make a tour of the United States and will give a Boston concert for the benefit of this orchestra's pension fund Friday evening, Dec. 11. Charles Munch will conduct a part of the program.

The usual series of five each will be given in New York city on Wednesday evenings and Saturday afternoons, in Brooklyn and Providence. There will be four concerts in Washington, six in Sanders Theater, Cambridge, and visits to Newark, Philadelphia, New Haven, Hartford, New London and New Brunswick. A tour from Oct. 19-26 will include Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca and Troy.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

OCT 3 - 1953

David Nilsson

In Boston the drawing-power of music for children has been amply proved by Conductor Arthur Fiedler in his Wednesday morning Children's Concerts, which he added to the series of outdoor Esplanade Concerts many years ago. Players are members of the Boston Symphony Orchestra. Here three smaller tots in the children's audience get close to the music. Music appreciation classes in the schools and children's concerts by symphony orchestras are paying off in a nation of music lovers wherever carried through.

Cir. (D 94,199) (S 188,249)

This Clipping From

ST. PAUL, MINN.
PIONEER PRESS

SEP 27 1953

John H. Harvey—

Monteux Shines In Dwindling Company Of Grand Old Men

WHEN JACQUES THIBAUD was killed in an airplane crash Sept. 1, death took one more member of a narrowing circle of grand old men of music—men who have been noted alike as great artists and great gentlemen.

Harvey

Artur Schnabel died a few years ago. Fritz Kreisler and Georges Enesco no longer are active. But happily there are a few—notably Bruno Walter and Pierre Monteux—who still are before the public.

Bruno Walter was guest conductor in a memorable concert of the Minneapolis Symphony orchestra two seasons ago. And this season Monteux will assume command for one concert.

Pierre Monteux is not exactly a stranger here. His visit to St. Paul with the San Francisco Symphony orchestra in 1947 shines brightly in the memories of the many who heard that concert. But in general, he has not had from the public at large the recognition to which his artistic stature entitles him. "He is perhaps the most underrated conductor in the world," a musician who has played under many of the great once told me.

* * *

THIS SITUATION probably is attributable to the fact Monteux neither looks nor acts like the popular notion of a great conductor.

His roly-poly figure, his round, genial, walrus-mustached visage are more those of a maitre d'hotel of a fine restaurant. His podium demeanor is always calm and restrained. When he is conducting he displays none of the volcanic intensity of a Toscanini or the dedicated exaltation of a Walter. Rather, Monteux from time to time simply breaks forth with a beatific smile, a facial expression of one to whom music-making is the happiest of occupations.

Yet it is highly doubtful whether there exists any conductor who can surpass him in musicianship and technical knowledge of the orchestra, or who can set forth a piece of music with greater clarity, balance, structural sense or rhymic vitality.

Personally, he has many friends all over the world, though he is not abnormally gregarious. It is simply that his genial personality, his kindliness, his ready wit, his wide knowledge just naturally attract people. In San Francisco, where he reigned not only as conductor but as virtually a public institution from 1934 until his retirement two years ago, taxi drivers not infrequently greeted him on the street by his first name. The men in his orchestra called him "Pierre" too and so also the children in Hancock, Maine, where he has his summer home.

* * *

BORN IN PARIS 78 years ago, Pierre Monteux studied violin at the Conservatoire, then played in orchestras, coming up from the ranks to the podium. When he was a conductor of the famed Diaghilev ballet it was he who was intrusted with the premieres of such complex new works as Stravinsky's "Petrouchka" an
and Ravel's
Chloe."

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10 years, in
Willem Meng
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true today:

"It is not
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glow."

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artists to be featured at this concert will be Jan Peerce, Metropolitan Opera tenor, and Eileen Farrell, American dramatic soprano.

Other soloists in this program of music of J. S. Bach will be Julius Baker, flute; Robert Bloom, oboe; Carol Smith, alto; Bernard Greenhouse, 'cello; Norman Farrow, bass-baritone, and Maurice Wilk, violin. The company will be joined by a chorus and the Zimbler Sinfonietta.

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ly **effective as a setting of the** beautiful text. The other side contains, as what you might call a contrast in similarities, the duet from Gounod's opera, "Romeo and Juliet," sung, as in Tchaikovsky, by soprano Jean Fenn and Raymond Manton, tenor. The orchestra was the Los Angeles Orchestral Society. Katherine Hilgenberg, mezzo-soprano, took the small part of the warning Nurse in Tchaikovsky's setting. A nice record, indeed. Capitol.

The C-sharp minor Quartet, Op. 131, of Beethoven, has been done again, this time by the esteemed Paganini Quartet in a typically polished and clearly voiced reading. RCA-Victor.

It seems strange that Howard

Nov. 2, Canada, for instance, will replace its present 50c design with a new stamp. It is part of the Canadian use of stamps for publicizing Canadian commerce.

The new 50c stamp will represent the textile industry. It shows a bobbin from which threads unwind through an old-fashioned spinning wheel. It will replace the oil industry stamp that has been in use since 1950.

This change in Canadian stamps reemphazies the fact the United States does little in the way, with the exception of occasional commemoratives, of utilizing stamps for native-product publicity. It also stresses the advisability of a move, strongly being pushed, for an entirely new set of United States definitive stamps.

★ ★ ★

Ever-popular Iceland has announced that on Oct. 1 it will release a new set of regular stamps. As usual, they will deal in design with Icelandic history. The most famous of the Icelandic sagas, dating from 1300 will be shown on the lowest denomination. This manuscript motif is used on the other stamps of the interesting issue.

There's an illustrated manuscript from the 15th century called the "Stjorn." On the 10 kronar there's a page from the illustrated manuscript "Skarosbok" written in 1363.

★ ★ ★

The French colony of New Caledonia, known to many American G.I.'s, this week will release a new four-stamp set of commemoratives to mark the 100th anniversary of the French association with that territory. It presents personages identified with the exploration and development of

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Cir. (D 172,699)

This Clipping From

BOSTON, MASS.
Christian Science Monitor

OCT 3 - 1953

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BERKSHIRE EAGLE

SEP 23 1953

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Cir. (D 189,738)

This Clipping From

BOSTON, MASS.
AMERICAN

OCT 2 - 1953

Smart Set

Symphony Returns

By BETTY ALDEN

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TOASTS from the brides-

13

Cir. (D 145,494) (S 272,052)

This Clipping From
BOSTON, MASS.
HERALD

OCT 4 - 1953

Symphony Season Opens on Friday

Having returned from his summer in France, Charles Munch will assemble the Boston Symphony Orchestra for rehearsal tomorrow morning in Symphony Hall in preparation for his fifth season as conductor. Mr. Munch will introduce to America Ernest Bloch's Concerto Grosso No. 2 for String Orchestra with Solo String Quartet. The piece was composed in 1952 and first performed in London.

The program will open with Handel's Concerto in F for Strings and Two Wind Choirs, unheard at these concerts for many years, and will also include Brahms' Second Symphony and Tchaikovsky's Overture, Romeo and Juliet. This program will also open the series of nine Tuesday evening concerts on Oct. 13.

The series of six Sunday afternoon concerts, beginning Nov. 1, will have as soloists Grant Johannesen and Leon Fleisher, pianists, and as guest conductors, Ferenc Fricsay, Pierre Monteux and Guido Cantelli.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 4 - 1953

Munch Returns for Opening of Symphony Season Friday

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The program will open with Handel's Concerto in F for Strings and Two Wind Choirs, unheard at these concerts for many years, and will also include Brahm's Second Symphony and Tchaikovsky's "Romeo and Juliet." This program will also open the series of nine Tuesday evening concerts Oct. 13.

The series of six Sunday afternoon concerts, beginning Nov. 1, will have as soloists Grant Johannesen and Leon Fleischer, pianists, and as guest conductors, Ferenc Fricsay (new to Boston), Pierre Monteux and Guido Cantelli.

Since the other three series are fully subscribed, this series will offer the only opportunity for newcomers to hear the orchestra a regular intervals except the serie of six Open Rehearsals, which wil be given Thursday or Wednesda evenings at 7:30 p. m., beginnin Oct. 29.

CHARLES MUNCH

Cir. (D 639,869)

This Clipping From
BOSTON, MASS.
ADVERTISER

OCT 4 - 1953

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Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

OCT 3 - 1953

Symphony Rehearsal

Boston Symphony Orchestra members will assemble for the season's first rehearsal Monday morning in Symphony Hall, with Charles Munch conducting. Mr. Munch, refreshed after a summer in France, will initiate his fifth season as conductor at next week's Friday afternoon concert.

He will introduce to America Ernest Bloch's Concerto Grosso No. 2 String Orchestra with Solo String Quartet. The piece was composed in 1952 and first performed in London.

The program will open with Handel's Concerto in F for Strings and Two Wind Choirs, unheard at these concerts for many years.

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Cir. (D 15,781)

This Clipping From
MERIDEN, CONN.
RECORD

OCT 5 - 1953

Il Trovatore At Loew's, Waterbury

ELINOR WARREN

When the Charles L. Wagner Production of IL TROVATORE plays Tuesday, Oct. 16th at the Loew's Poli Theatre Waterbury, the role of the gypsy, Azucena will be played by the young American mezzo soprano, Elinor Warren.

A native of New York City, Miss Warren received all her musical training there. She was the recipient of Scholarships at the Tanglewood Berkshire Festival in Massachusetts, and the Kathryn Turney Long Scholarship with the Metropolitan Opera Association in 1949 and 1950.

Miss Warren has recently concluded a highly successful concert tour which took her into almost every one of the 48 states and Canada, under the sponsorship of the Civic Concert Association with the Bakaleinikoff Sinfonietta. She has also appeared on radio, television and in oratorio.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

OCT 5 - 1953

Boston Symphony Rehearsal Today

Charles Munch called the Boston Symphony Orchestra into rehearsal today in preparation for his fifth season as conductor.

At the first concerts Friday afternoon and Saturday night, Mr. Munch will introduce to America Ernest Bloch's Concerto Grosso No. 2 for String Orchestra with Solo String Quartet, which was performed in London shortly after it was composed last year.

Also on the program, which will open the Tuesday evening concerts Oct. 13, too, will be Handel's Concerto in F for Strings and Two Wind Choirs, Brahms' Second Symphony and Tchaikovsky's Overture, Romeo and Juliet.

Only seats available now are for the Sunday afternoon concerts starting November 1 and for the six open rehearsals, beginning Oct. 29.

This Clipping From
CHICAGO, ILL.
TRIBUNE

OCT 4 - 1953

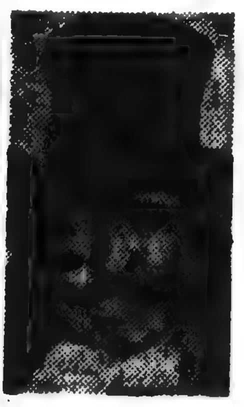
On the Record

Shakespeare a la Toscanini and Verdi, Munch, and Berlioz

By Claudia Cassidy

SALUTING a giant, both Verdi and Berlioz crossed Shakespeare's threshold with a thunderclap of sound. That is about all the resemblance you will find between the Italian's "Otello" and the Frenchman's "Romeo and Juliet," for the one reciprocates the poet's genius, the other reacts to it as violently as an emotional seismograf. Unique in themselves, the scores are fascinating in juxtaposition, and Victor is underscoring the contrast by simultaneous release of the "Otello" of Arturo Toscanini and the "Romeo and Juliet" of Charles Munch.

Berlioz



Verdi

"Otello" [LM-6107; three records] is a belated release from the NBC orchestra broadcasts in December, 1947, with their strong points and their weaknesses, the blaze of Toscanini compelling fusion. It is not the glory an "Otello" should be with such a Verdi man at the helm, for the lack of great singing actors dilutes tragedy to poignancy and blunts the rapier edge of ironic jest. But it is musically authentic, which means Verdi as rare as it is revealing, for Verdi's orchestra speaks straight from the opera's heart.

Ramon Vinay's Otello, a new venture in those days, has the basic voice and the elemental qualities for which he was chosen. He also has a bad wobble and a tepid death scene. Herva Nelli is a weak Desdemona, best when she can float a line of childlike innocence. Giuseppe Valdengo is the baritone, but no Iago. The chorus, like the orchestra, speaks Toscanini's language. The recording is good, and the handsome libretto gives the text in Boito's Italian, in English, and, in a third column, the Shakespearean source.

"Romeo and Juliet" [LM-6011] was recorded by Munch and the Boston orchestra in Boston's Symphony hall last February, with Margaret Roggero, contralto, Leslie Chabay, tenor, Yi-Kwei Sze, bass, the Harvard Glee club, and the Radcliffe Choral society. Like the score itself, this is a bold, audacious, febrile performance, recorded so brilliantly it slashes the air with glittering sound. In this uncut "dramatic symphony" the orchestra — Berlioz' fabulous orchestra—is the protagonist, soloists and chorus being content with narration and commentary until Yi-Kwei Sze as a notable Friar Laurence commands the fugal furies of the finale. In this "Romeo and Juliet" feeling runs strong rather than deep. It is Munch at his seismografic best, plus notes and translation by Jacques Barzun.

• • •

Chopin: Sonata in B minor, Barcarolle in F sharp major, Nocturne in D flat major, Mazurka No. 32, in C sharp minor, played by Dinu Lipatti [Columbia ML-4721]. Recorded in 1947 and 1948, this is not up to the high standard of the extraordinary young pianist most of us know only by records released after his death. He often was desperately ill in those last years, and the sonata in particular sounds as if he could not summon the strength to be more than a shadow of himself. Passages emerge, notably in the feathery scherzo, but don't take this Chopin as Lipatti's measure. He was bigger than that.

• • •

Andres Segovia: Plays Castelnuovo-Tedesco's Concerto for Guitar and Orchestra, with Alec Sherman conducting the New London orchestra, plus Ponce's Rondo on a Theme by F. Sor, Two Studies by Villa-Lobos, Ponce's Sonatina Meridional, and Turina's Fandanguilla [Columbia ML-4732]. Homesick for his Tuscan hills, the Florentine has written more than one nostalgic memoir for his friend of the Spanish guitar. His concerto is light of texture but not altogether light of heart—it has the sound of troubadours, who must sometimes sing sad songs. Along with more traditional Segovia fare it is beautifully done in true Segovia fashion.

• • •

Respighi Resplendent: "The Pines of Rome" and "The Fountains of Rome," played by the NBC orchestra, Arturo Toscanini conducting [Victor LM-1768]. Was ever one record so handsomely housed? Bernini fountains and Roman pines beautifully photografed, along with the maestro. Text by Vincent Sheean, who knows when to stop. And two of Toscanini's dazzlers, so shimmering they almost make you shelve your conviction that the music may not last as long as Rome.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

OCT 4 - 1953

CHARLES MUNCH, who starts his fifth season as conductor of the Boston Symphony Orchestra with the Friday afternoon and Saturday evening concerts at Symphony Hall this week.

13

Cir. (D 145,494) (S 272,057)

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BOSTON, MASS.
HERALD

OCT 4 - 1953

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CHARLES MUNCH

Cir. (D 639,869)

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BOSTON, MASS.
ADVERTISER

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ELINOR WARREN

When the Charles L. Wagner Production of IL TROVATORE plays Tuesday, Oct. 16th at the Loew's Poli Theatre Waterbury, the role of the gypsy, Azucena will be played by the young American mezzo soprano, Elinor Warren.

A native of New York City, Miss Warren received all her musical training there. She was the recipient of Scholarships at the Tanglewood Berkshire Festival in Massachusetts, and the Kathryn Turney Long Scholarship with the Metropolitan Opera Association in 1949 and 1950.

Miss Warren has recently concluded a highly successful concert tour which took her into almost every one of the 48 states and Canada, under the sponsorship of the Civic Concert Association with the Bakaleinikoff Sinfonietta. She has also appeared on radio, television and in oratorio.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

OCT 5 - 1953

Boston Symphony Rehearsal Today

Charles Munch called the Boston Symphony Orchestra into rehearsal today in preparation for his fifth season as conductor.

At the first concerts Friday afternoon and Saturday night, Mr. Munch will introduce to America Ernest Bloch's Concerto Grosso No. 2 for String Orchestra with Solo String Quartet, which was performed in London shortly after it was composed last year.

Also on the program, which will open the Tuesday evening concerts Oct. 13, too, will be Handel's Concerto in F for Strings and Two Wind Choirs, Brahms' Second Symphony and Tchaikovsky's Overture, Romeo and Juliet.

Only seats available now are for the Sunday afternoon concerts starting November 1 and for the six open rehearsals, beginning Oct. 29.

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

OCT 3 - 1953

Symphony Rehearsal

Boston Symphony Orchestra members will assemble for the season's first rehearsal Monday morning in Symphony Hall, with Charles Munch conducting. Mr. Munch, refreshed after a summer in France, will initiate his fifth season as conductor at next week's Friday afternoon concert.

He will introduce to America Ernest Bloch's Concerto Grosso No. 2 String Orchestra with Solo String Quartet. The piece was composed in 1952 and first performed in London.

The program will open with Handel's Concerto in F for Strings and Two Wind Choirs, unheard at these concerts for many years.

The series of six Sunday afternoon concerts, beginning Nov. 1, will have as soloists Grant Johannesen and Leon Fleisher, pianists, and as guest conductors, Ferenc Fricsay, Pierre Monteux and Guido Cantelli.

Since the other three series are fully subscribed, this series offers the only opportunity for newcomers to hear the Orchestra at regular intervals except the series of six Open Rehearsals. These latter will be given on Thursday or Wednesday evenings at 7:30, beginning Oct. 29.

This Clipping From
CHICAGO, ILL.
TRIBUNE

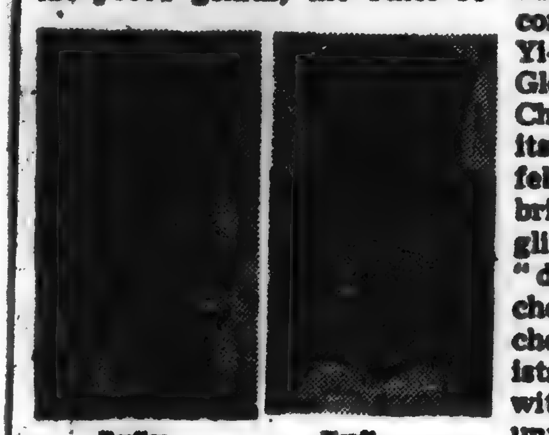
OCT 4 - 1953

On the Record

Shakespeare a la Toscanini and Verdi, Munch, and Berlioz

By Claudia Cassidy

SALUTING a giant, both Verdi and Berlioz crossed Shakespeare's threshold with a thunderclap of sound. That is about all the resemblance you will find between the Italian's "Otello" and the Frenchman's "Romeo and Juliet," for the one reciprocates the poet's genius, the other reacts to it as violently as an emotional seismograf. Unique in themselves, the scores are fascinating in juxtaposition, and Victor is underscoring the contrast by simultaneous release of the "Otello" of Arturo Toscanini and the "Romeo and Juliet" of Charles Munch.



Berlioz Verdi

"Otello" [LM-6107; three records] is a belated release from the NBC orchestra broadcasts in December, 1947, with their strong points and their weaknesses, the blaze of Toscanini compelling fusion. It is not the glory an "Otello" should be with such a Verdi man at the helm, for the lack of great singing actors dilutes tragedy to poignancy and blunts the rapier edge of ironic jest. But it is musically authentic, which means Verdi as rare as it is revealing, for Verdi's orchestra speaks straight from the opera's heart.

Ramon Vinay's Otello, a new venture in those days, has the basic voice and the elemental qualities for which he was chosen. He also has a bad wobble and a tepid death scene. Herva Nelli is a weak Desdemona, best when she can float a line of childlike innocence. Giuseppe Valdengo is the baritone, but no Iago. The chorus, like the orchestra, speaks Toscanini's language. The recording is good, and the handsome libretto gives the text in Boito's Italian, in English, and, in a third column, the Shakespearean source.

"Romeo and Juliet" [LM-6011] was recorded by Munch and the Boston orchestra in Boston's Symphony hall last February, with Margaret Roggero, contralto, Leslie Chabay, tenor, Yi-Kwei Sze, bass, the Harvard Glee club, and the Radcliffe Choral society. Like the score itself, this is a bold, audacious, febrile performance, recorded so brilliantly it slashes the air with glittering sound. In this uncut "dramatic symphony" the orchestra — Berlioz' fabulous orchestra—is the protagonist, soloists and chorus being content with narration and commentary until Yi-Kwei Sze as a notable Friar Laurence commands the fugal furies of the finale. In this "Romeo and Juliet" feeling runs strong rather than deep. It is Munch at his seismografic best, plus notes and translation by Jacques Barzun.

• • •

Chopin: Sonata in B minor, Barcarolle in F sharp major, Nocturne in D flat major, Mazurka No. 32, in C sharp minor, played by Dinu Lipatti [Columbia ML-4721]. Recorded in 1947 and 1948, this is not up to the high standard of the extraordinary young pianist most of us know only by records released after his death. He often was desperately ill in those last years, and the sonata in particular sounds as if he could not summon the strength to be more than a shadow of himself. Passages emerge, notably in the feathery scherzo, but don't take this Chopin as Lipatti's measure. He was bigger than that.

• • •

Andres Segovia: Plays Castelnuovo-Tedesco's Concerto for Guitar and Orchestra, with Alec Sherman conducting the New London orchestra, plus Ponce's Rondo on a Theme by F. Sor, Two Studies by Villa-Lobos, Ponce's Sonatina Meridional, and Turina's Fandanguilla [Columbia ML-4732]. Homesick for his Tuscan hills, the Florentine has written more than one nostalgic memoir for his friend of the Spanish guitar. His concerto is light of texture but not altogether light of heart—it has the sound of troubadours, who must sometimes sing sad songs. Along with more traditional Segovia fare it is beautifully done in true Segovia fashion.

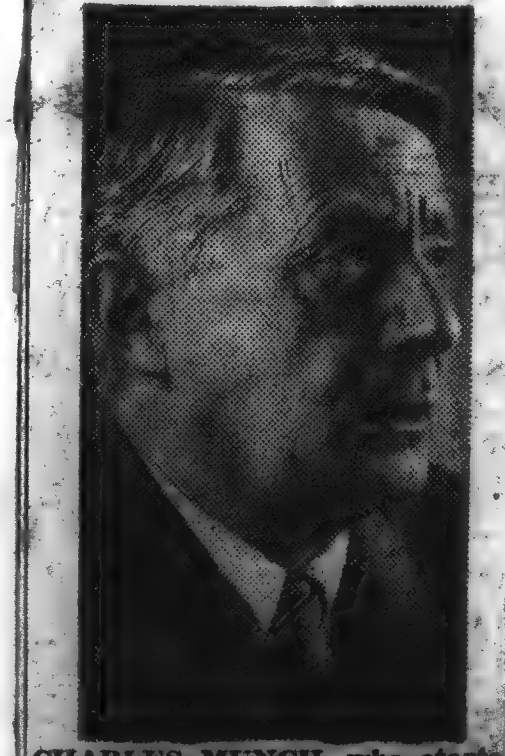
• • •

Respighi Resplendent: "The Pines of Rome" and "The Fountains of Rome," played by the NBC orchestra, Arturo Toscanini conducting [Victor LM-1768]. Was ever one record so handsomely housed? Bernini fountains and Roman pines beautifully photografed, along with the maestro. Text by Vincent Sheean, who knows when to stop. And two of Toscanini's dazzlers, so shimmering they almost make you shelve your conviction that the music may not last as long as Rome.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

OCT 4 - 1953



CHARLES MUNCH, who starts his fifth season as conductor of the Boston Symphony Orchestra with the Friday afternoon and Saturday evening concerts at Symphony Hall this week.

14

— Bloch for Opening Symphony

John Brook

Rehearsal view of Charles Munch, who will open his fifth season as conductor of the Boston Symphony Orchestra on Friday afternoon.

Second Concerto Grosso To Have First U.S. Hearing

By Klaus George Roy

The seventy-third season of the Boston Symphony Orchestra opens Friday and Saturday. For the first pair of concerts, Charles Munch has chosen a program including the Second Symphony of Brahms and Tchaikovsky's "Romeo and Juliet" Overture, as well as two concertos in baroque style: one by Handel, the other by Bloch.

We say "in the baroque style" rather than "from the baroque period." While Handel, of course, was an 18th-century master, Ernest Bloch is a creative artist of our day. Yet, within a minute after the beginning of Bloch's Concerto Grosso No. 2 for String Orchestra, it will be clear to listeners that the spirit as well as the method of the so-called baroque period in music is being evoked, partially in terms of the 20th century.

From now on, it will no longer be possible to speak simply of "Bloch's Concerto Grosso," as has been the custom in the past. This work is the composer's second essay in the medium, where a smaller instrumental body collaborates with (not competes with) a larger orchestral group. In his first composition of this type, dated 1925, Bloch utilized an obbligato piano as his contrast to the strings; here, he employs a concertante string quartet as a textural foil to the massed strings.

* * *

Both works, the one of almost 30 years ago and the present one, are purposely conservative. Those who heard the composer's Third String Quartet in Cambridge last February will be aware how dissonant, intense, even ferocious, Bloch's music can be.

The Concerto was begun in April of 1952, immediately upon the completion of the Quartet. Remembering the composer's unsystematic approach to the problems of a unified and consistent style, we might thus take the Concerto as a conscious reaction, maybe even as an attempt to prove that the old forms and sounds are not yet exhausted.

The Concerto Grosso No. 2 was completed at Agate Beach in Oregon on Aug. 1, 1952, and first performed in London on April 11, 1953, by the BBC Orchestra under Sir Malcolm Sargent. The work is in four movements. The first, in G minor, is a Maestoso (much resembling the baroque Grave's or Largo's), with a full-fledged fugue, marked allegro, as a central section. By means of a mysterious thematic "announcement," the music goes directly into the second movement, Andante.

In themes and in key, the first and second movements are strongly related. In the latter, the musical speech becomes modal, harking back to a period even before Bach's and Handel's day—perhaps as far back as the 16th century or the ageless modal folksong tradition.

* * *

The third movement, Allegro, in E minor, is a lively and sharply accented kind of scherzo, with a "trio" of chromatic lines. The finale, moving in or on the tonality of B, is a Theme and Variations. In the slower sections, the chromatic, semi-romantic manner of melody and harmony takes precedence; a more angular expression prevails in the two fast ones. The solo string quartet is never used as a means for virtuoso display, but merely as a device to lighten and contrast the texture, adhering to the well tested formal patterns of the historic Concerto Grosso.

Listeners will notice how the theme of the first movement returns at one point in the variations, and we may assume many other such devices which "tie up" the musical material of the work.

In a program note, the composer apparently warns us not to regard his method of writing here as naïve imitation. "This work," he says, "will seem very 'classical' to the superficial observer, but it is much more subtle, technically, than it appears."

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

OCT 8 - 1953

THE ROVING EYE

By RUDOLPH ELIE

New England Hit The Operatic Road

Now about that tour of Boris Goldovsky's Opera Theater. It is really quite a thing and quite a credit both to Mr. Goldovsky and the community.

In the first place, the New England Opera Theater is the longest-lived opera company ever founded in Boston, being now in its eighth season. The Boston Opera Company, which made its debut in the Boston Opera House built for it late in 1909, folded with a deficit of $215,000 only five years later. To be sure, Mr. Goldovsky's company has never had either the grand opera character of the old Boston company nor the pretention to present great singers before the glittering diamond horseshoe that still existed in 1910 in Boston (though not abundantly enough to pick up the enormous check). There never was any notion of creating a little Met in Boston or even a San Francisco type of operation.

Goldovsky, who has never subscribed to the theory of the survival of the fattest among his singers (and has done as much as anyone to demonstrate that a fine voice need not be lodged in a mountain of flesh), has aimed from the beginning for a compromise between the vocal and the visual, with real audience communication in every level the criterion. That is to say, he has insisted on attractive people with attractive, well schooled voices; on the English language; on absolute clarity of narrative on the stage; on a fundamental regard for story values in the libretto; on the liberation of the singer from his historical dependence on conductor or prompter for his cues; and on overall musico-dramatic veracity insofar as this quality was achieved by the composer of the opera.

Producing Costs Have Risen

That he has insisted on it doesn't mean he's always achieved it. It is a goal, and one more plastered with obstacles than an Olympic decathlon. The most formidable obstacle, of course, and one that faces all musical organizations from the Met to the Boston Symphony, is that although there is a far greater market for music today than for baseball, the producing costs for music have risen (and justly risen, in most cases, for the lot of the musician and stagehand has always been notoriously precarious) beyond the capacity of the musical public to pay. Nonetheless, through his own ability to examine every detail of a budget and cut corners everywhere, as well as through the prodigious efforts of the directors of the Opera Theater and the Opera Theater Guild, he has achieved the impossible in opera of coming within reasonable sight of the cost.

A more curious obstacle, and one that will diminish in time, is what might only be termed snobism in regard to the English language. It is perfectly understandable that the people of the older musical cultivation who, perhaps, in their early years, studied and traveled abroad and knew opera in what they insist was its golden day, might find the NEOT pale and slim and unsatisfactory. But that they and even some of the younger people object to the English language is exceedingly hard to understand, especially since they cannot have failed to notice, in their travels, that no other country in the world presents, as a regular thing, an opera in any language but its own no matter how inept the translation.

THE NEOT grants (or rather, I grant) that it doesn't have name singers, though they very often go on to be name singers; that it doesn't have opulent sets and dazzling costumes and hordes of choristers and extras. But what it does have is an esprit de corps and an ideal. And that in a mere eight years it has established sufficient national prestige to allow a concert bureau (NCAC) to guarantee a budget of $8100 a week for six weeks to tour from here to Oklahoma, to Wisconsin and back is, from any point of view, a remarkable accomplishment.

Logistics Fantastic

The logistics of the tour are fantastic, however. The company of 28 travels by bus; the props and scenery travel by truck (and an early disaster was the discovery the original truck couldn't take all the gear which necessitated engaging a larger truck at $600 more). Three production techniques were worked out for all eventualities, a maximum production for a fully equipped theater, a similar production for a badly equipped theater, provided the company gets there in time, and a minimum production that can be mounted and prepared provided the company arrives within two hours of curtain time.

Since the company performs nearly every night, each singer of the cast had to learn at least two roles in order to understudy in cases of sore throats, etc., and to allow days off; for singers, like pitchers, can't work every day. They all had to learn make-up, too, and to plan for dry-cleaning costumes en route. They even had to have the orchestra parts re-copied to allow each musician to turn over his own pages. And, sadly enough, they had to make special arrangements for Adele Addison in the South, for, being colored, she can neither stay with the company nor sing in six cities, including Baltimore.

So, whether or not the NEOT can compare to the Met (and it has never tried to), whether or not it can do all the works it attempts full justice (and it has never said that it could) and whether or not it is on the main line of musical endeavors, it does deserve the good wishes of all on its first venture outside New England, and the support of all on its return. Or must it, too, find that its real place is not Boston at all?

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 9 - 1953

Munch Returns to Podium Today After Vacation of Sport, Writing

By CYRUS DURGIN

A chipper, healthy and tanned Charles Munch has returned to Boston for the 73rd season of the Boston Symphony Orchestra, which begins this afternoon at Symphony Hall. The conductor greeted representatives of the press with his usual smile after the conclusion of the morning rehearsal yesterday, and told them something of his plans for the new season.

But first he explained how he had spent his five weeks of vacation in France after the recent Tanglewood Festival.

"I played golf a lot at Cannes. I went sailing, too. No, I don't own a boat. I hired one, with a man to help sail her."

But when he was questioned about his golfing scores, the answer was just another wide smile. This was the first real vacation he had enjoyed in some time, and even that was punctuated with work. But work of a different sort for him.

"I finished a book, too. It is called 'I Am a Conductor,' and it is one volume in a series, what you might call an 'I Am' series. There are, or will be, others, by a composer, a tenor, a lawyer, an author and so on. Honegger has written the composer book, and it is splendid. Mine is an account of my own experiences conducting. No, I did not write it either in longhand or on a typewriter. I dictated it. It will be published first in French, later in English.

"But although this was a very pleasant vacation, five weeks was a long time to go without music. I am glad to be back."

4 Large Choral Scores

Four large choral scores figure importantly on the Munch agenda for the months to come. Berlioz' "L'Enfance du Christ" (which this orchestra has never done) will come at Christmas; the Brahms Requiem will be presented at a pension fund concert, and Beethoven's Ninth Symphony will end the season. Berlioz' "The Damnation of Faust" will also be given. For this score, as well as the Brahms and Beethoven, the chorus will consist of the Harvard Glee Club and Radcliffe Choral Society. The New England Conservatory Chorus will participate in "L'Enfance du Christ."

Roy Harris' Seventh Symphony, and the Seventh Symphony by the late Serge Prokofieff are scheduled, along with revivals of Richard Strauss' "Alpine" Symphony, unheard here since 1930, and the First Symphony of Honegger ("... it is never played now," said Mr. Munch) which was written upon commission of the Boston Symphony Orchestra for its 50th anniversary season of 1930-31. There further will be a Piano Concerto by Darius Milhaud, and a new score for English horn and orchestra by Walter Piston, with Louis Speyer as soloist.

In the near future Mr. Munch will conduct two works in memory of Jacques Thibaud, the great French violinist who was killed in an airplane crash last August. They are the Mozart Violin Concerto in D major, and the Chausson Poeme. The soloist, appropriately, will be Ruth Posselt, who was a pupil of Thibaud.

Munch Plans Symphony's Hub Season

Post
10-9-53

BY TUCKER KEISER

"No, I have not yet cracked 70," exclaimed Charles Munch yesterday, referring to his success in the presidential sport—golf. The conductor, who begins his fifth season this afternoon as artistic director of the Boston Symphony Orchestra, spent the time between Tanglewood and the opening of the symphony season at Cannes, where he relaxed in the mild Mediterranean air by golfing and sailing.

"On my trip to Paris earlier in the summer I conducted five concerts, but after Tanglewood, no conducting. I wrote a book instead. It is called 'I Am a Conductor,' and it will be published in France before Christmas. The music critic of 'Figaro' will then prepare an English translation."

Mr. Munch, looking hearty and tanned after his late summer vacation, met the press for the first time this season in the Green Room at Symphony Hall. He continued, "This is my formula for program building: 75 per cent familiar music and 25 per cent revivals and new music."

His eyes lighted up in anticipation of the new works as he commented on them. "I will play Honegger's Symphony No. 1, originally commissioned for the 50th anniversary of the Boston Symphony in 1930, and not played here since. I will also revive Richard Strauss' Alpine Symphony and introduce Prokofieff's Symphony No. 7."

Tour Big Success

This last-named composition has been the centre of some controversy since its premiere last winter in Philadelphia. Prokofieff, a victim of the Kremlin's dabbling in the arts, has been severly criticised for the writing in this work, some maintain that it is hardly up to his former high artistic standards. We shall see when it is played here.

Mr. Munch promises us Roy Harris' new Symphony No. 7 and a new piano concerto by Milhaud. This afternoon he is playing Bloch's Concerto Grosso No. 2.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

OCT 9 - 1953

CHARLES MUNCH starts his first season as director of the Boston Symphony at the first of the regular Friday concerts in Symphony Hall today.

15

Cir. (51,380)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

1953

Packaged Record Review Ratings

CLASSICAL LP'S

SYMPHONY

BERLIOZ: ROMEO AND JULIET SYMPHONY (Complete) (2-12") — Boston Symphony; C. Munch, Cond. RCA Victor LM [illegible]	75

COMPLETE OPERAS

VERDI: OTELLO (Complete) (2-12") — NBC Symphony, Chorus and Soloists; A. Toscanini, Cond. RCA Victor LM 6107	85
MASCAGNI: CAVALLERIA RUSTICANA; LEONCAVAALO: I PAGLIACCI: (3-12") — Robert Shaw Chorale, RCA Victor Ork. R. Cellini, Cond. RCA Victor LM 6106	80

EXTENDED ORCHESTRAL WORKS

PROKOFIEFF: PETER AND THE WOLF; SAINT-SAENS: CARNIVAL OF THE ANIMALS (1-12")—Boston Pops; A. Fiedler, Cond., RCA Victor LM 1761	75
HANDEL: THE TWELVE CONCERTI GROSSI, OP. 6 (4-12")—Bamberg Symphony; F. Lehman, Cond. Decca DX 126	72

INSTRUMENTAL

BACH: SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN (Complete) (3-12")—Jascha Heifetz. RCA Victor LM [illegible]	75

2

DRAMATIC WORKS

SHAKESPEARE'S MACBETH (Complete) (2-12") — Old Vic Company. RCA Victor LM 6010	78

POPULAR ALBUMS

DANCE BAND

SOUVENIR ALBUM (1-10")—Lawrence Welk Ork. Coral 56088	79
TIN PAN ALLEY (1-10") — Sammy Spear Ork. Mercury MG [illegible]	68

VOCALS

NEW ORLEANS (1-10") — Jo Stafford, Frankie Laine, Paul Weston Ork. Columbia CL 6268	85
WILLARD ROBISON AND HIS DEEP RIVER MUSIC (1-10") Coral CRL 56096	70
'DEED I DO (1-EP)—Lena Horne. M-G-M X 1027	64

CHILDREN'S RECORDS

THE LITTLE BALLERINA (1-10") — Leopold Stokowski Symphony Ork. RCA Victor LRY 8000	80
TCHAIKOVSKY: THE NUTCRACKER SUITE; ROSSINI: WILLIAM TELL OVERTURE (1-12")—NBC Symphony; A. Toscanini, Cond. RCA Victor LRY 9000	75
SHLOIMY THE SUBWAY TRAIN; THE HAPPY HIPPO (1-10") —(78 r.p.m.) Arnold Stang. Coral 1321	65
OLD KING COLE; HUMPTY DUMPTY (1-10") — (78 r.p.m.) Leon Janney. Coral 1318	60

COUNTRY & WESTERN

PINETOPPERS ON PARADE (1-10")—Coral CRL 56087	71

LATIN AMERICAN

GUARACHAS FROM CARACAS (1-10")—Billos Caracas Boys. Montilla LR 2004	68

INTERNATIONAL

LE PETIT MONDE DE DON CAMILLO (1-10") — Fernandel. Decca DL 7024	65

Oct.7
1953

[From Late Editions of Yesterday's Times.]

CAROL, 24, EXCELS IN VIOLIN RECITAL

Former Service Man Returns to Town Hall, Displays Rich, Natural Gift for Music

NORMAN CAROL, violinist. At Town Hall.

Chaconne	Vitali
Sonata in A, No. 2	Brahms
Concerto in D minor, No. 2	Wieniawski
Sonatina in G minor, No. 3	Schubert
Variations on a Theme of Corelli	Kreisler
Mazurka	Chopin-Kreisler
Tambourin Chinois	Kreisler
Introduction and Rondo Capriccioso	Saint-Saens

By HOWARD TAUBMAN

It is not supposed to happen. Recitals this early in the season are supposed to be the efforts of hopeful, well-intentioned and at best promising performers. But Norman Carol, who played the violin last night at Town Hall, seems not to have heard of these concert-hall proprieties. He gave a series of performances that were positively exhilarating, that would, indeed, have been an ornament of any part of the season.

Mr. Carol made his Town Hall debut in April, 1949, and gave a rousing account of himself. In the last two years he has seen service in the armed forces, and last night he was back in his working uniform—full-dress suit—as a concert artist. Now at 24 he may be pronounced as the best young violinist to come along since Isaac Stern was a fiddle firebrand of 20.

Mr. Carol has an affinity for the violin and, even more important, a rich, natural gift for music. His playing does not represent a discipline and skill imposed from without; the central impulse comes from within, and it has enabled this young man to absorb fiddling and music in a glowing, healthy manner.

Freshness Is Striking

The most striking aspect of Mr. Carol's work last night was its freshness. It was filled with the sunniness and vitality of confident youth. The tone, warm and lyrical, was colored with resourcefulness. There was life in the rhythms. Everything was articulated with orderliness and clarity and—praise be—without prissiness. Best of all, Mr. Carol had an almost instinctive good taste for the musical phrase.

One could differ occasionally with a tempo Mr. Carol chose. The andante of the Schubert sonatina seemed a shade too slow, and the first of the Kreisler pieces started a bit too briskly. But a little excess of sentiment or of virtuosity suits a young musician, and what Mr. Carol did seemed always to stem from a consistent point of view.

His playing of the Vitali Chaconne was classical in its outlines but it had not been drained of juice. His Brahms stressed values of youth rather than maturity, but it was charming all the same. His Wieniawski, which could have been a virtuoso's holiday, turned out to be music. His Schubert was poetic. With Julius Levine as the excellent accompanist, Mr. Carol made the trip to Town Hall a pleasure.

Someone observed last night that in October one could bring fresh ears to a young recitalist. A recitalist like young Mr. Carol would refresh the ears at any time of the year.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 10 1953

SOCIETY: Saturday Symphony Attracts People of Letters

By MARJORIE W. SHERMAN

One of the most interesting audiences in the world will be at Symphony Hall promptly at 8:15 tonight to open the 73d season of the Saturday concerts which Henry Lee Higginson made possible in 1881. There are still Higginson seats listed at Symphony Hall as there are seats reserved each year for many of New England's most famous private schools (Groton on Fridays, St. Mark's on Saturdays). There will be more distinguished doctors in Symphony Hall tonight when Charles Muench begins his fifth season as successor to the late, great Serge Koussevitzky, than are ever gathered together for any other occasion, and the judges and professors of note would make a Who's Who edition of their own. Harvard, Tech, the Conservatory of Music, the Museum of Fine Arts, and the Institute of Contemporary Art, and many another revered Boston institution will be represented in this handsome audience, which is sold out from one season right through the next. Some of Boston's oldest firms (Godfrey L. Cabot Company, for instance) have made it a practice for years to keep a block of seats for Symphony guests, and some hospital bequests make it possible for nurses to hear these world-famous concerts. The Boys Club Foundation has Saturday seats, and others are given each year by a well-known Bostonian so that medical students may have a chance to go to Symphony. Last year a man wrote from South Africa to save a seat for him for this season if possible as he was returning to Boston especially for these concerts.

Regular Saturday night subscribers come from greater distances usually than the fashion-

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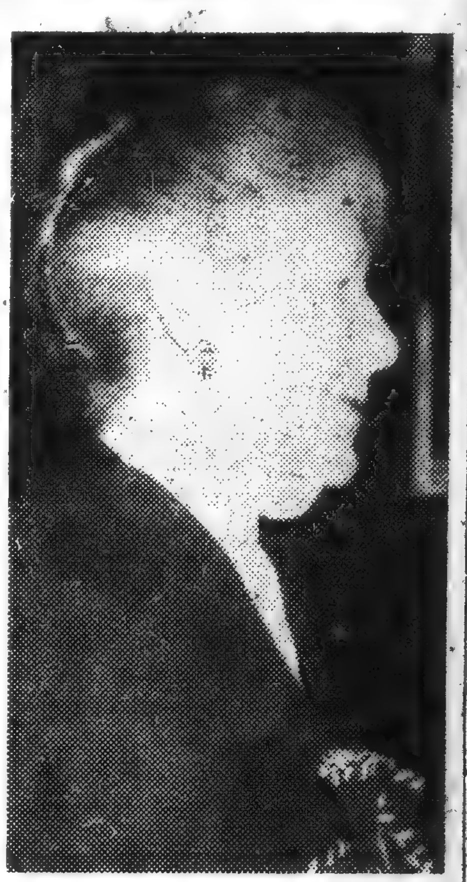

FAMILIAR Symphony-goer for more than half a century of seasons is Mrs. Alexander Steinert.

higher if they were anywhere near Mrs. Jack Gardner's fabulous hats.

Mrs. Koussevitzky and her nice, Mrs. Joseph Pasquala, go on Saturday nights, and many of the names notable in music circles, like Henrich Gebhardt, are on the Saturday season lists, as is Edward Weeks, editor of the Atlantic Monthly, Mischa Tulin, composer, sculptor Joseph Colatti, Dr. Reoger I. Lee, Walter Piston, William G. Saltonstall, headmaster of Phillips Exeter Academy, Jose de Varon, Judge Charles Rome, Judge David Rose, Mrs. Jennie Loitman Barron, Dr. Joseph Aub, Ernest Dane Jr., who has both Friday and Saturday seats, Dr. Peter Sweetser, who comes up from New Bedford for the Saturday night concerts, Dr. Merrill Sosman, Prof. Jerome Wiesner, Prof. Crane Brinton, Prof. A. M. Gaudin, Prof. Arthur Gardner, Mrs. Louis Speyer, James Hobbs, who has heard every Saturday concert for years.

Mrs. Carlton Gifford has heard every conductor since she first reserved her Saturday season seat, and Samuel Endicott and Robert Peabody are also among the long-time subscribers. Mrs. Alexander Steinnert, Mrs. Charles E. Bacon, Dr. Leory Miner and his son, Dr. Richard Miner, Dr. Alfred Pope, Mrs. Langdon Frothingham and her daughter, Mrs. E. Frothingham Lombard, Mrs. Charles Toppan are still others. Also Prof. Max Peterson, Mr. and Mrs. Samuel Slosberg, Rev. Massey Shepherd, Charles O. Richardson, Dr. Sidney Ingbar, Dr. William Dameshek, Dr. Edward Frank, Dr. John Irwin, David Berkman, Mrs. Arthur D. Hill, Rabbi Sedar Moses, Mrs. Richard Sears, Emily Hallowell, Mrs. James Dearborn, Mrs. Charles Rice, and many many more

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Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 7 - 1953

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Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

OCT 10 1953

Social Chatter

By Alison Arnold

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MRS. HOVEY

* * *

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Cir. (51,380)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

[illegible] 1953

Packaged Record Review Ratings

CLASSICAL LP'S

SYMPHONY

BERLIOZ: ROMEO AND JULIET SYMPHONY (Complete) (2-12") — Boston Symphony; C. Munch, Cond. RCA Victor LM 6011	75

COMPLETE OPERAS

VERDI: OTELLO (Complete) (2-12") — NBC Symphony, Chorus and Soloists; A. Toscanini, Cond. RCA Victor LM 6107	85
MASCAGNI: CAVALLERIA RUSTICANA; LEONCAVAALO: I PAGLIACCI: (3-12") — Robert Shaw Chorale, RCA Victor Ork. R. Cellini, Cond. RCA Victor LM 6106	80

EXTENDED ORCHESTRAL WORKS

PROKOFIEFF: PETER AND THE WOLF; SAINT-SAENS: CARNIVAL OF THE ANIMALS (1-12")—Boston Pops; A. Fiedler, Cond., RCA Victor LM 1761	75
HANDEL: THE TWELVE CONCERTI GROSSI, OP. 6 (4-12")—Bamberg Symphony; F. Lehman, Cond. Decca DX 126	72

INSTRUMENTAL

BACH: SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN (Complete) (3-12")—Jascha Heifetz, RCA Victor LM 6105	75

DRAMATIC WORKS

SHAKESPEARE'S MACBETH (Complete) (2-12") — Old Vic Company. RCA Victor LM 6010	78

POPULAR ALBUMS

DANCE BAND

SOUVENIR ALBUM (1-10")—Lawrence Welk Ork. Coral 56088	79
TIN PAN ALLEY (1-10") — Sammy Spear Ork. Mercury MG 25177	66

VOCALS

NEW ORLEANS (1-10") — Jo Stafford, Frankie Laine, Paul Weston Ork. Columbia CL 6268	85
WILLARD ROBISON AND HIS DEEP RIVER MUSIC (1-10") —Coral CRL 56096	70
'DEED I DO (1-EP)—Lena Horne. M-G-M X 1027	64

CHILDREN'S RECORDS

THE LITTLE BALLERINA (1-10") — Leopold Stokowski Symphony Ork. RCA Victor LRY 8000	80
TCHAIKOVSKY: THE NUTCRACKER SUITE; ROSSINI: WILLIAM TELL OVERTURE (1-12")—NBC Symphony; A. Toscanini, Cond. RCA Victor LRY 9000	75
SHLOIMY THE SUBWAY TRAIN; THE HAPPY HIPPO (1-10") —(78 r.p.m.) Arnold Stang. Coral 1321	65
OLD KING COLE; HUMPTY DUMPTY (1-10") — (78 r.p.m.) Leon Janney. Coral 1318	60

COUNTRY & WESTERN

PINETOPPERS ON PARADE (1-10")—Coral CRL 56067	71

LATIN AMERICAN

GUARACHAS FROM CARACAS (1-10")—Billos Caracas Boys. Marilu LR 2004	66

INTERNATIONAL

LE PETIT MONDE DE DON CAMILLO (1-10") — Fernandel. Decca DL 7024	65

Oct. 7
1953

[From Late Editions of Yesterday's Times.]

CAROL, 24, EXCELS IN VIOLIN RECITAL

Former Service Man Returns to Town Hall, Displays Rich, Natural Gift for Music

NORMAN CAROL, violinist. At Town Hall.	
Chaconne	Vitali
Sonata in A, No. 2	Brahms
Concerto in D minor, No. 2	Wieniawski
Sonatina in G minor, No. 3	Schubert
Variations on a Theme of Corelli	Kreisler
Mazurka	Chopin-Kreisler
Tambourin Chinois	Kreisler
Introduction and Rondo Capriccioso	Saint-Saens

By HOWARD TAUBMAN

It is not supposed to happen. Recitals this early in the season are supposed to be the efforts of hopeful, well-intentioned and at best promising performers. But Norman Carol, who played the violin last night at Town Hall, seems not to have heard of these concert-hall proprieties. He gave a series of performances that were positively exhilarating, that would, indeed, have been an ornament of any part of the season.

Mr. Carol made his Town Hall debut in April, 1949, and gave a rousing account of himself. In the last two years he has seen service in the armed forces, and last night he was back in his working uniform—full-dress suit—as a concert artist. Now at 24 he may be pronounced as the best young violinist to come along since Isaac Stern was a fiddle firebrand of 20.

Mr. Carol has an affinity for the violin and, even more important, a rich, natural gift for music. His playing does not represent a discipline and skill imposed from without; the central impulse comes from within, and it has enabled this young man to absorb fiddling and music in a glowing, healthy manner.

Freshness Is Striking

The most striking aspect of Mr.
Carol's work las
freshness. It wa
sunniness and vit
youth. The tone,
was colored with
There was life
Everything was
orderliness and cl
be—without prissi
Mr. Carol had an
tive good taste
phrase.

One could diff
with a tempo Mr.
andante of the Sc
seemed a shade to
first of the Kreisle
a bit too briskly.
cess of sentiment
suits a young mus
Mr. Carol did see

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 10 1953

SOCIETY: Saturday Symphony Attracts People of Letters

By MARJORIE W. SHERMAN

FAMILIAR Symphony-goer for more than half a century of seasons is Mrs. Alexander Steinert.

One of the most interesting audiences in the world will be at Symphony Hall promptly at 8:15 tonight to open the 73d season of the Saturday concerts which Henry Lee Higginson made possible in 1881. There are still Higginson seats listed at Symphony Hall as there are seats reserved each year for many of New England's most famous private schools (Groton on Fridays, St. Mark's on Saturdays). There will be more distinguished doctors in Symphony Hall tonight when Charles Muench begins his fifth season as successor to the late, great Serge Koussevitzky, than are ever gathered together for any other occasion, and the judges and professors of note would make a Who's Who edition of their own. Harvard, Tech, the Conservatory of Music, the Museum of Fine Arts, and the Institute of Contemporary Art, and many another revered Boston institution will be represented in this handsome audience, which is sold out from one season right through the next. Some of Boston's oldest firms (Godfrey L. Cabot Company, for instance) have made it a practice for years to keep a block of seats for Symphony guests, and some hospital bequests make it possible for nurses to hear these world-famous concerts. The Boys Club Foundation has Saturday seats, and others are given each year by a well-known Bostonian so that medical students may have a chance to go to Symphony. Last year a man wrote from South Africa to save a seat for him for this season if possible as he was returning to Boston especially for these concerts.

Regular Saturday night subscribers come from greater distances usually than the fashionable Friday audience which has to an astonishing extent kept the same seat locations in the family since the days when they had to be bought at auction and were higher if they were anywhere near Mrs. Jack Gardner's fabulous hats.

Mrs. Koussevitzky and her nice, Mrs. Joseph Pasquala, go on Saturday nights, and many of the names notable in music circles, like Henrich Gebhardt, are on the Saturday season lists, as is Edward Weeks, editor of the Atlantic Monthly, Mischa Tulin, composer, sculptor Joseph Colatti, Dr. Reoger I. Lee, Walter Piston, William G. Saltonstall, headmaster of Phillips Exeter Academy, Jose de Varon, Judge Charles Rome, Judge David Rose, Mrs. Jennie Loitman Barron, Dr. Joseph Aub, Ernest Dane Jr., who has both Friday and Saturday seats, Dr. Peter Sweetser, who comes up from New Bedford for the Saturday night concerts, Dr. Merrill Sosman, Prof. Jerome Wiesner, Prof. Crane Brinton, Prof. A. M. Gaudin, Prof. Arthur Gardner, Mrs. Louis Speyer, James Hobbs, who has heard every Saturday concert for years.

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Cir. (D 145,494) (S 272,057)

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HERALD

OCT 10 1953

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TIGHT BINDING

16

CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, OCTOBER 10, 1953 Art—Music—Theater **11

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
OCT 10 1953

"End of a Tonal Drought"

Munch, Symphony Brilliant in Opening of 73d Season

By CYRUS DURGIN

Charles Munch is back at Symphony Hall and all's well with the local world of music. This, if you don't mind rewriting a gobbett of Robert Browning, is one way of saying that the Boston Symphony Orchestra is back in glorious operation. The opening of the 73d season, yesterday afternoon, was an occasion of familiar sight and brilliant sound, and for many Bostonians the end of a tonal drought which only this orchestra can relieve.

Although for many years it has been the custom for the orchestra to rise, closely followed by the audience, when the conductor first appears on stage at an opening concert, the ritual has not become stale. People really mean it as homage to a fine man and great musician, and there was nothing perfunctory about the rising tribute to smiling Charles Munch yesterday.

The new season begins with some changes in the orchestra. Since this time a year ago, violinist Harry Dubbs and cellist Enrico Fabrizio have died, and first bassoon Raymond Allard and cellist Hippolyte Droeghmans have retired. The new first bassoon is Sherman Walt. Leonard Moss has joined the violins, and the two new cellists are Martin Hoherman and Louis Berger. There is also a new member of the board of trustees, Rev. Palfrey Perkins.

Munch's initial program for 1953-54 followed exactly his formula for good concerts, of one-quarter new music and three-quarters familiar. The new piece was Ernest Bloch's Concerto Grosso No. 2 for Strings; the "standard" items were the Handel F major Concerto for Two Wind Choirs and Strings, Brahms' Second Symphony, and the Tchaikovsky Overture-Fantasia, "Romeo and Juliet."

To work somewhat backwards from this point, let it be said that the tempestuous account of "Romeo and Juliet" which Munch achieved, was a real stunner. Never before have I heard the work end with such a dramatic thunder of the kettledrums, nor have the musical descriptions of the Montague and Capulet brawls been more vivid. This was not, however, a grossly exaggerated performance, it was simply one of heroic size, in which the love scenes were quite as transcendent as all the rest, and at the same time sensitive.

Munch did not stifle horns, trumpets and trombones, but neither did he bring them up too high, as occasionally he is inclined to do, trumpets especially. This was a passionate reading, and a personal one, and if you conceive Shakespeare to be profound, moving, full of the roar and tumult of life, and full of poetry too, it was likewise very Shakespearean.

Apart from an unaccountable near-catastrophe in the horns at the outset of Brahms' Second Symphony, the gracious and summery masterpiece went smoothly and with great beauty of tone and architectural symmetry.

Bloch's new Concerto Grosso, which received first performance in America and which had had but one previous hearing, in London, is a fine modern example of the archaic concerto grosso form. The little concertino of four strings is nicely contrasted with the larger mass of instruments, the music sings and has that quality so often missing from contemporary music: Real rhythmic life and inner motion. There is a rousing five-voice fugue and for finale, a set of engaging variations whose foremost interest, as in Beethoven variations, is rhythmic change.

The harmony is neither lush nor acid, but something in between, flavorsome and lively, like one of those Neufchatel wines of Bloch's native Switzerland. When all is said, the Concerto Grosso gives us nothing new; other composers have done much the same thing and in the same manner. But this is engaging and pleasant music, worthy to be heard again. The strings played gorgeously, with something of that dark richness of the Koussevitzky days.

As for Handel's bracing piece, the epitome of healthy and abstract music, with two wind choirs cleverly set against the other, it was pleasure from first measure to last.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
OCT 11 1953

B. S. O. Open Rehearsals More Popular Than Ever

A student-inspired experiment of the Boston Symphony Orchestra has become an important annual activity of the world-famous ensemble. This is the set of a half-dozen Open Rehearsals in Symphony Hall, which resumes for its fourth season on Thursday evening, October 29 at 7:30.

The series was initiated by conductor Charles Munch as a result of a plea by college students. As they put it, many attending Greater Boston educational institutions counted the Boston Symphony as one of the cultural advantages. They would speedily learn, however, that pre-seasonal subscriptions to the concerts left tickets rarely obtainable. They suggested a new series to be played especially for students. Since this was not feasible because of the orchestra's already heavy concert schedule, Mr. Munch hit on the idea of a series of Open Rehearsals, to take place about once a month, with a special reduced rate for tickets.

Student enthusiasm for the series has mounted steadily, and spread to the general public. First of all, a ticket-holder may hear the great orchestra from any seat, downstairs or upstairs. The doors open at quarter to seven, and the audience distributes itself according to individual preferences for location. Conductor, orchestra, and a soloist from time to time, are heard both in periods of straight playing, and also in repetitions to perfect vital phrases. Audiences are fascinated to be let in on the secrets of working out a distinguished performance.

Until October 20, tickets may be obtained at Symphony Hall at the subscription rate of six rehearsals for $7 and (if any remain) at $2 for separate rehearsals. Starting Thursday, Oct. 29, the series continues on Thursday, Dec. 10; Wednesday, Jan. 6; Wednesday, Jan. 27; Thursday, Feb. 18; Thursday,

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Symphony Opens 73rd Season

Munch Conducts Bloch American Premièr

By Harold Rogers

Fired with athletic energy and musical enthusiasm, Charles Munch opened the Boston Symphony Orchestra's new season yesterday afternoon in Symphony Hall and gave us an American première. This concert signalized Mr. Munch's fifth year as conductor, the Boston Symphony's seventy-third year, and the first American performance of Ernest Bloch's Concerto Grosso No. 2 for String Orchestra.

Written in 1952 at the composers Agate Beach home in Oregon, the concerto was first performed in April of this year in London by the BBC Orchestra under Sir Malcolm Sargent. In Mr. Munch's reading we found it to be a vital work that is excellently put together with scholarship, craftsmanship, and musicianship.

* * *

Bloch draws his materials and inspiration mainly from the baroque era, as was evident in the Bachian fugue of the first movement. (And how many composers today can write a fugue as convincing as this?) In the Andante, however, he harks back still farther into the musical past, drawing serene modal harmonies from the Renaissance. Through the lush fabric of the string orchestra is woven a clear-voiced concertino—a quartet composed of Richard Burgin, first violin; Alfred Krips, second violin; Joseph de Pasquale, viola; and Samuel Mayes, cello.

Exuberantly dancelike, the third movement is an Allegro that returns to the baroque style; and the fourth movement (modal again) is a theme heard in four variations. The work stands up well at the first hearing and promises to sustain interest when repeated. Those who recoil at contemporary music will have nothing to fear from this piece. It is an antique work by a contemporary master.

* * *

The rest of the program is drawn from standard composers — Handel, Brahms, Tchaikovsky, Handel's Concerto in F major for Two Wind Choirs and Strings served as a good opening piece, though not a work of greatness. The wind players performed with accuracy and spirit, and in the final Allegro the French horns tooted merrily in the hunting call manner. (What else could the valveless French horns do in Han day?)

Mr. Munch gave us a Brahms Second, though no Germanic as one could wish so it has been whenever Munch has turned to Teu composers, and so perhap will continue to be. While bri ing the finale to a pitch of citement he snapped his ba on the music desk and finis with the stub in his hand.

But the Brahms finale nothing compared to the fire brilliance that Mr. Mu poured into the "Romeo and Juliet" Overture of Tch kovsky. The Shakespear scenes are distilled in this w and each was summoned with pristime clarity. It wa refreshing reading that the listener believe he ha new pair of ears.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD
OCT 10 1953

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the first program of its 73d season in Symphony Hall yesterday afternoon, performing the following program:

Concerto Grosso in F for Two Wind Choirs and Strings	Handel
Symphony No. 2 in D, Op. 73	Brahms
Concerto Grosso No. 2 for Strings	Bloch
Romeo and Juliet	Tchaikovsky

By RUDOLPH ELIE

You cannot help but be struck by the incredible youth of the men of the Boston Symphony Orchestra as the orchestra enters its 73d season.

I studied each face yesterday afternoon and, in a wholly casual exercise of elementary arithmetic came to the conclusion that the average age of the personnel of the Boston Symphony orchestra is now well below 40, perhaps even below 35. One night legitimately inquire what all this has to do with so interesting, so important and so significant a moment as the opening concert of the season but it has, I think, a very great deal to do with it.

For as he begins his fifth season Charles Munch has achieved a new Boston Symphony orchestra, an orchestra composed in large measure of men he has personally selected and of men who, so far is I know, were born and trained in the United States. He didn't do this out of any notion or conceit to create his own orchestra; he did it because of the natural course of events that found the Koussevitzky cycle coming to an end.

It will be remembered that within a few years of Koussevitzky's arrival in Boston he too engaged a mostly new orchestra. His men were of European birth and tradition, and with them he created an instrument of incomparable quality. But that was 29 years ago, a generation ago, and on Koussevitzky's departure his organization slowly departed after him. How many who sat on the stage of Symphony Hall, Oct. 10, 1924 sat there today?

New Orchestra

So in truth this is a new orchestra, a young orchestra, an American orchestra, and that it is also a very different orchestra is the particular impact it made on me yesterday to the exclusion of nearly everything else. It is an orchestra of immense dynamism, of great virility and strength and power of utterance. It is an orchestra of lightning response with a capacity for prodigious technical achievement. It has verve, animation, fervor, impetuosity, high spirits, inexhaustible reserves; all the qualities, in short, of fiery youthfulness.

Yet fiery youthfulness has its imperfections, and boisterousness is one of them. It is perfectly true "Romeo and Juliet" and sections of Brahms' Second lend themselves to the boisterous response, and it is equally true that Mr. Munch in moments of excitement is inclined to press for ever greater galaxies of sound and fury. But there would seem to be no doubt that the youthfulness, the ebullience, the dynamic response went a little too far yesterday afternoon for the good of the esthetic values of the music—if "Romeo" may be said to have any.

Nonetheless, I found this far more exciting and far more exhilarating and certainly far more promising for the future than that overly mature or overly listless quality one encounters so often. What we have here, in short, is a great new team that (and how peculiar that sounds!) needs more seasoning, more spaciousness, more introspection, more profundity of utterance, more depth of feeling to speak as it can speak.

All in Balance

That Mr. Munch himself has all these maturer qualities goes without saying, for it is only in the most violent passages that the orchestra's youth betrays itself. In the two lovely inner movements of the Brahms, for instance, as well as in the familiar lyric romance of "Romeo," spaciousness and tenderness and radiance were everywhere; the sound was magnificent as only the Boston Symphony can make it magnificent. All the voices could be heard, all was in balance and in proportion. In the Handel Concerto, and a truly exquisite thing it is, too, all the nobility and precision of the orchestra were there in abundance, to make it very clear indeed that once in control this orchestra will continue to amaze us with its estheticism as well as its virtuosity.

Receiving its American premiere at this concert was Bloch's Concerto Grosso No. 2 for String Orchestra, and a rather curious piece it is at that. The first movement might well have been written by Handel himself so baroque its sound, its procedure and its effect though the melodic inspiration seemed to have sprung directly from Purcell and the early English composers. With the two closing movements an entirely different quality appears, being more in the contemporary vein, but nowhere appears a clue that the Bloch of "Schelomo" had anything to do with it at all save in the mastery of the materials the whole work displayed. I enjoyed it, but on the whole it didn't seem to maintain the great promise of the first two movements. The idea of the piece, I thought, might be the mirroring of two centuries of concerto grosso procedures in one piece, but maybe that is going a little too far.

The concert next week offers a varied program with Mozart's D major Divertimento (K.136), Ravel's "Tombeau de Couperin," Copland's Concerto for Piano (Leo Smit, soloist), Smit's Overture in C sharp minor and Beethoven's Second Symphony.

Boston Post 10/10/53 **

Music in Review

Symphony Opens

BY TUCKER KEISER

A standing ovation greeted the return of Charles Munch to the podium at Symphony Hall yesterday afternoon for his fifth year with the Boston Symphony Orchestra and the 73rd season for the organization. Neither wars nor rumors of war have retarded the tempo of musical activity in Boston for three generations, and the axis about which the turbulent musical season revolves has long been Boston's splendid orchestra.

So stable an organization establishes not only a fine esprit de corps within itself, but also a rapport with audiences which regard the persons on stage almost as part of the family. There are only four new members of that family this year: Sherman Walt, bassoonist; Leonard Moss, violinist, and Martin Hoherman and Louis Berger, cellists.

In accordance with the practice explained at his Thursday press conference, Mr. Munch chose to play three comparatively familiar pieces and one new work.

Not only was Ernest Bloch's "Concerto Grosso No. 2 for String Orchestra" a new experience but it received the best performance of the afternoon. Yesterday was the American premiere of this work, which should become a standard part of the repertoire. Deceptively Handelian at the beginning, the concerto unobtrusively employs more and more of the contemporary idioms until it reaches a climax of unmistakable modernity in the Passacaglia.

Melancholy Overtones Deepen

Employing the concerto grosso principle of a small instrumental combination opposing a larger one, Mr. Bloch here makes use of a string quartet for his concertino, the remaining members of the string section serving for the tutti. The melancholy overtones introduced as early as the fugue in the first movement, deepen rapidly to the profoundly tragic variations of the final movement, with only a brief respite during the pathetically light-hearted allegro. This is a score which will undoubtedly reward repeated hearings; only with greater familitarity will we catch all its musical subtleties and emotional depths.

Movements from Handel's "Concerto in F Major for Strings and Two Wind Choirs" opened the program. This good-humored work, while performed with gusto, was not performed with impeccable technique. The vacation period is over for the orchestra, but this is apparently their Indian summer.

Mr. Munch's performance of Brahms' Second Symphony emphasizes the drama in a non dramatic work. The symphony is the most tuneful of Brahms' four essays in this field. When the transition passages are hammered home the whole work assumes a new structure. Mr. Munch, who obviously feels that the patterns need underlining, gives us a highly individualized reading De gustivus.

The final item on the program, a fugitive from a Boston "Pops" concert, was Tschaikovsky's "Romeo and Juliet Overture-Fantasia. The rapport between Tschaikovsky and Munch is as close as that between Verdi and Toscanini, so that a performance of the Russian by the Frenchman brings out the essential quality of both the composer and the conductor.

This Clipping
CHARLOTTE
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Berlioz Use Resources I

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Feb 27, 1954

Cir. (D 138,183) (S 145,050)

This Clipping From
CHARLOTTE, N. C.
OBSERVER

OCT 11 1953

Berlioz Used All Dramatic Symphony Resources In His 'Romeo And Juliet'

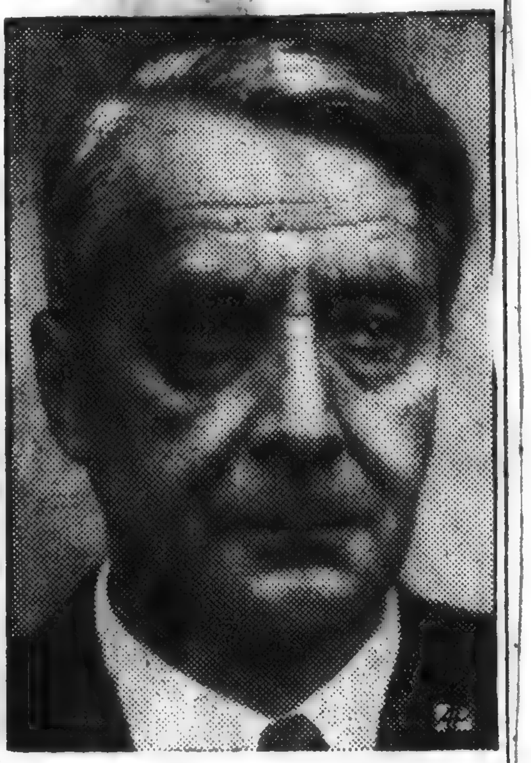
Completely entranced by Shakespeare's genius, Hector Berlioz for years was haunted by his "Romeo and Juliet" and its musical possibilities.

Finally in 1839 he settled down to doing something about it and, sustained by a princely gift from the great violinist Paganini, he immersed himself for seven months in writing his "Romeo and Juliet" dramatic symphony.

In its complete form, it is an expansive and beautiful work for chorus, solos and orchestra in which are exhibited for the first time in one form all the resources of the dramatic symphony.

Making the most of these resources in a new RCA Victory Red Seal album of two long-playing records are Conductor Charles Munch and the Boston Symphony Orchestra, assisted by Margaret Roggero, contralto; Leslie Chabay, tenor; Yi-Kwei Sze, bass; the Harvard Glee Club and the Radcliffe Choral Society, with G. Wallace Woodworth directing.

The orchestra is particularly brilliant in the "Love Scene," the glistening "Queen Mab" scherzo, and "Romeo's Death." Here is some wonderful music.



CHARLES MUNCH

conductor — Columbia Masterworks — This world-famed guitarist is one of the most distinguished musicians of his day, with transcendent powers of execution and imagination. Virgil Thomson wrote, "There is no guitar but the Spanish guitar and Andres Segovia is its prophet." High praise but deserved for such superlative artistry.

Sonata No. 3 in B Minor, Barcarolle in F-sharp Major, Nocturne No. 8 in D-flat Major, Mazurka No. 32 in C-sharp minor (Chopin) — Dinu Lipatti, piano — Columbia Masterworks — Dinu Lipatti's talent was one of the greatest of his generation, and his death just before his 33rd birthday was a tragic loss to music. Fortunately, his consummate art has been preserved on a number of Columbia Masterworks records. His performance of the four Chopin works on this recording leaves little doubt as to his musicianship, virtuosity and poetic spirit.

Symphony No. 5 in C Minor, Egmont Overture, Coriolan Overture, Leonore Overture (Beethoven) — Minneapolis Symphony orchestra, Antal Dorati, conductor — Mercury Classics Olympian — The musical packaging of the Beethoven Fifth and the three most popular Beethoven overtures on a single LP disc will be gratifying to record buyers. Ranking with the best performances of the Fifth, Dorati's interpretation is outstanding, the orchestra's response is impressive, and the "Living Presence" technique brings out clearly and cleanly every fine point of both score and performance.

Symphony in D Minor (Franck) — St. Louis Symphony Orchestra, Vladimir Golschmann, conductor — Capitol Classics — Cesar Franck cared little what the critics said. It is well that he did not, for they scorned his music. They called this symphony "amoral." Today this cyclical work has become something of a favorite. This release also marks the recording debut of the St. Louis and Conductor Golschmann, whose penchant for French-Belgian music is well known.

Quintet in F Minor (Franck) — Hollywood String Quartet — Victor Aller, piano — Capitol Classics — In this work Franck also used the so-called cyclic form, in which the same theme reappears in each movement, so that the entire work possesses a continuity and cohesiveness that is sometimes missing in the traditional sonata form. Like his D Minor Symphony, too, this piano quintet is a moving synthesis of strong earthly emotions and religious exaltation. Each member of the Hollywood String Quartet possesses a large tone, and Pianist Aller knows just when and how to subordinate his playing to that of the quartet. An expert performance.

The Nutcracker Suite (Tchaikovsky); The Skaters Waltz (Waldteufel); William Tell Overture (Rossini) — Arturo Toscanini conducting the NBC Symphony Orchestra — RCA Victor Red Seal — A large part of the output of Russian-born composers consists of music for the ballet. Of all this production, the most universally popular is no doubt the music Tchaikovsky wrote for the ballet, "The Nutcracker" — music known and loved by thousands who have never seen a ballet or even been inside a formal concert hall. And there are any who think [illegible]

Cir. (D 323,939) (S 700,668)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

OCT 11 1953

Classical

'Romeo and Juliet' Recording Triumph

By Patterson Greene
Examiner Drama-Music Editor

RECORD OF THE WEEK: *Berlioz, "Romeo and Juliet," played by the Boston Symphony under Charles Munch, with chorus and vocal soloists.*

Another recording triumph is scored by RCA-Victor with the complete dramatic symphony that Hector Berlioz fashioned from his meditations on Shakespeare's "Romeo and Juliet."

Excerpts from this massive work have previously been available, but this is the first recording to include all the choral and solo voice sections along with the orchestral passages.

First performed in 1839, this symphony is still abreast of the times in 1953. Not even Stravinsky has surpassed the technical wizardry of Berlioz' orchestration.

* * *

The thematic material and the harmonic progressions sound conservative now, and some of the episodes seem long winded except to the most fanatical Berlioz devotee. But all in all it is an arresting, dramatic, moving score.

The high fidelity fan will have a holiday with this set. Take, as a single instance, the orchestral Scherzo that portrays the tricksome flight of the fairy Queen Mab: Every detail of the elaborate but delicate percussion scoring is distinct and identifiable.

Elsewhere there is the effect of distant tambourines sounding through Romeo's meditations, leading to the scene of the ball at the Capulets', with the festive but stately procession of the brasses through the skippings and the leapings of the strings.

* * *

The soloists are excellent, particularly contralto Margaret Roggero in the soliloquy about first love, with its haunting violin obbligato. There is a fine rendition of Friar Laurence's final oration by Yi-Kwei Sze, the gifted Chinese basso who has distinguished himself with the San Francisco Opera.

The Harvard Glee Club and the Radcliffe Choral Society, traditional choral adjuncts of the Boston Symphony, give a well disciplined account of themselves.

A booklet accompanying the discs has the French text along with an English translation and a preface by Jacques Barzun, whose biography of Berlioz, though slightly hysterical, is still the most exhaustive and the best documented on the market. (Album of two double-faced 12-inch RCA Victor discs, LP.)

* * *

Moussorgsky, "Pictures at an Exhibition," and Stravinsky, suite from "The Firebird," played by the Philadelphia Orchestra under Eugene Ormandy.

Of the various orchestrations of Moussorgsky's vivid "Pictures at an Exhibition," originally written for piano, Ravel's has had the greatest success. Eugene Ormandy and the Philadelphia Orchestra give an engrossing performance of it, backed by the suite that Stravinsky has arranged from his most popular ballet, "The Firebird." (One double-faced 12-inch Columbia disc, LP.)

* * *

Castelnuovo-Tedesco, Concerto for Guitar and Orchestras, and five guitar solos, played by Andres Segovia.

When Andres Segovia plays the guitar, it becomes a valid concert instrument, and his artistry has encouraged important composers to provide him with fresh material.

Catching the singular mellow sweetness and dynamic variety of Segovia's tone, this recording presents, on one side, Castelnuovo-Tedesco's tastefully engaging Concerto, with a lovely, lonely theme in the slow movement that the composer has recently transcribed as an orchestral number; and on the other some shorter items by Ponce, Villa-Lobos and Turina.

There are no signs of a successor to Segovia, and it is well that his playing should be preserved on the discs. (One double-faced Columbia disc, LP.)

Welcome Home

Charles Munch, left, conductor of the Boston Symphony Orchestra, is welcomed by manager George E. Judd after a vacation in Europe. On Friday, Oct. 9, Mr. Munch opened the orchestra's 73rd season. It marked the start of his fifth year as conductor.

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Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

OCT 11 1953

Brass Ensemble Is Formed by Voisin

Roger Vosin, first trumpet of the Boston Symphony Orchestra, has just organized The Brass Ensemble, which will present music written especially for this class of instruments. The repertoire is surprisingly large. The composers include such names as: Adson, Bach, Banchieri, Beethoven, Berlioz, Enesco, Gabrieli, Handel, Hindemith, Monteverdi, Prokofiev, Purcell, Schubert, Tscherepnine. Besides Mr. Voisin, the ensemble consists of the following Boston Symphony musicians: Armando Ghitalla, trumpet; Harold Meek and Paul Keaney, horns; William Moyer and Kauko Kahila, trombones; Vinal Smith, tuba.

Cir. (S 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 11 1953

BURGIN TO CONDUCT STUDENT ORCHESTRA

Boston, Oct. 10—Harrison Keller, president of the New England Conservatory of Music, announces the following appointments at the beginning of the 87th year of the conservatory. Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra and member of the faculty of the conservatory, has been named conductor of the Conservatory Orchestra. Burgin will continue to head the string department of the conservatory and will be in complete charge of all orchestral activities.

Chester Weldon Williams, a member of the faculty since 1946, has been appointed dean of the conservatory. Williams has been a member of the theory department. Doriot Anthony, flutist, has been appointed to the faculty of the conservatory. Miss Anthony came to Boston last year as first flutist of the Boston Symphony Orchestra.

In addition to the above appointments, G. Wright Briggs, supervisor of the Department of Popular Music at the conservatory, has been appointed conductor of the Harvard Band. He succeeds the late Malcolm Holmes, former dean of the conservatory.

Cir. (D 639,869)

This Clipping From
BOSTON, MASS.
ADVERTISER

OCT 11 1953

Handel, Brahms At Symphony

The Boston Symphony Orchestra, under the direction of Charles Munch, enters upon the second week of its season with concerts next Tuesday evening and Friday afternoon and Saturday evening in Symphony Hall. On the Tuesday program are Handel's Concerto in F major, for Two Wind Choirs and Strings, Brahms' Symphony No. 2, Ernest Bloch's Concerto Grosso No. 2 for String Orchestra, and Tchaikovsky's Overture-Fantasia, Romeo and Juliet.

At the Friday and Saturday concerts Munch will conduct the Mozart Divertimento in D major, for String Orchestra, K. 136, which will have its first performance at these concerts. The second number will be Ravel's "Le Tombeau de Couperin" Suite.

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Cir. (D 145,494) (S 272,067)

This Clipping From
BOSTON, MASS.
HERALD

OCT 11 1953

Charles Munch Returns 'Home'
The Happy Return Home--Charles Munch's Fifth Year

By **RUDOLPH ELIE**

Charles Munch held his annual press conference last week, an ordeal the conductor and music director of the Boston Symphony dreads more than any other, and it would seem that as he enters his fifth year in the world's most arduous and difficult musical post (a virtually indisputable statement), he has at last found the return to Boston a homecoming. He did not say so; indeed, he was not questioned on the point at all. He merely suggested by his warm presence, his unmistakably cordial greeting to all and his attitude to the men of the orchestra that he was very happy to be back in Boston. To be, in short, home.

Unlike his predecessor, who embraced the city and its society from the outset, and who almost immediately revealed himself as a tireless, powerful and significant cultural leader, Mr. Munch has never made it clear that his heart was really with us.

ENJOYS APPLAUSE TOO

There are many reasons for this, too, and they largely spring from the fact that where Koussevitzky was essentially a man with an insatiable appetite for public and private adulation (and I do not mean that as a reproach), Munch is essentially a man of immense humility. Koussevitzky needed, in fact, demand reassurance every step of the way.

Again and again he performed feats of truly incredible endurance, as in conducting when ill and weary enough to die, not out of an overwhelming sense of responsibility but of an overwhelming need of his audience, of that magical nostrum to all performers and artists, the ovation. It is a legitimate and, in fact, a wonderful motivation, and some of the world's greatest feats in and out of music have sprung from this compulsive need for public reassurance.

In a sense Mr. Munch needs it too, and certainly enjoys it to the full. But he is fundamentally oriented to the music and not to the audience. He has proved this again and again by disregarding one of the major facts in a conductor's life: no tumultuous musical ending to a concert, no tumultuous ovation. Munch does not need an ovation to know he has conducted a superb work in superb style. If it closes quietly, as the composer intended it to, Munch closes it quietly well aware that he will not be called back to the stage again and again.

I will not call that honesty, for I would not suggest that Koussevitzky wasn't. It is simply that Koussevitzky was basically aligned to the audience even when — as Munch does not—he brought out endless numbers of contemporary works that were certain to fail with the audience. Koussevitzky knew that they wouldn't fail with the composers, and they, too, were in a sense his audience, a very influential one in spreading his renown, too.

There are other fundamental differences that make it difficult for Munch to express himself as a man wholly at home away from home as Koussevitzky could. Koussevitzky was a superb, if difficult, executive to whom no matter of detail, of management, of red tape was too insignificant. It was, as he always said, "my organization," and he was tireless in every field from personnel to money raising. Mr. Munch, on the contrary, is appalled by such details; he cannot accept, or rather happily accept, the singularly American concept that the conductor of a symphony orchestra is also its chief executive. As he sees it he is here to make music; must he also endure the endless wearisome details of policy, of personnel, of management?

SENSE OF BELONGING NOW

Still another fundamental difference is Mr. Munch's social attitude. Where Koussevitzky loved the bright warm ceremony of receiving anyone who loved and admired him in the green room no matter how exhausted he was or how unimportant his visitor may be, Mr. Munch finds it genuinely frightening and disturbing. He is by no means a shy man (though that term is invariably and faultily applied to him by those who don't know him); but he simply does not enjoy the conventional compliment. It disconcerts and, if pressed, dismays him. He hates mob scenes, and he hates dinners or functions or anything that even threatens to cause him to have to speak or do anything except make music.

He hates parties in his honor (but he loves to be casually and intimately entertained provided he can remain on a wholly informal or even en famille basis, and he is a charming guest). He hates, in short, to be made of in any way, and this is strength, not animosity, humility, not heedlessness. It is true he is not an outwardly gregarious man, but the very nature of a conductor's role, demanding as it does endless hours of solitary study denies him that. It is also true he is not an easy man to know, but is any man of extraordinary talent easy to know? For that matter, why should being easy to know have anything to do with it?

And so, as he begins his fifth season after a six-week vacation in southern France golfing, sailing and writing (he has completed a book entitled "I Am a Conductor" in a French series of a number of similar occupational revelations, and when it appears here we may learn much more about this remarkable man, Mr. Munch remains pretty much of a sphinx to Boston. Nonetheless, as he begins his fifth year, there is every evidence of a warmer feeling towards us as a people, of a deeper regard for the smaller values of green room contact, of a sense of belonging and of enjoying belonging. He has given us of his music all along, and won over the city in as difficult a situation as a man can find himself in. Now he stands ready perhaps, to look upon us not as cool Anglo-Saxons in a foreign land but as his own people who, in loving him, seek also his sign that he loves us.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

OCT 12 1953

Handel Concerto At the Symphony

Charles Munch announces that the Tuesday concert of the Boston Symphony Orchestra will include Handel's Concerto in F major for Two Wind Choirs and Strings, Brahms' Symphony No. 2, Ernest Bloch's Concerto Grosso No. 2 for String Orchestra and Tchaikovsky's Overture - Fantasia, Romeo and Juliet.

At the Friday and Saturday concerts Mr. Munch will conduct the Mozart Divertimento in D major, for String Orchestra, K. 136, which will have its first performance at these concerts. The second number will be Ravel's "Le Tombeau de Couperin" Suite.

Leo Smit, the pianist who introduced Haieff's Concerto at these concerts last season and who repeated it last summer at the Venice Festival with outstanding success, will be heard in a revival of Aaron Copland's Piano Concerto, in one movement. This will be followed by Mr. Smit's Overture in C-sharp minor, which will have its first public performance. Mr. Munch will conclude the program with Beethoven's Symphony No. 2, in D major, which he has not yet conducted with this Orchestra.

Cir. (D 189,181)

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS

OCT 12 1953

Records in the News

By MILDRED NORTON
Drama & Music Editor

RCA Victor's new release of Respighi's Pines and Fountains of Rome by Toscanini and the NBC Symphony, and enclosed in an album containing a handsome folio of photographs of Rome with a text by Vincent Sheehan, has eye no less than ear appeal that is impressive.

Visually, the large blue-toned photographs direct one's imagination to that postponed trip abroad rather than to the business of listening to the single record buried modestly in the back of the album. After listening, however, one realizes that the correlation between pictures, text and music, is no correlation at all. The music alone remains sovereign, as it always will when given a performance such as this.

No previous reading of these works on records has ever produced so powerful an impact or revealed more effectively their usually hidden beauties, and it is not likely that anyone will soon eclipse, or even approach, the grandeur and illumination achieved here by Toscanini.

Soundwise, the recording represents a major achievement that atones for many of the recording sins committed against Toscanini in the past, and one which supersedes the long time Hi-Fi favorites of these tone poems on Westminster and Mercury.

FEW CONDUCTORS are capable of conveying the dramatic power of Berlioz' music as does Charles Munch, as many Angelenos must remember with a certain nostalgia. His new recording of Berlioz' dramatic choral symphony, Romeo and Juliet, with the Boston Symphony, Harvard Glee Club, Radcliffe Choral Society, and soloist Margaret Roggero, Leslie Chabay and Yi-Kwei Sze, once again underlines Munch's feelings for and insight into the French composer's grandiloquent style. But there is also fine perception and taste in the way Munch underplays the more banal moments and accents the high points of the symphony's literary implications, which are left more to musical imagination than to the literal portrayals that often tempt lesser conductors. Vocal and choral work is handled deftly as an inseparable element of the music's framework and reproduction is clean, spacious, and well balanced for maximum effect (RCA Victor LP).

THE PLAYING of Bach's sonotas and partitas for unaccompanied violin are admittedly one of the supreme tests of a violinist's skill and musical acumen. Since no one today can say with complete authority how Bach should be played, one basis of evaluation is the facility with which a violinist can scale the numerous obstacles presented by these works, and in this department Heifetz is unique in his new recording (RCA Victor LP).

Whether Heifetz' Bach is the kind of Bach that approaches a definitive quality is something which can never be more than conjectural; there are those who will object to occasional lyric elements he imposes on music which they think should be purely abstract, and still others who will find him dry. But in due justice it must be said that Heifetz has given the best of his musical intelligence and his incomparable skill to this performance. Recording sound is very good.

OTHER ITEMS of interest on Red Seal LP: Beethoven's Piano Concerto No. 3 with pianist-conductor Jose Iturbi and the RCA Symphony Orchestra; Anja Dorfmann, pianist, playing Schumann, Chopin, Ravel, Mendelssohn. Liszt, and Menotti: the orchestral suite from NBC's television production, Victory at Sea, played by members of the NBC orchestra conducted by Robert Russell Bennett; and Kathryn Grayson singing selections from the motion picture, "So This Is Love."

Cir. (D 4,983)

This Clipping From
BENNINGTON, VT.
BANNER

OCT 13 1953

ANGELS WITH A DEVIL of a big job are these two gals, who will find themselves as usual vastly outnumbered but not outplayed by the 100 male members of the Boston Symphony Orchestra when it appears at the RPI Field House in Troy October 26. Flutist Miss Doriot Anthony is the on'y woman in the history of the famous Boston orchestra ever to hold a major desk. She is first flutist. Not far behind is Olivia Leutcke, who plays second harp like an angel.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

OCT 15 1953

Boston Symphony Orchestra Starts 73d Season

By **FEROL AUSTEN**
Special to The Hartford Times

Boston—The lid was officially lifted off the Boston music season last Friday afternoon in Symphony Hall with Charles Munch directing the members of the Boston Symphony in their first concert. This is the 73rd season for the orchestra: the fifth season for Mr. Munch.

Competent musicians of the virtuoso type, inspiring leadership, expert management—all of these make the Boston Symphony one of the most outstanding musical aggregations in the world. It ought to be noted, however, that one of the most important reasons for Boston's long reign of musical leadership is the recognition given to new composers and new works.

* * *

A COMPOSER—as the writer, the actor, and the artist—needs an audience. The Boston Symphony with Koussevitzky and, later, Charles Munch, has provided that audience time and time again.

There have been a few bumps in the road. There haven't been as many American works played as one might have liked; many of the new works haven't been of tremendous value; but over the years they have added up to enormous strides for the B. S. O. and have established a new criterion for other topflight orchestras to follow. Furthermore, smugness and complacency—two attitudes that often accompany long tenures of leadership—are noticeably lacking in the ranks of the B. S. O., and this could perhaps be the greatest tribute of all.

This season's initial concert took up the reins where they were dropped in the spring. Mr. Munch presented the first American performance of Ernest Bloch's Concerto Grosso No. 2 for String Orchestra. It had been performed in the spring by Sir Malcolm Sargent and the BBC Orchestra in London. The work is a masterful piece of composition. Although completely contemporary architecturally, it is an interesting link with the past—a thread of the baroque period weaving its way in and out of the basic structure of the work.

* * *

THE FIRST MOVEMENT is mainly concerned with a fugue—a real delight to listen to, the second movement was notable for its use of a quartet of four first-chair members of the orchestra — Richard Burgin, violin, Alfred Krips, second violin, Joseph de Pasquale, viola, and Samuel Mayes, cellist; the third movement is a simple allegro; and the finale consists of a theme and variations.

The rest of the program was devoted to Handel's Concerto in F major for Two Wind Choirs and Strings—a good exercise for the horn players; Brahms' Second Symphony au feu; and Tchaikovsky's "Romeo and Juliet" Overture.

The Boston Orchestra will appear at the Bushnell Memorial, March 8, 1954, as part of the Bushnell Symphony Series.

Daily Record 10/15/53

REHEARSAL SERIES OF SYMPHONY NOW READY

The Open Rehearsals in Symphony Hall resume Thursday evening, Oct. 29, at 7:30.

The series was initiated by Charles Munch as a result of pleas by college students. Mr. Munch hit on the idea of open rehearsals, to take place about once a month, with a reduced rate for tickets.

Any ticket-holder may hear the great orchestra from any seat, downstairs or upstairs. The doors open at quarter to seven, and the audience distributes itself according to individual preference for location.

Conductor, orchestra, and a soloist from time to time, are heard both in periods of straight to perfect vital phrases. Audiences are fascinated to be let in on the secrets of working out a distinguished performance.

Until Oct. 20, tickets may be obtained at Symphony Hall at the subscription rate of six rehearsals for $7, and (if any remain) at $2 for separate rehearsals. Starting Thursday, Oct. 29, the series continues on Thursday, Dec. 10; Wednesday, Jan. 6; Wednesday, Jan. 27; Thursday, Feb. 18; Thursday, April 1.

Christian Science Monitor

, OCTOBER 17, 1953 **Art—Music—Theater** **13

Leo Smit at the Symphony

Première of Overture by Composer-Pianist

By **Harold Rogers**

It was Leo Smit's day in Symphony Hall yesterday. The young and scholarly looking musician gave a good account of himself in two activities—as a pianist and as a composer.

First he appeared with the Boston Symphony Orchestra as soloist in Aaron Copland's Piano Concerto. Then Mr. Smit's Overture, "The Parcae," was given its world première with Charles Munch at the helm. After the concerto Mr. Smit took bows from the stage. After the overture he took them from a seat in the audience.

That Mr. Smit is a man of talent is readily discernible in his overture, a work that carries within it a dominant poetic mood and is constructed along thoughtful neo-classical lines. But we find the composer midway in his development. There is a certain "hommage à Stravinsky," an understandable influence among younger composers.

The piece is overwrought; the musical ideas occasionally tumble over one another, though there are times when the lines simplify and emerge with clarity. In this short work Mr. Smit has given us enough evidence to show that he has the makings of a major composer.

* * *

The dominant mood of his overture is derived from its title, "The Parcae"—the three Fates of mythology who were supposed to determine the course of a man's life. There is a strong, pervading sense of elemental fatalism. Some tricky syncopations were not played too accurately.

The Copland Concerto was a shocker, as the composer doubtless intended it to be when he wrote it in 1926. Today it is staggering to imagine how the listeners must have felt at its première by the Boston Symphony in 1927 (with Koussevitzky conducting and the composer at the keyboard).

Here we find Mr. Copland in the period when he was an iconoclast, and it is the willful naughtiness of this music that the listener is tempted either to resent or to ignore. It is as if the composer deliberately employed every honky-tonk device that would be alien to the concert hall, simply for a dramatically incongruous effect. It is like asking a skid-road songstress to entertain in a Beacon Hill drawing room.

* * *

In the second half of the two-part work we are astonished by a raw, rebellious ragtime, annunciated by the piano. While there is nothing wrong with ragtime, per se, here Mr. Copland submits it to a disintegrating process that amounts to little more than a joke. Surely he must look back on it as a joke. If he ever took it seriously, he should be ashamed of himself. And it seemed—whether a joke or not—interminable. Mr. Smit's pianism was appropriately aggressive, explosive, and stunning.

The rest of Mr. Munch's program was in stark contrast to the Copland. He gave us another of his rarefied and fine-spun readings of Ravel's suite, "Le Tombeau de Couperin." The Prélude was like scintillating dinner talk at a table ornamented by cut-glass pendants in candlelight. And the Forlane moved with beauty until one of the woodwinds at one spot was a few beats off. Mr. Munch used more rubato in the Menuet than one would expect to find, but there is no good reason why he shouldn't if he wishes. Ralph Gomberg's oboe solo in the Rigaudon, spun out with lovely eloquence, won him two bows afterwards.

And what more? Mr. Munch opened with an exuberantly joyous performance of Mozart's sunny Divertiment in D major for Strings, heard last summer at Tanglewood. We also heard the Beethoven Symphony No. 2 for the first time under Mr. Munch's baton, and though he sometimes rode the orchestra rather hard and fast, he took the hurdles neatly.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

OCT 15 1953

Seats Available For Rehearsals

Series tickets at a special rate are available until Tuesday for the set of six Open Rehearsals of the Boston Symphony Orchestra starting Thursday, Oct. 29, at 7:30 p.m.

The series, now in its fourth season, was started by Conductor Charles Munch in answer to requests from students in the area for opportunities to hear the orchestra, already carrying a heavy concert schedule.

Student enthusiasm for the once-a-month rehearsals has mounted steadily, and generally are fascinated to be let in on the secrets of working out a distinguished performance. Doors open at 6:45 and ticket holders may pick preferred locations anywhere in the hall.

Tickets may be obtained at Symphony Hall at the subscription rate of six for $7. Any remaining will be sold at $2 each. Other rehearsals will be Dec. 10, Jan. 6, Jan. 27, Feb. 18 and April 1.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 18 1953

Boston Symphony on Tour This Week; Returns for Open Rehearsal Oct. 29

The Boston Symphony Orchestra will make a tour during the coming week as far west as Ann Arbor, and return to present the third program of the Friday afternoon, Saturday evening series on Oct. 30 and 31, and the opening program of the Sunday afternoon series on Nov. 1. The first "Open Rehearsal" will be on Thursday, Oct. 29, at 7:30 p.m.

At the Friday and Saturday concerts, Charles Munch will present a new cello concerto by Dmitri Kabalevsky, which is to have its first performance in Boston. The soloist will be Samuel Mayes. The program will begin with Debussy's "Iberia" and end with Beethoven's "Eroica" Symphony, No. 3.

Mr. Munch announces the following program for the Sunday afternoon concert: Mozart's Divertimento for Strings, K. 136; Ravel's "Le Tombeau de Couperin"; Excerpts from Act III of Wagner's "Die Meistersinger"; and Beethoven's "Eroica" Symphony.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 11 1953

Leo Smit Is Symphony Soloist This Week in Copland Concerto

The Boston Symphony Orchestra under the direction of Charles Munch, enters upon the second week of its season with concerts next Tuesday evening at 8:30 and Friday afternoon at 2:15 and Saturday evening at 8:30 in Symphony Hall. Mr. Munch announces for the Tuesday program Handel's Concerto in F major, for Two Wind Choirs and Strings; Brahms' Symphony No. 2, Ernest Bloch's Concerto Grosso No. 2 for String Orchestra, and Tchaikovsky's Overture-Fatasia, Romeo and Juliet.

At the Friday and Saturday concerts Mr. Munch will conduct the Mozart Divertimento in D major, for String Orchestra, K. 136, which will have its first performance at these concerts. The second number will be Ravel's "Le Tombeau de Couperin" Suite.

Leo Smit, the pianist who introduced Haieff's Concerto at these concerts last season and repeated it last Summer at the Venice Festival with outstanding success, will be heard in a revival of Aaron Copland's Piano Concerto in one movement. This will be followed by Mr. Smit's Overture in C-sharp minor, which will have [illegible] first public performance. [illegible] Munch will conclude the pro[illegible] with Beethoven's Symphony [illegible] 2, in D major, which he ha[illegible] yet conducted with this orch[illegible]

Cir. (D 131,670) (S 258,529)

JD

This Clipping From
BOSTON, MASS.
HERALD

OCT 17 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the second program of its 73d season in Symphony Hall yesterday afternoon. Leo Smit, pianists, was soloist in the following program:

Divertimento in D for Strings (K.136)	Mozart
"Le Tombeau de Couerin"	Ravel
Concerto for Piano and Orchestra	Copland
Overture: The Parcae	Smit
Symphony No. 2 in D. Op. 36	Beethoven

By RUDOLPH ELIE

It was 1926, the year of "flaming youth."

It that year Rudolph Valentino died, mourned at the bier by the mysterious "woman in black." Richard Byrd flew over the North Pole in that year, too. Tunney beat the hitherto invincible Dempsey, and Gertrude Ederle became the first woman to swim the English channel. Contract bridge was replacing auction and those in the know were dancing the Black Bottom. Those in the know were also reading Hemingway's "The Sun Also Rises:" seeing O'Neill's "Great God Brown and singing "Valencia," "In a Little Spanish Town" and "Where Do You Work-a John?" Those not in the know were dying of poison bootleg liquor at $85 a case . . . 2000 in a few months. The roaring 20's, in short, were roaring loudest in 1926, and the roaring could not be ignored by a 26-year-old composer from Brooklyn, who in that year completed his first Piano Concerto.

That Concerto was heard again yesterday afternoon in a tumultuous evocation of a period that has been more unmistakably captured in music than any other in history. From the first blue phrase, reminiscent of the then year-old "Rhapsody in Blue" to the final "dirty" trills of the muted trumpets in a colossal final chord, this music could have sprung from no other era and from no other nation. It was then, as it is now, as indigenous as the Truman shirt, as native as the hot dog.

In 1927, when it was first performed by Serge Koussevitsky with the composer himself as soloist, it brought down the wrath of the godly critics everywhere. And to read their invective in Nicholas Slonimsky's lexicon of invective is to smile, not at their wrath but at their sense of personal outrage: who was this creature who had so brazenly affronted us?

Period Piece

They are not to be blamed or reproached or jollied for having missed; actually, they were closer to being right than they suspected. It is an outrage still, though the shock value has long since diminished, but it is an historical outrage. It is a genre piece, a period piece, a spontaneous and deeply felt expression of a brawling, turbulent and violent time when America, though 150 years old that very year and feeling very mature indeed, was actually still an adolescent, as it has come most painfully to learn.

In this light, Copland's Piano Concerto is, in fact, a both a milestone and a masterpiece. Today its blatancy, its jazzical cliches, its rhythmic eccentricities parodying but extending the jungle beat, its blue intervals, its grotesque soprano saxophone, its (unconscious?) quotations of truly beautiful despite their obviously Gershwin derivation.

It is easy enough to see, in retrospect, that it was composed by one who ranks with the most important American composers of the generation. The critics of 1926 didn't see it that way, nor could they have. The true creative artist is always ahead of his time; that he can capture the essence of an era long bfeore that essence is discernible among historians, philosophers and sociologists is, indeed, one of the mysteries of the creative spirit. Still the technique is there for all, now, to wonder at. The orchestral procedures, the command of textures, the out-and-out virtuosity of it all would surely have impressed the reviewers of 1927 had they not been so indignant. Mr. Copland has long outgrown this phase, of course, but I am not any too everything from "I Hate to See the Evening Sun Go Down" to the "Charleston," is, if I may employ the term, merely corney. Nonetheless, it has a potency and a life force that carries everything (though certainly not everyone) before it. Moreover, it does have some meditative, some luminous passages that are sure he has ever since captured the sheer uninihibition this strangely terrible yet strangely fascinating piece displays.

Great Testimony

That Leo Smit, after giving us the Alexei Haieff concerto last season, would return again with a work that cannot impress the conventional audience with his possibilities, say, in Brahms; is a great testimony to his integrity as a musician. One can only say he performed this fearfully difficult work with force, conviction and immense skill, supported by Mr. Munch and the orchestra in what often seemed to me a slightly ragged but right way.

After the interval Mr. Smit's own Overture "The Parcae" was given a hearing. I was much impressed by the introduction, which had the solemnity and often some of the sound and procedures of the late Beethoven. The Beethovenate atmosphere indeed, continued throughout, now through technical devices, again through moodes. I found it an interesting work revealing an original mind, but more promising as an example of what the future might bring in a more extended vein than a pronounced success itself.

This somewhat longish concert began with a first local performance of an exquisite Mozart Divertimento for strings that brought up the question why we don't hear more of these things; continued with a marvelously poetic reading of Ravel's "Le Tombeau de Couperin" and ended with an eminently just and lovely performance of Beethoven's Second. The orchestra never sounded better nor responded more subtly than in this and the Ravel, and leaves next week for its first out of town series in absolutely top form.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

OCT 17 1953

Music in Review

BY TUCKER KEISER

Symphony Concert

The first performance of Leo Smit's Overture: The Parcae, the first performance in the Friday-Saturday series of Mozart's Divertimento in D major for strings, K 136, and Charles Munch's first Boston reading of Beethoven's Symphony No. 2 in D major were features of yesterday's concert by the Boston Symphony Orchestra. However, the Copland Concerto for Piano and Orchestra, not heard here since 1927, was by far the most exciting item on the day's program.

A generation ago, the critical fraternity of Boston and New York found the Copland concerto showing "a shocking lack of taste," a "concatention of meaninglessly ugly sounds and distorted rhythms," "raucous modernistic fury," and "a harrowing horror from beginning to end."

Nobody seemed to be shocked, infuriated or harrowed by the revived "horror" yesterday. I found the score singularly tuneful, in fact, whenever the composer was not being prankishly discordant. Far from being "raucously modernistic" the music has a dated and wistful air, recalling the quaint period in our annals when people carried hip flasks, wore cloche hats and knock-kneed their way through the Charleston.

Leo Smit, who played a genuinely jazzy solo piano, could not, even in these more enlightened days, be called a "square"; Mr. Munch, however, seemed rather perplexed by the "crazy" doings. The conductor's interpretation was strictly rectangular.

The Divertimento, which opened the program, a youthful Mozart essay, gave the string section an opportunity to prove once again that it is the finest such group in the world. The three-movement work possessed an elegance characteristic of both Mozart and of Munch at his Gallic beat.

Ravel's Le Tombeau de Couperin Suite, an orchestral version of the piano piece in which he paid homage to the earlier French composer, masterfully employs all the resources of the instrumental palette. The pastel shades of this exquisite morceau were, unfortunately, so pallidly interpreted as to approach being washed out.

Smit's appearance as a composer on the program was not as impressive as his performance as a pianist. The Overture: The Parcae, is cast in the French overture style of the 17th century, beginning with the recitative slow introduction and concluding with a movement in fugal style. The composition begins pompously and ends hesitantly; having little emotional content, it is evidently an academic exercise.

The Second Symphony is second-rate Beethoven; Mr. Munch's performance was adequate.

Cir. (D 124,110) (S 302,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 17 1953

MUSIC

Leo Smit at Symphony as Soloist and Composer

Second "regular" program by the Boston Symphony Orchestra, Charles Munch conductor, at Symphony Hall. The program: Mozart: Divertimento in D major for Strings (K. 136) (first time at these concerts); Ravel: "Le Tombeau de Couperin;" Aaron Copland: Piano Concerto (Leo Smit, soloist); Leo Smit: Overture, "The Parcae" (first performance); Beethoven: Second Symphony.

By CYRUS DURGIN

As matters turned out, the season's program No. 2 by the Boston Symphony Orchestra proved to be not only diversified but novel in two of its items, and interesting in all. It had not been planned, originally, in just the manner that it was given. Samson Francois had been expected as soloist, but could not appear. But the revised list, with Leo Smit represented both as soloist and composer, was considerably better, and thus we all gained.

Smit had made a good impression, last season, when he made his Boston debut playing the percussive Concerto by Alexei Haieff. Yesterday his piano technique and his musicianship were tested to a higher degree with Aaron Copland's Piano Concerto of 1926, and the results were good in every way. The Concerto itself, largely neglected since the premiere of 1927, is a curious work, its first portion slow and romantic, the second bright, rythmic and an essay in treating the jazz idiom symphonically.

In a sense this is a synthetic piece, for the symphonic manner and the jazz manner do not get on well together; each is inclusive in its own way. They discourage attempts to blend them. Nor was Aaron Copland at 26 (or at any other age) a composer to whom jazz was a natural or easy medium. Yet, and still and still, this Concerto does a great deal with syncopation, the blues melodic style, and an orchestration involving the flesh-pot voice of the saxophone. It is bouncy and alive, there is solid continuity, the Concerto is at once symphonic and jazzy.

That is quite an accomplishment, especially when the jazz rhythms can be played as well as yesterday. Munch caught the feeling; and he made the orchestra get it, too. As for Smit, he had no difficulty whatever, and his playing was a most enjoyable and poised example of what a young American musician of high gifts can do with two disparate idioms. Perhaps Copland is no longer much interested in this piece. Certainly revision of art after many years is often a futile business. Yet I am convinced that, if the composer agrees, the Concerto could be improved by dropping the first section altogether or recasting it in a wholly jazz style. The Friday audience, usually reserved, received the Concerto most enthusiastically.

Smit's Overture, involved in its title, at least, with the mythological image of the Fates depicted as three old women spinning, is decidedly good music. It is a sort of neo-classical overture, structurally sound, clearly set forth in an idiom that is often dissonant but, never messy or confused, and inherently dramatic. If the form and the treatment are basically academic, the Overture is none the less living and contemporary, and it deserves to be heard again.

I suppose the reason why Mozart's young and tender Divertimento had never been played by this orchestra before is that no one had thought of doing it. Sounds amazing, but such has been the case with many a piece of neglected 18th Century music. Now, I hope, we may expect it to re-appear as a new-found friend.

Especial curiosity surrounded Munch's performance of the Beethoven Second Symphony, which he had not played with this orchestra before. He gave it, as you might have expected, a hearty and vigorous reading, personal in certain details, but consistently in the right Beethoven style, with no exaggerations of tempo or emphasis. Very good, indeed! Ravel's jeweled little Suite he conducted faster than he had in the Berkshires last Summer, which was all to the good. At the end he singled out first oboe, Ralph Gomberg, for deserved applause.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

OCT 19 1953

Boston Symphony On Short Tour

The Boston Symphony Orchestra will make a tour through the coming week as far west as Ann Arbor, and return to present the third program of the Friday afternoon, Saturday evening series on October 30, 31, and the opening program of the Sunday afternoon series on the following Sunday, November 1. The first "Open Rehearsal" will be on Thursday, October 29, at 7:30 P. M.

At the Friday and Saturday concerts, Charles Munch will present a new cello concerto by Dmitri Kabalevsky, which is to have its first performance in Boston. The soloist will be Samuel Mayes. The program will begin with Debussy's "Iberia" and end with Beethoven's "Eroica" Symphone, No. 3.

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Cir. (D 68,783)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 20 1953

Boston Symphony In Exciting Concert At Smith College

Northampton, Oct. 19—With the majestic music of the "Assemblage of the Master Singers" from the third act of Wagner's "Die Meistersinger von Nurnberg" ringing in their ears, a capacity audience left John M. Greene Hall tonight following the opening concert of the 1953-54 Smith College concert course given by the Boston Symphony Orchestra under the direction of Charles Munch.

In their first non-Boston concert of this season, the Boston Symphony Orchestra gave no encores. Their Smith College program opened with the always enjoyable "Symphony No. 2 in D Major, Opus 73" by Brahms. The brilliant rendition of the fourth movement was the climax of the first half of the program.

The disonant music of "Symphony No. 2 for String Orchestra" by Honegger, the one modern selection, was in sharp contrast with the rest of the program. This was first played in America by the Boston Symphony with Mr. Munch conducting in 1946.

It was followed by another French selection, "Le Tombeau de Couperin" by Ravel, performed in Munch's typical mastery of French music. Many considered this a highlight of the program.

With energy and precision the orchestra of 104 men concluded the program with three stirring excerpts from Wagner's "Meistersinger"—the Introduction, the Dance of the Apprentices, and the Assemblage of the Master Singers.

Cir. (D 131,670) (S [illegible])

JD

This Clipping From
BOSTON, MASS.
HERALD

OCT 17 1953

MUSIC

Symphony Concert

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Divertimento in D for Strings (K.136) .... Mozart
"Le Tombeau de Couerin" ..... Ravel
Concerto for Piano and Orchestra .... Copland
Overture: The Parcae .... Smit
Symphony No. 2 in D. Op. 36 .. Beethoven

By RUDOLPH ELIE

It was 1926, the year of "flaming youth."

It that year Rudolph Valentino died, mourned at the bier by the mysterious "woman in black." Richard Byrd flew over the North Pole in that year, too. Tunney beat the hitherto invincible Dempsey, and Gertrude Ederle became the first woman to swim the English channel. Contract bridge was replacing auction and those in the know were dancing the Black Bottom. Those in the know were also reading Hemingway's "The Sun Also Rises:" seeing O'Neill's "Great God Brown and singing "Valencia," "In a Little Spanish Town" and "Where Do You Work-a John?" Those not in the know were dying of poison bootleg liquor at $85 a case . . . 2000 in a few months. The roaring 20's, in short, were roaring loudest in 1926, and the roaring could not be ignored by a 26-year-old composer from Brooklyn, who in that year completed his first Piano Concerto.

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In this light, Copland's Piano Concerto is, in fact, a both a milestone and a masterpiece. Today its blatancy, its jazzical cliches, its rhythmic eccentricities parodying but extending the jungle beat, its blue intervals, its grotesque soprano saxophone, its (unconscious?) quotations of truly beautiful despite their obviously Gershwin derivation.

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BOSTON, MASS.
MORNING GLOBE

OCT 17 1953

MUSIC

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Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

OCT 17 1953

Music in Review

BY TUCKER KEISER

Symphony Concert

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Leo Smit, who played a genuinely jazzy solo piano, could not, even in these more enlightened days, be called a "square"; Mr. Munch, however, seemed rather perplexed by the "crazy" doings. The conductor's interpretation was strictly rectangular.

The Divertimento, which opened the program, a youthful Mozart essay, gave the string section an opportunity to prove once again that it is the finest such group in the world. The three-movement work possessed an elegance characteristic of both Mozart and of Munch at his Gallic beat.

Ravel's Le Tombeau de Couperin Suite, an orchestral version of the piano piece in which he paid homage to the earlier French composer, masterfully employs all the resources of the instrumental palette. The pastel shades of this exquisite morceau were, unfortunately, so pallidly interpreted as to approach being washed out.

Smit's appearance as a composer on the program was not as impressive as his performance as a pianist. The Overture: The Parcae, is cast in the French overture style of the 17th century, beginning with the recitative slow introduction and concluding with a movement in fugal style. The composition begins pompously and ends hesitantly; having little emotional content, it is evidently an academic exercise.

The Second Symphony is second-rate Beethoven; Mr. Munch's performance was adequate.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

OCT 19 1953

Boston Symphony On Short Tour

The Boston Symphony Orchestra will make a tour through the coming week as far west as Ann Arbor, and return to present the third program of the Friday afternoon, Saturday evening series on October 30, 31, and the opening program of the Sunday afternoon series on the following Sunday, November 1. The first "Open Rehearsal" will be on Thursday, October 29, at 7:30 P. M.

At the Friday and Saturday concerts, Charles Munch will present a new cello concerto by Dmitri Kabalevsky, which is to have its first performance in Boston. The soloist will be Samuel Mayes. The program will begin with Debussy's "Iberia" and end with Beethoven's "Eroica" Symphone, No. 3.

Mr. Munch announces the program for the Sunday afternoon concert: Mozart's Divertimento for Strings, K. 136, Havels "Le Tombeau de Couperin", Excerpts from Act III of Wagner's "Die Meistersinger", and Beethoven's "Eroica" Sympohny.

Cir. (D 68,783)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 20 1953

Boston Symphony In Exciting Concert At Smith College

Northampton, Oct. 19—With the majestic music of the "Assemblage of the Master Singers" from the third act of Wagner's "Die Meistersinger von Nurnberg" ringing in their ears, a capacity audience left John M. Greene Hall tonight following the opening concert of the 1953-54 Smith College concert course given by the Boston Symphony Orchestra under the direction of Charles Munch.

In their first non-Boston concert of this season, the Boston Symphony Orchestra gave no encores. Their Smith College program opened with the always enjoyable "Symphony No. 2 in D Major, Opus 73" by Brahms. The brilliant rendition of the fourth movement was the climax of the first half of the program.

The disonant music of "Symphony No. 2 for String Orchestra" by Honegger, the one modern selection, was in sharp contrast with the rest of the program. This was first played in America by the Boston Symphony with Mr. Munch conducting in 1946.

It was followed by another French selection, "Le Tombeau de Couperin" by Ravel, performed in Munch's typical mastery of French music. Many considered this a highlight of the program.

With energy and precision the orchestra of 104 men concluded the program with three stirring excerpts from Wagner's "Meistersinger"—the Introduction, the Dance of the Apprentices, and the Assemblage of the Master Singers.

Cir. (D 68,783)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 21 1953

Concert Season Opens

Charles Munch, conductor of the Boston Symphony Orchestra, is shown with Mrs. Frederick W. Fuller, Jr., chairman of the Community Concert Committee of the Junior League of Springfield, before the concert last night in Municipal Auditorium.

Cir. (D 68,783)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 21 1953

HUB SYMPHONY OPENS LEAGUE'S CONCERT SERIES

Charles Munch Conducts Boston Orchestra in Fine Program

By **WILLARD M. CLARK**

The 1953-1954 season of the Community Concert Association sponsored by the Junior League of Springfield opened last night with a tremendously exciting concert by the Boston Symphony Orchestra, Charles Munch conducting. We heard the Boston orchestra many times last summer at Tanglewood, but they never played with such brilliance, polish and responsiveness as we noted last night.

Original Reading

The programs opened with the second symphony of Brahms and it was given a reading so original and exhilirating that one might be hearing it for the first time. Apparently Charles Munch is no stickler for tradition. Why should he be when his own feeling can translate the music of Brahms so that its beauty is enhanced and its meaning made clear.

We have never felt the propulsion of this music as we did last night, particularly in the opening movement and the joyous affirmation of the finale. This was a performance that was alive, vivid and strong in its entirety. It is doubtful if a Springfield audience has ever heard a more persuasive performance of this work.

Mr. Munch could have chosen no greater contrasting work than Honogger's "Symphony No. 2 for String Orchestra." It takes the rare qualities of the Boston Symphony strings to provide a complete realization of this work. While there are complexities and dissonance aplenty, the work, on the whole, is entirely listenable and we think it means something different to each listener. Much of the music is dark and brooding. One listener found it "lonesome" music. There are frequent outbursts, as if of anger. The adagio has moments of exquisite lyricism, but these too seem anticipatory of ills to come. Only in the magnificent trumpet chorale in the finale, does the brooding cease and one feels that all is well that ends well. Incidentally the ad libitum trumpet part in the chorale doubles the first violins. A program note stated that the choral theme was the composer's own.

Note of Gaity

The first note of gaity and relaxation was heard in the lovely music of "Le Tombeau de Couperin" by Ravel. Charles Munch has made this suite very much his own and he brings to it the deft touch which only a Frenchman can give French music. The four movements, Prelude, Forlane, Menuet and Rigaudon are happily contrasted and each bears the magic of the Ravel skill in coloration and melodic facility. It was played with rare beauty of tone and it was no surprise that the audience took to it. Mr. Munch shared the applause with his orchestra and signaled first oboeist Ralph Gomberg for particular acknowledgement.

The concert concluded with the introduction, Dance of the Apprentices and Entrance of the Mastersingers, all from the third act of Wagner's "Die Meistersingers von Nurmberg." It was a brilliant conclusion to a concert which opened the season of the Community Concerts Association in truly memorable fashion.

Cir. (D. 91,577)

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS

OCT 21 1953

Boston Symphony Excels Again in Appearance Here

Remarkable Musical Organization Once More Demonstrates Excellence to Open the 1953-54 Community Concert Series

By **W. HARLEY RUDKIN**

A deep bow to the old; a friendly nod for the new, and a cordial handshake for the in-between—that was the programming of Charles Munch for the appearance of the Boston Symphony at the Auditorium last evening, in the opening concert of the 1953-54 series under the sponsorship of the Junior League of Springfield.

It was a wide and varied evening, ranging all the way from Brahms to Honegger and from Wagner to Ravel; an evening of great sonorities, and soft glissandos; an evening to make a man feel like standing up and cheering one of the world's most remarkable musical organizations.

One thing you can always be sure of with the Boston Symphony—it comes prepared to play. It knows what it is about, and last night it offered just about as perfect playing of the Brahms Second Symphony as this reporter, at any rate, ever expects to hear. From the appealing horn solo that opened the initial allegro, to the vast sounds that filled the hall for the closing allegro, it was music that rose and soared; that sang and whispered; that was completely enchanting. Mr. Munch could have played it right over again, with no complaint from this corner.

Great String Section

In between hearings, it is possible to forget, a little, just how remarkable the Boston Symphony string section can be. It is a wonderful, collective instrument for the transmission of great music, and, if the Brahms gave it wide scope last night, it was scope that this gifted musical giant was well able to utilize.

Everywhere, there was lavish beauty, and, had the Brahms been the sole occupant of the program, it would still have been an evening most excellently spent.

Vivid Contrast

The contrast, which came immediately after the intermission, was provided by the Arthur Honegger symphony for string orchestra, which had its first American performance in December, 1946, by the Boston Symphony under Conductor Munch. Honegger is not everyone's cup of tea. He takes getting used to, and perhaps there are a lot of people who don't feel it is worth the effort, but preseverance will bring its own reward.

This was followed by Ravel's four-movement "Le Tombeau de Couperin," one of those little personality pieces the French composer delighted in, and the concluding music embodied excerpts from "Meistersinger," to complete an evening that was full of life and beauty and left the listener feeling thankful once again that there IS a Boston Symphony, a Charles Munch to direct it, and an organization which makes it possible for it to be heard here.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

OCT 22 1953

Smit Soloist With Symphony

By **FEROL AUSTEN**
Special to The Hartford Times

Boston—Sometimes when new works are played for the first time, the music is bad and the soloist is good; or perhaps the music is good and the soloist is bad; or the conductor is under the weather and the orchestra is off. Seldom is everything equally sharp.

This week at Symphony was one of those instances where everybody clicked at once—and it couldn't happen to a nicer guy, as the saying goes.

* * *

LEO SMIT was the lucky man. First he was soloist with the Boston Symphony in Aaron Copland's Piano Concerto, with, of course, Charles Munch directing the accompaniment. The Concerto isn't deathless, by any means, but Mr. Smit gave it respectful treatment, showing off his bristling technique in grand style.

Then Mr. Smit heard his own work, Overture to "The Parcae," played by the orchestra. The Parcae were, in mythology, the three Fates who allegedly planned out each man's life to its inevitable conclusion.

* * *

AS MUSIC, "The Parcae" is not "very new" music, but is written along more or less accepted classical lines. However, what IS important is the interesting glimpse it gives us of the composer's potential talents which—if this piece is any indication—are considerable.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

OCT 17 1953

Fritz Mahler Finds A Concerto, Soloist

Competition exists in the musical field just as it does in most other lines of endeavor, and it is always a feather in a conductor's cap if he can sneak the premiere of a new composition away from one of his rivals.

Hartford will be recipient of one of these musical steals when Fritz Mahler conducts the United States premiere of Dimitri Kabalevsky's Concerto for Cello and Orchestra, Opus 49, at the first Hartford Symphony Orchestra concert of the season Oct. 28 in Bushnell Memorial.

* * *

SOLOIST for the concerto will be, in a sense, the man from whom the premiere was stolen. Thereby, obviously, hangs a tale.

It begins back in 1949 when Kabalevsky, one of Soviet Russia's leading composers, first composed his concerto. It received performances in Russia, of course, and came to this country along with a batch of other Russian scores in a shipment to the Leeds Music Corp., licensed publishers of Soviet music in America.

One day, when Mr. Mahler was making the rounds of the New York publishers, his eye sharply on the lookout for new scores to play, he came across the Kabalevsky Concerto. He liked what he saw and was surprised to find that it had been there for quite some time. Nobody had run across it with enough enthusiasm to give it a public performance.

Mr. Mahler then made arrangements with the publishers for rights to the first American performance, and he set about finding the proper soloist for its presentation with the Hartford Symphony.

On a visit to Tanglewood last Summer, he approached Samuel Mayes, the Boston Symphony's distinguished ~~first cel~~list. He broached to Mr. Mayes the idea of coming down to Hartford to play the premiere. Mayes liked the idea and accepted.

* * *

MEANWHILE, the concerto had come to the attention of Charles Munch, the Boston orchestra's famed conductor. He too, liked what he saw and scheduled it as a United States premiere for the Boston Symphony. The man who was to be the soloist at the premiere was —yes, Samuel Mayes.

This, naturally, caused all sorts of confusion. Mr. Mahler indubitably held the first performance rights. He also indubitably wanted Mr. Mayes to be the soloist. Consultations carried on most amicably resulted in the following decision:

Mr. Munch had the concerto down for Mr. Mayes on Oct. 30 in Boston and for the first part of December in New York. So Mr. Mahler, who had been planning to use the concerto later in the season, moved his performance up to Oct. 28, thus giving the Hartford Symphony the United States premiere and still giving Mr. Mayes his three chances for solo work. It also left the first Boston and New York performances for the Boston Symphony. Mr. Mayes set to work to learn the piece.

SAMUEL MAYES

Later it was learned that Maestro Arturo Toscanini had also run across the work. He, too, liked what he saw, and he will be playing it this season with the NBC Symphony using that orchestra's first cellist, Frank Miller, as soloist.

And so, on Oct. 28 at 8:15 p. m. in Bushnell Memorial, Fritz Mahler and the Hartford Symphony Orchestra will present the United States premiere of Dimitri Kabalevsky's Concerto for Cello and Orchestra, and the rest of the country will follow along behind.

THE ANN ARBOR NEWS, ANN ARBOR, MICH.

Friday. Oct. 23, 1953

PAGE TWENTY-FOUR

Munch Conducts Orchestra In Memorable Performance

By Oliver Edel

Standing room only was the order of the evening at last night's concert by the Boston Symphony Orchestra at Hill Auditorium. And most appropriately so, for in this second concert of the current Choral Union Series, Charles Munch led his magnificent organization to heights of music-making rarely achieved by even the greatest of performers. To begin this memorable evening, Munch chose Brahms' Symphony No. 2 in D major, Opus 73. The Second Symphoney of Honegger, Ravel's "Le Tombeau de Couperin," and excerpts from the third act of Wagner's "Meistersinger" followed in order.

In selecting the D major Symphony of Brahms for performance, Munch challenged the well-established, though possibly weakened aversion for that composer commonly held by most French musicians and audiences. His choice was fortuitous, his understanding of Brahms was quickly revealed. More, in his own unique fashion, he brought to the work at hand a concept unusual in its dramatic scope, and irrevocable in the carrying out of his dramatic premise.

Relationships Well Established

Though tempo change and rubato were in consequence rather extreme, there can be little question as to the justness of the masterly relationships established. The expressive gamut was large. Free, persuasive lyricism was offset by rhythmic passages sharply, even severely declaimed; pianissimo and fortissimo had their due. Miraculously, each successive mood of the music found its inevitably just tempo and expressiveness.

If the conductor was eloquent, his orchestra was no less so, for this is truly a partnership of colleagues, each uniquely great. It is no idle gesture when Munch stands with his men to receive applause. Theirs is a creative association and an interpretative art that obviously rejects the facsimile, that demands and finds in each performance a new perception.

Only a profound devotion and respect between conductor and orchestra could surmount the obvious performance dangers implicit in such a relationship, and result in a performance art remarkable for its discipline even in the midst of creative experience. Theirs was live, exciting music, and the audience, entering into the spirit of things, could not quite restrain its own enthusiasm, beating Brahms and the performing artists to the finish by a full two measures.

Performed Here Previously

Honegger's Symphony No. 2 for string orchestra opened the second part of the program. The third movement of this work had previously been performed here by Munch and the French National Orchestra in 1948, and the work in its entirety, by Koussevitsky with the Boston Symphony Orchestra, also in 1948. Its rehearing last night proved most welcome. If French music of the 20th century seems at times somewhat alien to a more robust American taste, this composition must be classed as a forceful exception. Incisive rhythms of varying device pervade the whole. Woven into and surmounting the rhythmic textures are solo lines of deep, and on occasion, bold expressive power. Scope, color, and dynamic range, are achieved through an exhaustive use of the different combinations of voice and register possible to an orchestra of strings.

It should be observed that Samuel Mayes, in the role of solo cellist, was eminently effective. All of the strings played superbly, and Munch's uncanny feeling for strings was always subtly present. Under his hands melodic line was amazingly sustained, the bow was always long enough and powerful enough for its musical need. It must be acknowledged, though, that these men from Boston draw a mighty long and powerful bow. If there is one factor in the construction of this work of Honegger's that may be questioned, it is the introduction of trumpets to sound a chorale theme at the end of the last movement. It was this reviewer's impression that their use was both unprepared for and unnecessary, even perhaps an intrusion to an otherwise compelling and well-knit composition.

Relieves Tension

"Le Tombeau de Couperin" was nicely interposed to relieve tension built up by the Brahms and Honegger. Ravel, though dedicating each of the four movements of this suite to a friend killed in World War I, moves here in subdued fashion. His manner is reserved, his end achieved through deft and sensitive touch. His textures are transparent, even fragile. A beautifully light and sensitive performance was an additional measure of the stylistic scope of orchestra and conductor.

The Introduction, Dance of the Apprentices, and Assemblage of the Mastersingers from the third act of Wagner's gayest opera brought the program to a close. It is worthy of mention that this more familiar fare seemed to evince no greater interest and response from the audience than was lavished on the more demanding portions of the program. Insistent recalls, and an obvious reluctance to leave the hall, made even more apparent the audience's evaluation of the evening.

Cir. (S 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 18 1953

Springfield Symphony Alumni With Boston Symphony

These musicians who will appear with the Boston Symphony Orchestra Tuesday evening at the Auditorium in the Community Concerts series gained some of their experience playing with the Springfield Symphony Orchestra. They are, left to right: Leonard Moss, violinist; Everett Firth, percussionist; Theodore Brewster, bassoonist; William Waterhouse, violinist; and Gottfried Wilfringer, violinist. Other artists in the series will be the DePaur Infantry Chorus, Dec. 9; Paul Badura-Skoda, panist, Feb. 15; and Rise Stevens, mezzo-soprano, March 30.

Cir. (D 78,998) (S 102,999)

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD

OCT 25 1953

Honegger: Symphony No. 5; Roussel: Bacchus et Ariane; Ravel: Pavane pour une Infante defunte (RCA Victor LM 1741). No happier choice could have possibly have been made by Victor than that of Charles Munch and the Boston Symphony Orchestra for these works. For Mr Munch's affinity for the Honigger idiom is well known, and the performance on this occasion is of the usual high order.

The Roussel is a positive delight, being a concert presentation of a fanciful ballet score, beautifully orchestrated. Here, too, the Munch interpretation may be accepted as wholly definitive.

For good measure, the Pavane, in a richly conceived reading, fills out the second side. With Munch, the peerless Boston, and the brilliant New Orthophonic recording, this is an effort of which RCA Victor can well be proud.

TIGHT BINDING

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Cir. (D 345,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

1953

Sara Mae Endich, Soprano, Heard

Morris Warman

Sara Mae Endich

ara Mae Endich, soprano of New England Opera Thea- who sang at the Forum's rd session, a native of ubenville, Ohio, and was duated from Ohio University. was awarded scholarships Tanglewood in 1952 and 1953 appeared as soloist with the ston Symphony Orchestra seasons.

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Accompanied by Gibner King, Miss Endich's program at the Forum included "Ebben, ne andro lontana," from "La Wally"; Musetta's Waltz Song, from "La Boheme"; "Go 'way From My Window," a folk song arranged by Niles, and "Miranda," by Hageman.

Cir. (D 109,871) (S 165,154)

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
OCT 25 1953

Boston Symphony Acclaimed At Eastman with Monteux

By HARVEY W. SOUTHGATE

ONCE a date is set for a Boston Symphony Orchestra concert events follow with the certainty of the calendar—the large audience, the air of expectancy, the triumph of beautiful music and the salvos of applause.

The cycle was repeated last night at the Eastman, but with an extra fillip at the end when Conductor Pierre Monteux, one of the great men of music, was called back time after time after a memorable reading of Tschaikowsky's Fifth Symphony. Mr. Monteux, to who the Boston Symphony must seem like a first love as he recalls his service as conductor more than thirty years ago, bowed his thanks for an unusual tribute from a Rochester audience.

The Boston Symphony, being made up of human beings, is presumably subject to the ups and downs of other human institutions, yet one would never guess it as it keeps to the same high standard year after year, in spite of changes of personnel and leadership. Pierre Monteux, from a long career in musical interpretation, knows precisely what he wants from the orchestra, and the orchestra is equipped to give it down to the last nuance and note. It is this complete understanding between conductor and players that probably makes what is meant by the "Boston Symphony tradition." It was all very evident last night.

* * *

THE PROGRAM itself was all on the familiar side, yet varied, with no innovations. It began with the overture to Wagner's "Flying Dutchman," music which has worn better than the opera of which it is a part. It is good program music, with its obvious suggestion of a storm at sea, followed by the song of the phantom boat (Flying Dutchman) and the shipwreck and subsequent calm. It is all done on the big Wagnerian scale and was given a rousing performance.

Next was the prelude to the "Afternoon of a Faun," Debussy's delicately tinted setting of Mallarme's poem about a faun that awakens in the forest at daybreak and tries to recall the events of the preceding afternoon. The controversy over what this poem really means has died down, and the music remains for what it is—a charming pastoral study, full of the outdoors and sunshine. And here it was that Miss Doriot Anthony, former Eastman School student, now the first flutist of the orchestra — and its only woman member—was called to the footlight to take a bow for her playing of the lovely air for flute that runs through the piece.

* * *

THEN CAME a thoroughly exciting performance of the "Der Rosenkavalier" suite of Richard Strauss, an orchestral setting of music from the opera and including some delightful waltz music that might have been written by that other Strauss, Johann. This is gorgeous music and won a thunder of applause.

Finally, after the intermission, the Tschaikowsky Fifth brought out in exquisite detail the unique virtues of each section of the orchestra, each giving its special place to the perfect balance of the whole. Much repetition has made this symphony familiar, but one may understand why its form and structure, its recurring theme, taken up by instrument after instrument and repeated in one form after another through the various movements, set traditions spinning when it was first presented. It has a great deal to say to the emotions as well as to the ear.

Mr. Monteux, now in his 79th year, conducted with a vigor and understanding that never flagged. The audience paid tribute to a great career no less than to a stirring performance.

Cir. (D 267,116) 23

This Clipping From
BUFFALO, N. Y.
NEWS
OCT 22 1953

Audience Acclaims Glowing Concert By Boston Symphony

By THEODOLINDA C. BORIS

IF THE Boston Symphony had played only the Brahms Second Symphony Wednesday evening, that would have been riches enough and overflowing. Rarely have we had the privilege of hearing as rich and glowing an interpretation, so soaring, free and noble.

Charles Munch, the Bostonians' director, told the students in the Berkshire Music Center this Summer that the most important thing was "to love music with all our heart and all our spirit." He urged them "to make music with all your intensity, with all your conviction, with fire and flame."

Mr. Munch is, himself, a most eloquent practitioner of his preachments. He, himself, makes music with fire and flame. Where some approach music with cool intellectual appraisal or hold that only the objective approach is correct, eschewing all emotion as detrimental to the music, Mr. Munch puts intellect, technical knowledge and his whole self at the service of the music, and is unashamed to be carried away by its beauty.

* * *

LITTLE WONDER that the Brahms symphony was an extraordinary reading, when you add to this kind of animating spirit the playing and sound of one of the world's finest orchestras.

One with their director, the players seemed to anticipate his wishes, so exact was their response. As for the sound of the orchestra, it has a shimmering, full beauty that can scarcely be described but, once heard, leaves the ear dissatisfied with anything less.

The concert included the first hearing here of Honegger's Symphony for Strings, dated Paris, 1941, and indeed reflecting, as a European critic has pointed out, "much of the mood of occupied Paris."

Powerful and intense, the work develops dramatically from its opening theme, a simple and straightforward one introduced by the violas, through the tragic, swelling lament of the slow movement into the vertiginous tension of the finale.

The tension is released with the sudden, surprising entrance of a stately trumpet chorale, original with the composer, which is like a militant and exultant affirmation that the spirit must and does triumph.

* * *

AFTER ACKNOWLEDGING the applause for the Honegger, Mr. Munch gave a little speech, turning now and again to Richard Burgin, concertmaster, for the right English word, in which he said that he played the Honegger here as a memorial for a Buffalo flier, who had been helped by French people after being shot down in France back of the German lines, but who was captured and shot by the Nazis.

Queried after the concert, Mr. Munch said that he did not know the flier's name, but only that he was from Buffalo.

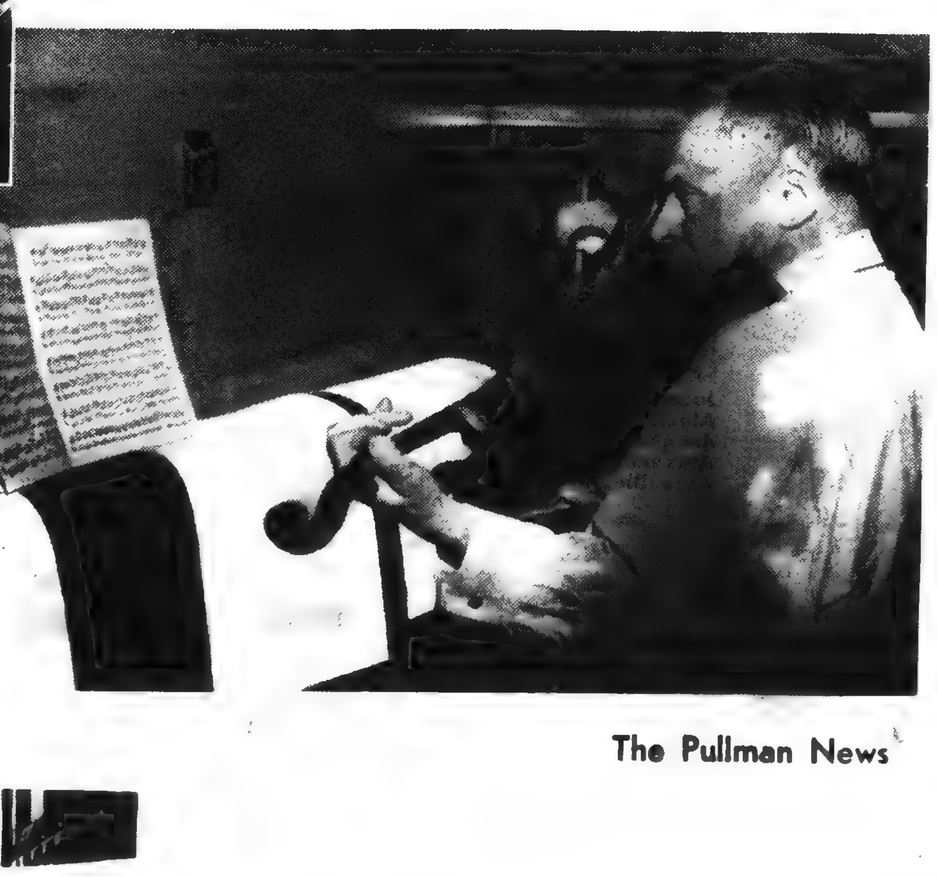
Following the Honegger came the suite "Le Tombeau de Couperin," in which Ravel made poetic obeisance to a French master and the mores of another day.

This was a delectable reading, particularly in the elegantly ingenuous Forlance, the exquisite Menuet and the bouncing Rigaudon. Ending the concert were excerpts from "Die Meistersinger," as warm and mellow in sound as the stage scenes they depict are in color and life.

That the listeners in Kleinhans Music Hall understood it had been a rare evening was apparent in their acclaim for Mr. Munch and his splendid orchestra.

OCTOBER · 1953

BOSTON SYMPHONY ORCHESTRA travels Rail and Pullman on its 33-day transcontinental tour, during which 26 cities were visited. Traveling by special train, the orchestra of 112 men and women went as far south as New Orleans, west to the Pacific, and north to Toronto and Montreal. In photo above, l. to r.: Associate Conductor Richard Burgin, Guest Conductor Pierre Monteux (who formerly headed orchestra), Conductor Charles Munch, Mrs. Monteaux, Pullman Conductor G. D. LaFontaine and New York Central Railroad Conductor Charles Williams.



At right, Richard Burgin, Associate Conductor and Concertmaster, goes over a score aboard his Pullman car, proving that Symphony musicians are good because they practice continually.

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The Pullman News

TIGHT BINDING

Cir. (D 345,423) (S 636,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

OCT 25 1953

Sara Mae Endich, Soprano, Heard

Morris Warman

Sara Mae Endich

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This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

OCT 25 1953

Boston Symphony Acclaimed At Eastman with Monteux

By HARVEY W. SOUTHGATE

ONCE a date is set for a Boston Symphony Orchestra concert events follow with the certainty of the calendar—the large audience, the air of expectancy, the triumph of beautiful music and the salvos of applause.

The cycle was repeated last night at the Eastman, but with an extra fillip at the end when Conductor Pierre Monteux, one of the great men of music, was called back time after time after a memorable reading of Tschaikowsky's Fifth Symphony. Mr. Monteux, to who the Boston Symphony must seem like a first love as he recalls his service as conductor more than thirty years ago, bowed his thanks for an unusual tribute from a Rochester audience.

The Boston Symphony, being made up of human beings, is presumably subject to the ups and downs of other human institutions, yet one would never guess it as it keeps to the same high standard year after year, in spite of changes of personnel and leadership. Pierre Monteux, from a long career in musical interpretation, knows precisely what he wants from the orchestra, and the orchestra is equipped to give it down to the last nuance and note. It is this complete understanding between conductor and players that probably makes what is meant by the "Boston Symphony tradition." It was all very evident last night.

* * *

THE PROGRAM itself was all on the familiar side, yet varied, with no innovations. It began with the overture to Wagner's "Flying Dutchman," music which has worn better than the opera of which it is a part. It is good program music, with its obvious suggestion of a storm at sea, followed by the song of the phantom boat (Flying Dutchman) and the shipwreck and subsequent calm. It is all done on the big Wagnerian scale and was given a rousing performance.

Next was the prelude to the "Afternoon of a Faun," Debussy's delicately tinted setting of Mallarme's poem about a faun that awakens in the forest at daybreak and tries to recall the events of the preceding afternoon. The controversy over what this poem really means has died down and the music remains for what it is—a charming pastoral study, full of the outdoors and sunshine. And here it was that Miss Doriot Anthony, former Eastman School student, now the first flutist of the orchestra — and its only woman member—was called to the footlights to take a bow for her playing of the lovely air for flute that runs through the piece.

* * *

THEN CAME a thoroughly exciting performance of the "Der Rosenkavalier" suite of Richard Strauss, an orchestral setting of music from the opera and including some delightful waltz music that might have been written by that other Strauss, Johann. This is gorgeous music and won a thunder of applause.

Finally, after the intermission, the Tschaikowsky Fifth brought out in exquisite detail the unique virtues of each section of the orchestra, each giving its special place to the perfect balance of the whole. Much repetition has made this symphony familiar, but one may understand why its form and structure, its recurring theme, taken up by instrument after instrument and repeated in one form after another through the various movements, set traditions spinning when it was first presented. It has a great deal to say to the emotions as well as to the ear.

Mr. Monteux, now in his 79th year, conducted with a vigor and understanding that never flagged. The audience paid tribute to a great career no less than to a stirring performance.

This Clipping From
BUFFALO, N. Y.
NEWS

OCT 22 1953

Audience Acclaims Glowing Concert By Boston Symphony

By THEODOLINDA C. BORIS

IF THE Boston Symphony had played only the Brahms Second Symphony Wednesday evening, that would have been riches enough and overflowing. Rarely have we had the privilege of hearing as rich and glowing an interpretation, so soaring, free and noble.

Charles Munch, the Bostonians' director, told the students in the Berkshire Music Center this Summer that the most important thing was "to love music with all our heart and all our spirit." He urged them "to make music with all your intensity, with all your conviction, with fire and flame."

Mr. Munch is, himself, a most eloquent practitioner of his preachments. He, himself, makes music with fire and flame. Where some approach music with cool intellectual appraisal or hold that only the objective approach is correct, eschewing all emotion as detrimental to the music, Mr. Munch puts intellect, technical knowledge and his whole self at the service of the music, and is unashamed to be carried away by its beauty.

• • •

LITTLE WONDER that the Brahms symphony was an extraordinary reading, when you add to this kind of animating spirit the playing and sound of one of the world's finest orchestras.

One with their director, the players seemed to anticipate his wishes, so exact was their response. As for the sound of the orchestra, it has a shimmering, full beauty that can scarcely be described but, once heard, leaves the ear dissatisfied with anything less.

The concert included the first hearing here of Honegger's Symphony for Strings, dated Paris, 1941, and indeed reflecting, as a European critic has pointed out, "much of the mood of occupied Paris."

Powerful and intense, the work develops dramatically from its opening theme, a simple and straightforward one introduced by the violas, through the tragic, swelling lament of the slow movement into the vertiginous tension of the finale.

The tension is released with the sudden, surprising entrance of a stately trumpet chorale, original with the composer, which is like a militant and exultant affirmation that the spirit must and does triumph.

• • •

AFTER ACKNOWLEDGING the applause for the Honegger, Mr. Munch gave a little speech, turning now and again to Richard Burgin, concertmaster, for the right English word, in which he said that he played the Honegger here as a memorial for a Buffalo flier, who had been helped by French people after being shot down in France back of the German lines, but who was captured and shot by the Nazis.

Queried after the concert, Mr. Munch said that he did not know the flier's name, but only that he was from Buffalo.

Following the Honegger came the suite "Le Tombeau de Couperin," in which Ravel made poetic obeisance to a French master and the mores of another day.

This was a delectable reading, particularly in the elegantly ingenuous Forlance, the exquisite Menuet and the bouncing Rigaudon. Ending the concert were excerpts from "Die Meistersinger," as warm and mellow in sound as the stage scenes they depict are in color and life.

That the listeners in Kleinhans Music Hall understood it had been a rare evening was apparent in their acclaim for Mr. Munch and his splendid orchestra.

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OCTOBER · 1953

BOSTON SYMPHONY ORCHESTRA travels Rail and Pullman on its 33-day transcontinental tour, during which 26 cities were visited. Traveling by special train, the orchestra of 112 men and women went as far south as New Orleans, west to the Pacific, and north to Toronto and Montreal. In photo above, l. to r.: Associate Conductor Richard Burgin, Guest Conductor Pierre Monteaux (who formerly headed orchestra), Conductor Charles Munch, Mrs. Monteaux, Pullman Conductor G. D. LaFontaine and New York Central Railroad Conductor Charles Williams.

At right, Richard Burgin, Associate Conductor and Concertmaster, goes over a score aboard his Pullman car, proving that Symphony musicians are good because they practice continually.

24

Cir. (D 12,338)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
OCT 20 1953

Boston Symphony Delights Audience In Smith Opener

Once again, the Boston Symphony Orchestra charmed and delighted a capacity audience at John M. Greene Hall last night in the first of this season's Smith College Concert Course. Charles Munch, music director of this outstanding orchestra, was in fine form and conducted with great feeling and fervor.

Everything about this orchestra is highly polished, from its eminent conductor to its unusually fine solo performers and beautifully blended string or woodwind or brass sections.

Brahm's Second Symphony, with which Mr. Munch opened last night's performance was a constant, tantalizing tapestry of new material, new themes worked out or not but all interesting and diverting. The last movement was very [illegible] and spirited and excitingly outlined by Mr. Munch and his musicians.

Honegger's 2nd Symphony which followed intermission was very dreary save the beautiful viola tone and solo by Joseph de-Pasquale, was otherwise not to be commented upon until the very nice chorales for trumpet in the last movement which was indeed rewarding after the incomprehensible rhythmic and harmonic composition which preceded it.

Ravel's "Le Tombeau de Couperin" Suite which followed was very pleasant listening. We heard this last summer and were then, as last evening, delighted with the presentation. The whole has, it seems to me, a Scottish flavor, and employs bagpipe effects in the prelude. The Forlane is a peculiar little dance and the Menuet is charmingly done. Rigaudon has some superb oboe work done by Ralph Gomberg and ends a suite which belies its somber title. The Boston Symphony and Mr. Munch outdid themselves in their final effort of the evening in their rendition of "Excerpts from Act III of Die Meistersinger von Nurnberg."

The selection was full of nice contrasts, lovely tone from the cellos and a wonderfully grand finale which more than rewarded the most demanding in the audience.

Mention must be made, too, of the beautiful solo work by the first flutist, Doriot Anthony; first trumpet, Roger Voisin, and first cellist, Samuel Mayes. The next in the Smith College Concert Series to be presented will be the 'Virtuosi Di Roma," a chamber orchestra on Nov. 17.—F.M.R.

Cir. (D 192,249) (S 211,152)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL
OCT 25 1953

WAX MUSEU

Classical

By JAMES HART

Berlioz: "Romeo and Juliet," Dramatic Symphony (Complete), Margaret Roggero, Leslie Chabay, Yi-Kwei Sze, Harvard Glee Club, Radcliffe Choral Society, and Boston Symphony under Munch (Victor two 12-inch):

Fine as have been the three earlier disks featuring excerpts from this score, they give no real appreciation of the grandeur and architectonic skill of the whole design. The familiar Love Scene and Queen Mab Scherzo take on new values and special relevance when they're heard in their intended context. This is perhaps Berlioz's greatest score. Munch's interpretation is unquestionably his finest recorded work to date. These various positive factors add up to a major event on records.

Beethoven: Symphony No. 3, "Eroica," Beecham and Royal Philharmonic (Columbia 12-inch):

There's nothing wrong with this reading that couldn't be [illegible]

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Boston Sunday Globe
Published by GLOBE NEWSPAPER COMPANY
242 Washington St. Boston 7, Mass.
Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877.

SUNDAY, OCTOBER 25, 1953

THE INNOVATOR

Originality is the act of discovering that which is in plain sight. The orchestra had been in plain sight for a hundred years when Hector Berlioz discovered that it is not a glorified grand pianoforte, but an instrument in its own right.

That was a hundred years ago, and this year, 11 December, is the 150th anniversary of Berlioz's birth, near Grenoble, France. The Boston Symphony Orchestra will make a special observance of it by a performance of his oratorio, "L' Enfance du Christ," the week before Christmas, and of "The Damnation of Faust" in the Spring. Then why not also special programs of Berlioz at next Summer's Berkshire Festival?

* * *

Art-forms, like human beings, nations, institutions, philosophies, theologies, and cultures have their life-cycles, of birth, youth, maturity, age, decay, and death, varying from a few years to scores of centuries, and some of them have resurrections, rebirths, and reincarnations. Hector Berlioz is an event in the life-cycle of an art-form.

Music as we know it now was about two hundred years old when Berlioz explored the glowing October forest of instrumental color and mixed on his palette some of the infinite varieties of tone which may be had from combinations of the string choirs, wood winds, brass, and percussion. His "Treatise on Instrumentation" (1844) though not appreciated then, is a towering landmark in that forest today.

Wagner, too, discovered the orchestra, much as notable inventions are likely to be made almost simultaneously by more than one mind; but Berlioz, being ten years older and an impetuous experimenter, arrived first on the new scene. Later, the spectacular career of Wagner obscured the eminence of Berlioz, an injustice which is being rectified only in our own lifetimes, and some of the rectification is thanks to Mr. Charles Munch who has restored in their entirety some of Berlioz's most imposing works to the repertory of our orchestra. The astonishment when hearing them has been not alone at their splendor of instrumental color and their prodigality of imagination, but equally at their spontaneity of melodic invention.

Berlioz and Wagner between them dominate the Romantic Revolution in the music of the mid-19th century, towering like twin colossi over all but a mere handful of their contemporaries. Wagner dramatized sonata form; he set the orchestra half-way under the stage while conjuring out of it the stream of consciousness which is flowing through the heads and hearts of his figures upon that stage, and their voices are often treated like instruments of the orchestra, even as the singing actors impersonate the thematic development in sonata form on the stage itself; but, as Romain Rolland once remarked, "A time may come when it will be perceived how little melodic invention Wagner's works contain in proportion to the continual working-over of the same themes, and his works will suffer." Those of Berlioz will never suffer from that.

* * *

The orchestra which Berlioz discovered a century ago has only in this present century come into full maturity, for the Virtuoso Orchestra may be said to be a creation of the past fifty years. It, too, is an art-form in its own right (perhaps the greatest in our time) and with a life-cycle of its own. We of today live in an epoch of brilliant musical performances, performances of a grandeur which would have astounded the creators of the works themselves, since they were more concerned with composition. Epochs of plenteous creativity are apt to be taken for granted by those who live in them. As with a good conversation, if things are going all right leave them alone. What is not so well understood is that such epochs can come to an end without warning. Up to 1920, or 1925, we of the Western World took for granted the mighty river of indubitable masterworks in music. Had it not already been flowing for three centuries? Why not three more?

Can noble music be written in an age of organized mass-murder; does harmony flow so easily in a world of discord; are composers of today less often visited by beautiful melodies ("good tunes") or, if they are so visited, do they drop them quickly as if ashamed and give us instead harsh dissonance like a hard-boiled pose to ward off ridicule? Asked, but not answered.

* * *

Or are we listeners at fault? Society is seldom prepared to welcome innovators. They must proceed at their own peril. True, the first prospectors who venture beyond the Range are rewarded by finding the richest pay-steaks, although of course they may starve, freeze, or be scalped by the savages.

Berlioz had to live by journalism; Wagner borrowed money. The first was a loss to the world, since Berlioz did not compose as freely as he might have; the second was a loss to that noble army of martyrs, Wagner's creditors, though their loss is our gain. Again, the hardships of innovation are so excessive that who would choose such a career unless catapulted into it by some force not of his own? Nature creates these beings to make new moulds. Existing rules do not fit them. They ignore those rules and suffer the penalties. Are they more than half aware of the magnitude of their innovations? They might stand rather aghast could they foresee some of their remoter consequences. Still, they must go on, for that is the law of their beings. Innovations are here to be made, and the innovator is here to make them. He asks no one's permission. How can he? There is no one to grant it. The possibilities of untried experiment are, or seem, endless, an infinite riches; they reach in and pull out treasure almost at random, as Berlioz did in his succession of herculean scores, and, as if one art-form were not enough for one artist, there is Berlioz the man of letters, who wrote those delightful "Memoirs," (English translation revised by Mr. Ernest Newman 1932), memoirs witty, entertaining, profound, and leaving the composer established as still his own best biographer.

Later it may be found that such innovators were cooly skimming the cream and exhausting an art or an epoch, as Leonardo da Vinci and Michelangelo exhaust the Renaissance. A new vein must be, and is now being, sought in music. With the same pains and penalties for the innovators?

* * *

There are tides in human creativity which, taken at their flood, lead on to grandeur; and—who knows?—we may be in one now. With science, at least, there is no doubt of it. Then whence comes a Great Age? It comes from people exerting to the full their highest faculties regardless of the age they live in. For no great age is tranquil. Struggle is of its essence, and so is daring. Better not take our own, for whatsoever it may be, too casually. It may be over before we think, as the great ages of the Western World, four in number, have been all too few and all too brief. Suppose generations hence, people said,

"Those lucky creatures—to have lived in the mid-20th century, when all the metal of world history was molten white-hot, and human destinies on this planet hung in the weighing-scales!"

UNCLE DUDLEY.

25

Cir. (D 35,334)

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

CT 22 1953

Monteux to Be Conductor In RPI Concert

Boston Symphony To Play in Troy Next Monday

TROY, Oct. 22—The Boston Symphony Orchestra will be conducted by Pierre Monteux when it appears at the RPI Field House here Monday night.

Monteux was picked by Charles Munch, musical director, to lead the orchestra in its road concerts this fall.

In the five years that Munch has headed the orchestra he has surrounded himself with many new faces as did his predecessor, Serge Koussevitsky, a quarter of a century ago. The average age of the musicians is now well below 40 years.

The result of this change, one critic said as the season opened in Boston recently, is "an orchestra of immense dynamics, of great virility and strength and power of utterance."

CORNELL DAILY SUN

MONDAY, OCTOBER 26, 1953

MUSIC REVIEW

By JOEL COGEN

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, conductor. Bailey Hall series, at Bailey Hall.
Overtrure to "The Flying Dutchman" Wagner
Prelude to "The Afternoon of a Faun" Debussy
Suite from "Der Rosehkavalier" R. Strauss
Symphony No. 5, in E minor, Op. 64 Tchaikovsky

The Boston Symphony Orchestra, with its brilliant tone and fine precision, can do wonders at the hands of a great conductor. Pierre Monteux, who led the Boston musicians in Bailey Hall yesterday, is a great conductor, and the results of the joint effort were superb. It's a pity their labor was so misplaced.

The entire program was late 19th century music, and not of the best products of that period, either. The carload of schmaltz served up yesterday was an insult to the very large number of serious concert-goers in Ithaca, many of whom stayed away from the concert. The rest went to hear a great orchestra play and turned a deaf ear, as it were, to the musical content of the afternoon.

Mr. Monteux was at his best in the Debussy prelude. He achieved a control and transparent balance which revealed the impressionist colors of this music. Miss Doriot Anthony was magnificient in the difficult flute solos.

There was strength and body in the performance of the Wagner overture. About the rest of the program, there is nothing more we want to say.

Cir. (D 196,775) (S 203,908)

This Clipping From
WASHINGTON, D. C.
POST

OCT 28 1953

Ex-Concertmaster Dies

LOS ANGELES, Oct. 27 (UP).—Sylvain Noack, 72, former concertmaster of the Hollywood Bowl and Los Angeles Philharmonic orchestras, died today. For a number of years, he was concertmaster of the St. Louis and Boston Symphony Orchestras.

Cir. (D 58,466) (S 120,102)

This Clipping From
ALBANY, N. Y.
TIMES-UNION

OCT 27 1953

BOSTON SYMPHONY ORCHESTRA—Pierre Monteux, guest conductor of Boston Symphony Orchestra which made its annual Troy appearance at the R. P. I. Field House last night, visits with Edgar S, Van Olinda, left, music editor of Times-Union, and, Ken Parker, announcer for WPTR on the program "Luncheon at the Ten Eyck."

Times-Union Staff Photo by Wilder

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 25 1953

Recordings: Honegger, Roussel by Munch and Boston Symphony

By CYRUS DURGIN

There is nothing nicer than to receive recordings of music which, for some little time, you have thought should be recorded, especially by Charles Munch and the Boston Symphony Orchestra. One such is Honegger's Fifth Symphony, another the "Bacchus et Ariane" Suite No. 2 of Roussel. Each represents notably engrossing music of lasting qualities and a superlative reading by this conductor and orchestra. They now are to be had in recording of the RCA-Victor "new orthophonic" method, than which there is none better.

Another exceptionally fine recording, also in the RCA-Victor process and, like the Boston Symphony one, "from the connoisseur catalogue," is Leopold Stokowski's conducting of Schoenberg's "Transfigured Night" and the Fantasia on a Theme by Thomas Tallis, by Vaughan Williams. The performances are good Stokowski, and the string sound absolutely gorgeous.

Pianist Rubinstein

Pianist Artur Rubinstein, who has always combined the highest technical virtuosity with good musicianship and a way of making every tune sing, is represented by a new-old RCA-Victor item that may well prove a best-seller. The pieces are Rachmaninoff's Rhapsody on a Theme of Paganini (previously recorded) and Syzmanowski's excellent but not well known Symphonie Concertante. The former, Mr. Rubinstein played with the Philharmonia Orchestra of London, Walter Suesskind conducting; the other with the Los Angeles Philharmonic, conducted by Alfred Wallenstein.

To its "Treasury of Immortal Performances" series, RCA-Victor has added the Kreisler-Rachmaninoff performances of Grieg's C minor Sonata, and the Schubert A major Sonata, Op. 162. The series further has been enlarged with the Cello Sonatas Nos. 3, 4 and 5 of Beethoven, as played by the late Artur Schnabel and cellist Pierre Fournier.

A remarkable undertaking that, I think, will keep this album in constant if not widespread use for years, is the Haydn Society's "Masterpieces of Music Before 1750." As Paul Lang explains in a brief commentary, the three-disc recording is issued in conjunction with the book of the same title (which discusses the same compositions), published by W. W. Norton. The three volumes are (1) Gregorian Chant to the 16th Century, (2) The 16th and 17th Centuries, and (3) The 17th and 18th Centuries. The recording was done in Denmark under the general supervision of Moegens Woldike, with Danish artists. It is, and hardly necessary to add, of remarkably high quality of execution and musicianship. This album is bound to be for students and specialists, but it should last a long while.

Cir. (D 505,451) (S 1,109,491)

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 26 1953

MISS ELIZABETH B. ELY

Special to THE NEW YORK TIMES.

BOSTON, Oct. 25 — Miss Elizabeth Brewster Ely, a social worker for more than fifty years, died on Friday, her eighty-third birthday.

Miss Ely was a graduate of the Simmons College School of Social Work. She had served as a director of the Elizabeth Peabody House since 1903 and in that capacity helped many families and individuals in Boston's West End.

She had been active also in the work of the Girls Friendly Society of the Protestant Episcopal Church and was a member of the American Association of Social Workers.

Miss Ely was a supporter of the Boston Symphony Orchestra and the Boston Museum of Fine Arts. She belonged to the Women's City Club and the Appalachian Mountain Club.

ITHACA, N.Y. MONDAY EVENING, OCTOBER 26, 1953

THE ITHACA JOURNAL

Music

Boston Symphony Bailey Hall

The Boston Symphony Orchestra, with Pierre Monteux as guest conductor, opened the Bailey Hall Concert Series Sunday afternoon to a completely filled auditorium.

There was much pre-concert discussion about the program chosen—much comment about why no Beethoven, no Brahms (or "something!"). Nor were there any modern works from the orchestra, which, under Koussevitsky, did perhaps more than any of our major orchestras to give hearing to works of contemporary composers. But to this reviewer, who in interest leans heavily in the above direction, the program still seemed appropriate and satisfying, when so beautifully played.

It is, after all, not often that one can hear in person standard works played by an orchestra of such magnitude—directed by a conductor who is certainly one of the best that we have today. We can therefore wait with good grace for the works that we did not hear.

Wagner's lusty "Overture to the Flying Dutchman" was the opening work, followed by a magical interpretation of "The Afternoon of a Faun," by Debussy, for which an appreciative hand was given Doriot Anthony, Boston's new and very, very fine lady flautist (who formerly was San Francisco's, under Monteux).

Strauss's "Suite from Der Rosenkavalier" was the par excellence of the afternoon for me. Individual and collective brilliance of technic (a trumpet whose tone rivalled that of the flute for smoothness—horns and oboe that never missed), was added to a beauty of sound that was luxuriant, not over-powering or cloying.

Tsaichovsky's "Symphony No. 5 in E flat Minor, Opus 64," was the second half of the concert. Again the Gallic good sense of Mr. Monteux (who never, never gets in the way of the orchestra—nor

known American poultry-an in the world and "father" of ne billion-dollar poultry industry, died in the Hialeah Nursing Home Sunday, Oct. 25, 1953. He was 88.

Earlier this month he had been critically ill with virus hepatitis but was apparently making a satisfactory recovery. He entered the nursing home a week ago. On his last trip to Europe in 1948 to attend the World Poultry Science Congress, his eyesight had begun failing, and he had been blind for the last 4 or 5 years.

He is survived by his wife, Mrs. Louise Dawley Rice; two sons, James E. Rice Jr. and John V. B. Rice of Trumansburg; three daughters, Mrs. William D. McMillan of the Inlet Valley Rd.,

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Cir. (D 6,543)

This Clipping From
TROY, N. Y.
MORNING RECORD

OCT 27 1953

Symphony Scores At Field House

By KEITH MARVIN.

For the third time in as many years, the Boston Symphony Orchestra played before a Troy Area audience at the RPI Field House last night. But something new was added. The orchestra was under the direction of its guest conductor, Pierre Monteux, once the regular conductor of that ensemble and more recently the conductor of the San Francisco Symphony Orchestra.

The program, which, though charming, would have been nothing to write home about, included Wagner's "Flying Dutchman" Overture; the "Prelude to the Afternoon of a Faun" of Debussy; Richard Strauss' "Der Rosenkavalier" Suite and, as a grand final, the well worn "Symphony No. 5" of Tschaikowsky.

From an interpretive standpoint, Monteux was at his best in the Debussy and the Tschaikowsky, but this is scarcely a surprise, as this man is known for his treatment of the French and Russian composers. Too, he knew Debussy as a personal friend, which gives him a distinct advantage over younger conductors who have not had that privilege.

Good Reading.

The concert opened with the Wagner and it received a good, sympathetic reading at Montuex's hands. This was followed by the Debussy. Those who heard the recent performance of the Guard Republican Band of Paris at the Field House as they performed this old favorite, appreciated the difference found in the band arrangement (ood) and Monteux' gorgeous reading of the composition (much better).

During the intermission, Dr. Monteux explained that he first conducted the work in a ballet in 1913. "Debussy," he said, "stood directly behind me pointing out exactly how the work should and must be played."

Suffice it is to say, then, that a conductor with such experience behind him would perform the thing exactly at Claude Debussy would have intended it be played. We feel Monteux did just that last night.

The Richard Strauss suite from "Der Rosenkavalier" followed. If this hodgepodge of jumbled chords lacks form here and there, surely no one among the approximately 4,000 persons in the Field House last night would deny that the work was played with spirit, particularly the "Silver Rose" waltz theme that brought the suite to its conclusion.

Pleasantly Surprised.

Tschaikowsky's "Fifth Symphony" is regarded by many as worthless and sentimental. That's too bad, for if those persons could have heard Monteux do this last night, particularly the final movement, they might have been pleasantly surprised. The brasses in the second and fourth movements were noteworthy as were the strings in the third.

Monteux won the hearts of his audience and we can say that with sincerity. The grand old man is 78 years of age. When one realizes that the conductor, his black curly hair and white walrus mustache making a striking contrast on the podium, was a youth of 17 years when Tschaikowsky died, one can well understand that a few great conductors of "the old guard" are still with us. It was Troy's privilege to have one of them as its guest last night!

TIGHT BINDING

26

THE BOSTON HERALD, SATURDAY, OCTOBER 31, 1953

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the third program of the 73d season in Symphony Hall yesterday afternoon. The soloist was Samuel Mayes, 'cellist. The program:
"Iberia" .... Debussy
Concerto for 'Cello and Orchestra, Kabalevsky
Symphony No. 3 in E flat, Op. 55, Beethoven

By RUDOLPH ELIE

What we have all suspected all along, namely that Samuel Mayes, the first cellist of the Boston Symphony, is one of the ranking cello virtuosi of the day, was made abundantly clear yesterday afternoon as this youthful instrumentalist gave the first Boston performance of Kabalevsky's Cello Concerto. It was a triumph, and not a bit less.

The work itself is considerably better than meets the ear. That is to say that because it is so immediately assimilable, so traditionally romantic in melodic materials while venturing so seldom very far into the 20th century harmonically it might seem old fashioned to the advanced listener, and it is. Whether that conservatism springs, as the program suggests, from Kabalevsky's political discretion (he is one of the few contemporary Russians who has never had his ears boxed by the Soviets), is beside the point. For the fact remains that the solo cello, like the solo human voice and the solo horn, is least suited to the jagged melodic lines and disturbances of contemporary musical practise. Jagged intervals can, of course, be executed up to a point, for if a cellist puts his finger on B natural it is B natural whereas the singer and the horn player (up to a point) have to think these notes.

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Cir. (D 39,275)
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SCHENECTADY, N. Y.
GAZETTE
OCT 28 1953

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MUSIC

Oct 31

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DETROIT, MICH.
FREE PRESS
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Symphony Fans Have Busy Week

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Detroit is singularly blessed in the matter of symphony concerts this week. On successive evenings the offerings of two distinguished orchestras under French conductors gave much on which to ponder.

The Boston Symphony Orchestra's concert of Friday night followed immediately upon the opening concert of the season by the Detroit Symphony Orchestra under Paul Paray's direction.

* * *

THE BOSTON Orchestra's reputation is a towering one, gained through long years under great conductors. The advent of Munch to the orchestral command has created some difference in the performances, mainly in its over-all timbre.

The lush quality of the Russian Koussevitzky has given place to a more brilliant Gallic tone and temper.

There were reminders, though, of this Slavic breadth in the Brahms Second Symphony which opened the program.

Contrasting with the Brahms was the Symphony for Strings by the modern Arthur Honegger. It is nervous music, with brisk tempi and excited melody over insistent bass. It lies comfortably in the conservative ear, but does not indulge itself in any nostalgia.

A gorgeous feature of the work is the trumpet chorale in the last portion of the finale. It gave Detroit a chance to hear exploited what it without doubt the most magnificent brass section to be heard anywhere.

Maurice Ravel's gentle tribute to the memory of Couperin le Grand was given a performance of much loveliness.

"Couperin's Tomb" is a show case for woodwinds and strings in the shimmering manner of 18th Century music. The solo oboe was notably impressive.

Rounding out the concert was Wagner's "Meistersinger" Prelude.

Cir. (D 215,218)
This Clipping From
BOSTON, MASS.
TRAVELER
OCT 30 1953

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Oct. 31, 53

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By TUCKER KEISER

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Never have I heard the cello so magnificently played! I admit, quite frankly, that I was moved to tears at the end of the overpoweringly melancholy second movement. But I was not alone. Into this infinitely sad music, Kabalevsky distilled the essence of tragic nobility. The elegiac Largo will never be more eloquently communicative than in the superlative performance of Mr. Mayes.

Actually, the Concerto itself is not much of a piece. The opening movement, Allegro, written to please the unsophisticated musical taste of the Kremlin, is thin stuff. The final movement is very much like the first in its naive and obvious melodies, although occasionally brilliant in instrumentation. There is a pleasant but platitudinous cadenza toward the end.

However, it is the middle movement which will survive. It will be extracted from the concerto and in a few years the corner movements will have been forgotten, and people will speak of Kabalevsky's Largo in the same way they now speak of Handel's.

The rapt attention during and the thunderous ovation at the end of the concerto were not so much for the piece as for the masterly playing of Mr. Mayes. He was brought back to the stage repeatedly to receive the plaudits of the audience.

Mr. Munch opened the program with Debussy's "Iberia," the composer's tribute to Spain. The reading of the score was a straightforward one, if undistinguished. The conductor's preoccupation with tempi and dynamics blinded him to the fact that the tonal opulence of the score, the sensuous instrumentation, is its raison d'etre. It is as if one were asked to appreciate a monochromatic photograph of a Velasquez painting rather that the colorful original.

Beethoven's Eroica Symphony, the last item on the day's program, was given a more controlled performance than when Mr. Munch last played it. It may be added that Mr. Munch's performances of Beethoven are reaction to, rather than conducting of the music.

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Music

BSO, M Given C At Troy C

By JAY C. R

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The orchestra cordial and alert the Tchaikovsky fi the overture to W Fliegende Hollande "Afternoon of a pot-pourri from Ric "Der Rosenkavalier and true favorites nd all right in th he veteran conduc irtuoso orchestra.

Every section of t emble was in its b een degree of pro trings, especially ith a fine-textured oid of any suggesti g at their most v ents and the wind t their peak. utist Doriot Ant ront of the stage a ful playing of the oseph Stagliano ave taken special ent of his French e slow moveme chaikowsky.

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AS PROGRAM PE etty monotone, ts of a certain om near the middl just past the turn ry, no one piece allenge whatsoever estra, or to the at matter. It wa ich the performe roughly experie ght have selected diately played ted and made the oice at exactly so expert ually and re was a rit to the whole Monteux was a ris when Debussy re at the crest of years and from h the French ociations with rs acquired ght into their ed by any conc Rosenkavalie more music hall but it a sweep ety that no carried away he men of th red after the wood have now younger men that sense is dsman's ax ing his whole ing handles out which good work. hos to the st who contin he glory of the show and t go on. This one at North wing of the ng the winter estra will residence entrained he concert nds at. Boston

TIGHT BINDING

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THE BOSTON HERALD, SATURDAY, OCTOBER 31, 1953

MUSIC

Symphony Concert.

The Boston Symphony Orchestra, Charles Münch conducting, gave the third program of the 73d season in Symphony Hall yesterday afternoon. The soloist was Samuel Mayes, 'cellist. The program:

"Iberia" .... Debussy
Concerto for 'Cello and Orchestra, Kabalevsky
Symphony No. 3 in E flat, Op. 55, Beethoven

By **RUDOLPH ELIE**

What we have all suspected all along, namely that Samuel Mayes, the first cellist of the Boston Symphony, is one of the ranking cello virtuosi of the day, was made abundantly clear yesterday afternoon as this youthful instrumentalist gave the first Boston performance of Kabalevsky's Cello Concerto. It was a triumph, and not a bit less.

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Thus, while theoretically any work in any idiom technically possible is playable on the cello, it takes a very special musical quality — call it old-fashioned if you will — to make the cello speak as it can. And few composers since Bloch, in his "Schelomo" and Strauss in his "Don Quixote" have had any success with the cello at all; off hand, I can think of no cello concerto that has established itself in the repertoire since "Schelomo" of 1916.

The Kabalevsky, because it is so suited to the instrument, because its melodic materials are so warm and spacious, so sustained and retainable in the listening ear, would seem to have every chance to remain in the repertoire. It is grateful to hear and grateful to play; it is new and interesting and as well wrought for the orchestra as for the solo instrument. There is little likelihood it will ever be deemed a great work, but there is a good chance it will be looked over by cellists for many years to come.

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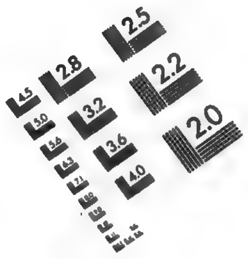

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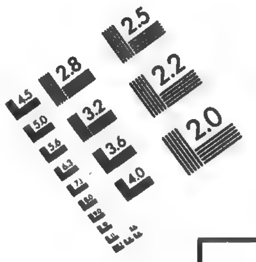
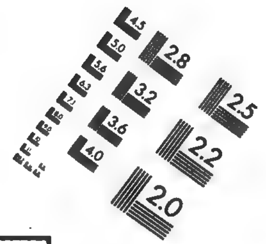
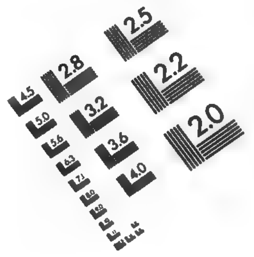
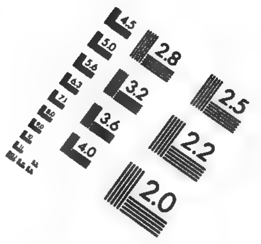

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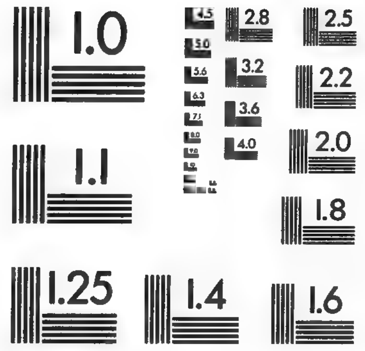

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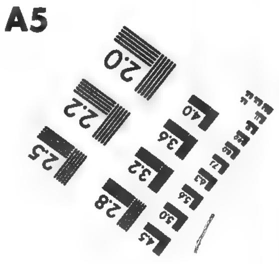

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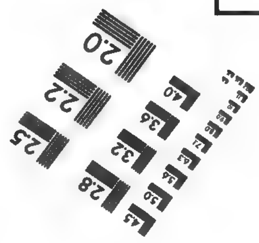
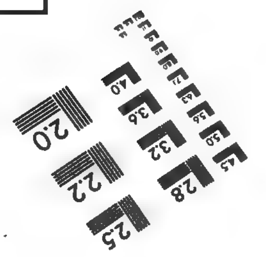

PRECISION℠ RESOLUTION TARGETS

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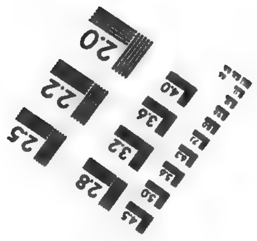
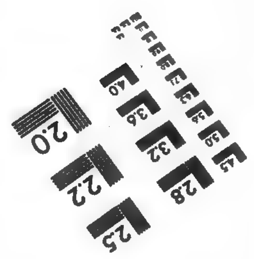

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27

Cir. (D 26,901)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 27 1953

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Cir. (D 58,486) (S 120,102)

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A graduate with first prize honors from the Amsterdam conservatory, Noack was a famed teacher of the violin.

11/4/53

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Elizabeth Sprague Coolidge Dead

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Her interest in it and her financial support of it were prodigious. Many a composition by American and foreign composers probably not have been written had it not been for her vigorous encouragement and for the stimulus of the Coolidge prizes in a field of art which brings little financial return.

She undoubtedly will be remembered most now for the great amount of work done in the cause of chamber music by the Elizabeth Sprague Coolidge Foundation which she established at the Library of Congress in Washington, D. C., in 1924. Yet several years before she made her first contributions to musical activity by means of the Berkshire Festivals in Pittsfield.

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This past Summer, she was guest of honor at the 35th anniversary of the Berkshire Festivals of Chamber Music, which she founded at South Mountain, Pittsfield, in 1918. They later gave impetus to the Berkshire Symphonic Festival of the Boston Symphony Orchestra at Tanglewood.

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On her 80th birthday in 1944, she was similarly honored when the Foundation which bears her name held its 10th festival in the nation's capital and distinguished guests from far and near paid tribute to the single-minded purpose, generosity and idealism which made the foundation possible.

Since its establishment, the Coolidge Foundation has paid for what must be hundreds of chamber music concerts in many communities, including Boston and Cambridge.

The phrase "this concert has been made possible through the generosity of the Elizabeth Sprague Coolidge Foundation of the Library of Congress" has long been familiar in many places where her efforts were felt by the performance of chamber music.

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Her interest in music was not that of a wealthy dilettante but was the deep devotion of one who was herself a musician.

In fact, the work of Mrs. Coolidge can be compared only to that of the late Walter Willson Cobbett, an asbestos belting manufacturer and a devoted amateur musician in England. Both of these patrons of the chamber music art established medals of honor. It is significant that Mrs. Coolidge was awarded the Cobbett Medal in 1925 and that Mr. Cobbett received the first Coolidge Medal in 1932, five years before his death.

The daughter of Albert Arnold and Nancy Ann (Atwood) Sprague, Mrs. Coolidge was born in Chicago in 1864. Music was an integral part of her extensive education and she became an accomplished pianist.

In 1891 she married Dr. Frederic Shurtleff Coolidge, a distinguisned orthopedic surgeon who was forced to retire from active practice in 1904 because of ill health.

With their only child, a son, Albert Sprague Coolidge, who survives, they moved to Pittsfield and established permanent residence.

Lost Husband, Father, Mother

Following the loss of her husband, father and mother in the year 1915-16, Mrs. Coolidge immersed herself in plans for her musical philanthropies, the first step being the building of the South Mountain Temple of Chamber Music at Pittsfield in 1918, where the famous Berkshire Festivals were inaugurated.

It was her idea that these festivals were not to be identified with any school or fashion of music, but were to be international, inclusive of all periods and styles, impartial between the old and the new. They were designed to emphasize that music is a living art reflecting the spirit of the time in which it is created. Classical and romantic music were to stand on equal footing with new and contemporary works. Guests invited to the festivals were selected from musicians and music lovers of this country and abroad in such a way as to make the audiences as representative as possible.

Rewarded New Composers

[illegible] fered for unperformed works. Among those who received early recognition were Ernest Bloch, who was awarded the Berkshire Chamber Music Prize in September, 1919, for his Suite for Viola and Piano, and Roy Ellsworth Harris, well known for his later Folk Song Symphony, who composed the prize-winning Trio for the Ninth Berkshire Festival of Chamber Music in 1934.

It was to assure the continuance of chamber music activities under the [illegible] of the Federal Government that Mrs. Coolidge offered in 1924 to provide funds for the building of an auditorium in the Library of Congress and to establish an endowment for its [illegible]

In addition [illegible]

Decorated by France, Belgium

[illegible]

ELIZABETH SPRAGUE COOLIDGE

leaves four grandchildren, Frederic S. Coolidge of Sausalito, Calif., an architect; Dr. John Coolidge of Belmont, Mrs. Thomas Winship of Washington, D. C., and Mrs. Sullivan Marsden of State College, Pennsylvania. She also leaves 11 great-grandchildren.

PHONES

Continued from the First Pag

Cir. (D 161,189) (S 291,208)

This Clipping From
MILWAUKEE, WIS.
SENTINEL

NOV 1 - 1953

Music and Musicians

Revised War Memorial Plans To Be Boon to Art Lovers

By
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The long dreamed of Music Hall looms just a little more brightly on the horizon now that the program is to combine the Veterans' Building and the Art Center into one five-story structure, sitting astride the east end of Lincoln Memorial Bridge.

When the idea was to build three separate units, it looked as if music and the theater, as usual, were to be elbowed into last place. And yet, I venture to predict, the Music Hall, once built, will get the most patronage, serve the largest portion of the community and provide the most revenue.

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If Milwaukee had a first rate symphony orchestra of its own, the orchestra might reasonably expect to play in a hall of this size. Take other symphony orchestras: The Minneapolis has a hall with 4,824 capacity; St. Louis, 3,525; Cincinnati, 3,460; Los Angeles, [illegible]; San Francisco, [illegible]; Pittsburgh, 3,729; Dallas, 2,6[illegible]; New York, [illegible]; Philadelphia, 3,06[illegible]; Chicago, [illegible],582; Boston, 2,63[illegible]; Buffalo, [illegible],939; New Orleans, [illegible]

THE ONLY Milwaukee hall which comes close to this capacity is the Auditorium which has a flat floor and which was built for conventions, exhibitions and the like and has served those purposes admirably.

Unfortunately, a few hurdles still await our ideal Music Hall with its promise of the best acoustics and visibility for the patron wherever he sits. The first structure will use up the [illegible] million available, and obviously the rest of the original $5 million asked will have to be raised. And, furthermore, the Music Hall will have to be built on made land beginning [illegible]

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One more important point: The Music Hall will have elevators to haul the less athletic patrons to the first and second balconies. As the second balcony alone is to have a capacity of about 1,200, according to tentative plans, this innovation—almost revolutionary for theaters and music halls—will be a significant factor in building up attendance. Undoubtedly, we're lazier than we used to be, but a lot of people don't like to climb a lot of stairs.

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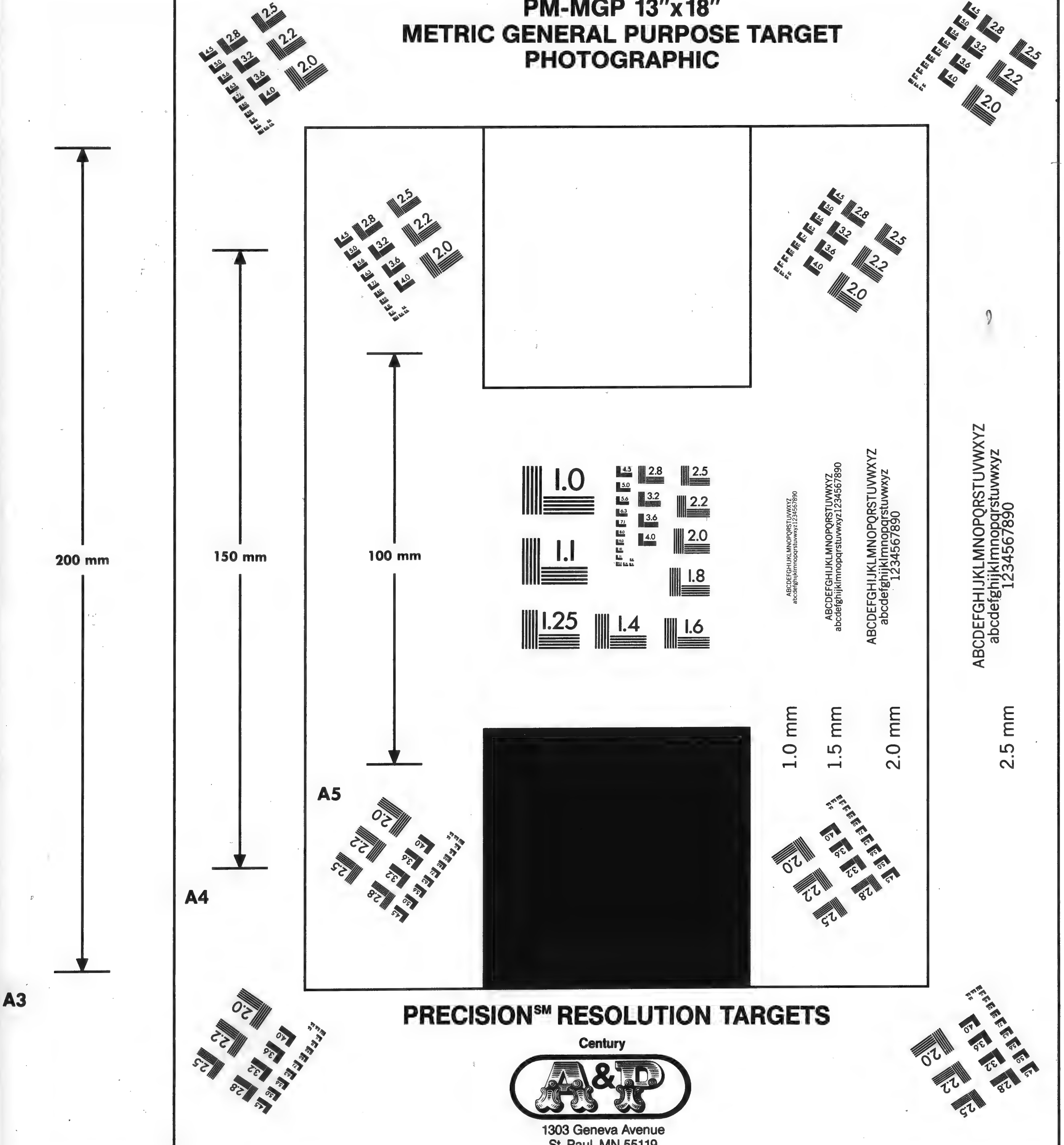
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PRECISION℠ RESOLUTION TARGETS

Century
A&P

1303 Geneva Avenue
St. Paul, MN 55119

Cir. (D 26,981)

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BERKSHIRE EAGLE

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Mrs. Coolidge is credited with contributing more to the advancement of chamber music and its performance in this country than any other individual.

Her interest in it and her financial support of it were prodigious. Many a composition by American and foreign composers probably not have been written had it not been for her vigorous encouragement and for the stimulus of the Coolidge prizes in a field of art which brings little financial return.

She undoubtedly will be remembered most now for the great amount of work done in the cause of chamber music by the Elizabeth Sprague Coolidge Foundation which she established at the Library of Congress in Washington, D. C., in 1924. Yet several years before she made her first contributions to musical activity by means of the Berkshire Festivals in Pittsfield.

Honored at Pittsfield

This past Summer, she was guest of honor at the 35th anniversary of the Berkshire Festivals of Chamber Music, which she founded at South Mountain, Pittsfield, in 1918. They later gave impetus to the Berkshire Symphonic Festival of the Boston Symphony Orchestra at Tanglewood.

Mrs. Coolidge personally attended the festival, where leaders of the music world gathered to pay tribute to her.

On her 80th birthday in 1944, she was similarly honored when the Foundation which bears her name held its 10th festival in the nation's capital and distinguished guests from far and near paid tribute to the single-minded purpose, generosity and idealism which made the foundation possible.

Since its establishment, the Coolidge Foundation has paid for what must be hundreds of chamber music concerts in many communities, including Boston and Cambridge.

The phrase "this concert has been made possible through the generosity of the Elizabeth Sprague Coolidge Foundation of the Library of Congress" has long been familiar in many places where her efforts were felt by the performance of chamber music.

Deep Devotion to Music

Her interest in music was not that of a wealthy dilettante but was the deep devotion of one who was herself a musician.

In fact, the work of Mrs. Coolidge can be compared only to that of the late Walter Willson Cobbett, an asbestos belting manufacturer and a devoted amateur musician in England. Both of these patrons of the chamber music art established medals of honor. It is significant that Mrs. Coolidge was awarded the Cobbett Medal in 1925 and that Mr. Cobbett received the first Coolidge Medal in 1932, five years before his death.

The daughter of Albert Arnold and Nancy Ann (Atwood) Sprague, Mrs. Coolidge was born in Chicago in 1864. Music was an integral part of her extensive education and she became an accomplished pianist.

In 1891 she married Dr. Frederic Shurtleff Coolidge, a distinguished orthopedic surgeon who was forced to retire from active practice in 1904 because of ill health.

With their only child, a son, Albert Sprague Coolidge, who survives, they moved to Pittsfield and established permanent residence.

Lost Husband, Father, Mother

Following the loss of her husband, father and mother in the year 1915-16, Mrs. Coolidge immersed herself in plans for her musical philanthropies, the first step being the building of the South Mountain Temple of Chamber Music at Pittsfield in 1918, where the famous Berkshire Festivals were inaugurated.

It was her idea that these festivals were not to be identified with any school or fashion of music, but were to be international, inclusive of all periods and styles, impartial between the old and the new. They were designed to emphasize that music is a living art reflecting the spirit of the time in which it is created. Classical and romantic music were to stand on equal footing with new and contemporary works. Guests invited to the festivals were selected from musicians and music lovers of this country and abroad in such a way as to make the audiences as representative as possible.

Rewarded New Composers

To insure the participation of living composers, prizes were offered for unperformed works. Among those who received early recognition were Ernest Bloch, who was awarded the Berkshire Chamber Music Prize in September, 1919, for his Suite for Viola and Piano, and Roy Ellsworth Harris, well known for his later Folk Song Symphony, who composed the prize-winning Trio for the Ninth Berkshire Festival of Chamber Music in 1934.

It was to assure the continuance of chamber music activities under the aegis of the Federal Government that Mrs. Coolidge offered in 1924 to provide funds for the building of an auditorium in the Library of Congress and to establish an endowment for its maintenance and for concerts. The munificent gift was accepted and the Coolidge Auditorium, where many concerts have been given since, was constructed.

In addition to concerts given there, the Foundation has presented concerts in many parts of this country and abroad. Mrs. Coolidge often personally took American artists abroad and enlisted the services of resident organizations in London, Paris, Brussels, Rome, Venice, Milan and Budapest.

Decorated by France, Belgium

For her work the "Fairy Godmother of Chamber Music" was awarded France's Legion of Honor Medal, and Belgium's Order of the Crown.

At home, she was the recipient of many other honors, and degrees were bestowed on her by Yale, the University of California, Smith College, Mount Holyoke College, Mills College and Pomona College.

In addition to her son, Dr. Albert Sprague Coolidge of Harvard University, who makes his home in Cambridge, Mrs. Coolidge

ELIZABETH SPRAGUE COOLIDGE

leaves four grandchildren, Frederic S. Coolidge of Sausalito, Calif., an architect; Dr. John Coolidge of Belmont, Mrs. Thomas Winship of Washington, D. C., and Mrs. Sullivan Marsden of State College, Pennsylvania. She also leaves 11 great-grandchildren.

PHONES

Continued from the First Pag

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THE ONLY Milwaukee hall which comes close to this capacity is the Auditorium which has a flat floor and which was built for conventions, exhibitions and the like and has served those purposes admirably.

Unfortunately, a few hurdles still await our ideal Music Hall with its promise of the best acoustics and visibility for the patron wherever he sits. The first structure will use up the $2.2 million available, and obviously the rest of the original $5 million asked will have to be raised. And, furthermore, the Music Hall will have to be built on made land beginning just

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By
EDWARD P. HALLINE

The long dreamed of Music Hall looms just a little more brightly on the horizon now that the program is to combine the Veterans' Building and the Art Center into one five-story structure sitting astride the east end of Lincoln Memorial Bridge.

When the idea was to build three separate units, it looked as if music and the theater, as usual, were to be elbowed into last place. And yet, I venture to predict, the Music Hall, once built, will get the most patronage, serve the largest portion of the community and provide the most revenue.

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One more important point: The Music Hall will have elevators to haul the less athletic patrons to the first and second balconies. As the second balcony alone is to have a capacity of about 1,200, according to tentative plans, this innovation—almost revolutionary for theaters and music halls—will be a significant factor in building up attendance. Undoubtedly, we're lazier than we used to be, but a lot of people don't like to climb a lot of stairs.

27

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 27 1953

Music

BSO. Monteux Given Ovation At Troy Concert

By JAY C. ROSENFELD

A HUGE AUDIENCE in the Field House of the Rensselaer Polytechnic Institute in Troy gave the Boston Symphony Orchestra and its guest leader, Pierre Monteux, a standing ovation at the close of their program last night. Playing the final concert in their annual westward fall tour the men of the orchestra also stood and applauded the venerable conductor for his convincing leadership of a fairly conventional but thoroughly enjoyable program. The orchestra's musical director, Charles Munch, had conducted all but the Rochester and last night's concerts on the 10-day circuit.

The orchestra gave Monteux cordial and alert co-operation in the Tchaikovsky fifth symphony, the overture to Wagner's "Der Fliegende Hollander," Debussy's "Afternoon of a Faun" and a pot-pourri from Richard Strauss' "Der Rosenkavalier," all tried and true favorites of audiences and all right in the groove for the veteran conductor and the virtuoso orchestra.

Every section of the whole ensemble was in its best and most keen degree of proficiency. The strings, especially, responded with a fine-textured sonority, devoid of any suggestion of shrieking at their most vehement moments and the wind soloists were at their peak. Monteux invited flutist Doriot Anthony to the front of the stage after her beautiful playing of the Debussy and Joseph Stagliano might well have taken special acknowledgment of his French horn solo in the slow movement of the Tchaikowsky.

* * *

AS PROGRAM PER SE, it was pretty monotone, all the products of a certain era starting from near the middle of the last to just past the turn of this century, no one piece giving any challenge whatsoever to the orchestra, or to the audience, for that matter. It was a program which the performers and their thoroughly experienced leader might have selected and then immediately played had they consulted and made the decision and choice at exactly concert time. Yet so expert are they individually and collectively that there was a warm and f spirit to the whole eve

Monteux was Paris when Deb were at the crest tive years and fr with the Frenchm associations with th tours acquired as insight into their mus sessed by any conduc The Rosenkavalier ar was more music-hall t cert hall but it was do such a sweep and in gaiety that no one could be carried away on its wing

The men of the orchestra retired after the end of the T glewood have now been replac by younger men. An orchest in that sense is like the Main woodsman's ax which he retains during his whole life, merely replacing handles and blades but without which he could not do such good work. There is a pathos to the departure of an artist who contributed so much to the glory of his organization but the show and the orchestra must go on. This concert and the one at Northampton on the outswing of the tour are as near during the winter season as the orchestra will come to its summer residence at Tanglewood. They entrained immediately after the concert for their home grounds at Boston.

Cir. (D 58,486) (S 120,102)

This Clipping From
ALBANY, N. Y.
TIMES-UNION

OCT 28 1953

Boston Symphony Plays For Audience of 5,000

By EDGAR S. VAN OLINDA

An audience of 5,000 music lovers, including a very large number of Albanians, converged at the RPI Field House in Troy Monday evening to revel in a manificent program played by the superb Boston Symphony Orchestra under Pierre Monteux. The only disturbing note of the whole evening was the realization that the lack of a suitable auditorium in this, the capital of the richest state in the Union, made the journey to Troy necessary.

A former conductor of the Boston Symphony and the director who pulled, by his own bootstraps, the San Francisco Orchestra up to a preferred place in the symphonic sun. Mr. Monteux is recognized as a great musical personality, a

communicated to the older players in the organization, resulting in an evening of virile, almost spontaneous, and, certainly, thrilling exploration of orchestral music.

GIVEN OVATION

Miss Doriot Anthony, the only regular woman member of the orchestra, was brought to the front of the platform by the conductor to share honors with him for her exquisite flute solo in the Debussy mezzotints of "The Afternoon of a Faun." It was the consensus of the intermission jury that this was one of the finest concerts played by the Boston Symphony orchestra this year, Tanglewood notwithstanding.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

OCT 28 1953

UNITED STATES *premiere of Kabalevsky's Cello Concerto is discussed by Samuel Mayes, left, first cellist of the Boston Symphony, and Fritz Mahler of Hartford Symphony, which has its first concert of season tonight at 8:15 in Bushnell.—[Times.*

Cir. (D 355,617)

This Clipping From
KANSAS CITY, MO.
TIMES

OCT 28 1953

CONCERT MASTER IS DEAD.

Slyvain Noack Served in Several Cities, Including St. Louis.

Los Angeles, Oct. 27.(AP) — Sylvain Noack, former concert master of the Hollywood Bowl, Los Angeles Philharmonic, St. Louis and Boston symphony orchestras, died today, in the Monte Sano hospital. He was 72.

A graduate with first prize honors from the Amsterdam conservatory, Noack was a famed teacher of the violin.

Cir. (D 181,189) (S 291,208)

This Clipping From
MILWAUKEE, WIS.
SENTINEL

NOV 1 - 1953

Music and Musicians

Revised War Memorial Plans To Be Boon to Art Lovers

By
EDWARD P. HALLINE

THE NEWLY-announced plan to build the War Memorial on the lakefront in two units instead of the three originally contemplated is the best news Milwaukee concert - theater - and ballet - going public has heard in some time.

The long dreamed of Music Hall looms just a little more brightly on the horizon now that the program is to combine the Veterans' Building and the Art Center into one five-story structure sitting astride the east end of Lincoln Memorial Bridge.

When the idea was to build three separate units, it looked as if music and the theater, as usual, were to be elbowed into last place. And yet, I venture to predict, the Music Hall, once built, will get the most patronage, serve the largest portion of the community and provide the most revenue.

IT WILL HAVE a capacity of about 3,500 on the main floor and two balconies, making it eminently suitable for symphony, opera, ballet and musical theater of the dimensions of "South Pacific." This town is ballet crazy and Sadler's Wells or Ballet Theater could easily fill a hall of this size. So could the Metropolitan. What visiting orchestras we have had draw about 3,0

or so at the Auditorium although the Boston Symphony Orchestra went way over that when it was here a few years ago.

If Milwaukee had a first rate symphony orchestra of its own, the orchestra might reasonably expect to play in a hall of this size. Take other symphony orchestras. The Minneapolis has a hall with 4,824 capacity; St. Louis, 3,525; Cincinnati, 3,460; Los Angeles, 2,666; San Francisco, 3,252; Pittsburgh, 3,729; Dallas, 2,643; New York, 2,756; Philadelphia, 3,005; Chicago, 2,582; Boston, 2,631; Buffalo, 2,939; New Orleans, 2,700.

THE ONLY Milwaukee hall which comes close to this capacity is the Auditorium, which has a flat floor and which was built for conventions, exhibitions and the like and has served those purposes admirably.

Unfortunately, a few hurdles still await our ideal Music Hall with its promise of the best acoustics and visibility for the patron wherever he sits. The first structure will use up the $2.2 million available, and obviously the rest of the original $5 million asked will have to be raised. And, furthermore, the Music Hall will have to be built on made land beginning just

about where the waves of Lake Michigan lap the present shoreline. Extension of the shoreline out into the lake is part of the long range program of the County Park Commission and the Milwaukee Harbor Commission.

SO OUR DREAM is still a distance away in both time and space. But, again I venture to predict, when the Music Hall is finally opened, it will be as dramatic and exciting a spectacle in itself as the Stadium was last spring. The Stadium helped Milwaukee blossom almost overnight into a major league metropolis. The Music Hall on the lakefront can do the same in music and the theater.

One more important point: The Music Hall will have elevators to haul the less athletic patrons to the first and second balconies. As the second balcony alone is to have a capacity of about 1,200, according to tentative plans, this innovation—almost revolutionary for theaters and music halls—will be a significant factor in building up attendance. Undoubtedly, we're lazier than we used to be, but a lot of people don't like to climb a lot of stairs.

Cir. (S 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

NOV 8 - 1953

Mrs. Elizabeth Coolidge's Works Scarcely Realized

Late Founder of South Mountain Music Colony First Came to Pittsfield in 1904

(Special to The Republican)

Berkshire Hills, Nov. 7—Music lovers, not only in the Berkshires, but whereever the name of Mrs. Elizabeth Sprague Coolidge was known, were mourning this week her passing at the age of 89 in Mt. Auburn Hospital Cambridge, where she had been a patient for two weeks. The "fairy godmother of chamber music," as she was often referred to, was probably one of the best known patronesses of music in the country, and a great benefactor of other charitable organizations. Her name has been synonymous with music in the Berkshires for many years.

The founder of South Mountain Music Colony, Pittsfield, came to that city in 1904 with her husband, Dr. Frederick S. Coolidge, noted orthopedic surgeon. She was a concert pianist at one time, and one of her first projects in the Berkshires was formation of Berkshire Quartet, which included the late Willem Willeke, who served for many years as director of the South Mountain Temple of Chamber Music. The Temple was constructed in 1917, and for years it was the music center of the area during the summer months until it was overshadowed in size by the music festival at Tanglewood, Lenox, where the Boston Symphony Orchestra holds forth each season.

Mrs. Coolidge brought many famous personalities in the music world to South Mountain Temple. In 1940 Oscar Levant, noted pianist wrote a book, "A Smattering of Ignorance," which ranked as a top seller at that period and in which he praised Mrs. Coolidge for her contribution to music. He said of her; "As for the unlimited thousands who bruised each other for the privilege of hearing Lily Pons sing at the Stadium last summer, I doubt if there are 22,000 people in the whole country who are familiar with the name, merely, of a person infinitely more important to music in this country than Pons and Kostelanetz together. I am thinking of one of the greatest patronesse of all time—Mrs. Elizabeth Sprague Coolidge. The list of men she has commissioned to write chamber music is virtually a cross-section of the creative forces at work today,—Stravinsky, Prokofieff, Schoenberk, Mindemith, Bartok, Piston, Pizetti, Leoffler, Martineau are merely a few of the names. Moreover, she has introduced numerous fine European chamber-music ensembles to America, the Roths, the Pro Arte Quartet, the Busch Quartet, the Koliesches. It is true that the average concert-goer has no consciousness of her existence, but that is a matter of slight significance, I am sure, to her or to those to whom her work is important—the composers."

In the way of helping and promoting music, she offered large cash awards for new musical works; she financed tours of ensembles from Europe in this country and American units to the Continent. In 1925 as the result of an initial gift of $250,000 the Elizabeth Sprague Coolidge Foundation of the Library of Congress was authorized by Congress and an auditorium built which has been the scene of many outstanding musical presentations. She also was donor of the Sprague Memorial Hall at Yale University, and established a pension fund for the Chicago orchestra. She was given the famed Cobbett medal of London for her support of music in England, and was named an honorary citizen of Frankfort, Germany.

Mrs. Coolidge made her last visit to the Berkshires last September when she attended the 25th anniversary of South Mountain. She had made her winter home at Hotel Continental, Cambridge. Shortly in a declining state up to her death. She leaves a son, Albert Sprague Coolidge a well known musician, four grandchildren, and a great-grandchild.

The body is buried in the Pittsfield Cemetery beside her husband.

Music School Directors

The Pittsfield Community Music School named two new directors at a meeting held recently. They are William G. O'Connell of Dalton and Mrs. John Russ. Re-elected directors for one year were Mrs. Bruce Crane, president; Mrs. Jay C. Rosenfield, vice-president; Paul E. Fodder, treasurer; Mrs. John H. Rice, secretary, and Francis L. Cunningham clerk. Other directors are Mrs. Lincoln S. Cain, Alan J. Blau, Kingsley R. Fall, Dr. Modestine Criscitello, Eric Joslin, Donald B. Miller, Mrs. Willem Willeke, Clifford A. Read, Mrs. Maurice Woolverton, Mrs. George G. Mintz, Mrs. Carl W. Germeek, Donald M. Waston, Jr., and Mrs. Clayton W. Nesbit. Mr. and Mrs. Jan Stocklinski were re-appointed music directors.

Dr. Knight Honored

Dr. Robert P. Knight, medical director at Austen Riggs Center, Stockbridge, and clinical professor of psychiatry at Yale University School of Medicine, received one of the first alumni citations granted by Oberlin College, Oberlin, Ohio at a special banquet there this past week.

Dr. Knight is a past president of the American Psychopathological Association, and of the American Psychoanalytic Association. He is a member of the Yale Club of New York, the Graduates Club of New Haven, and president of the Stockbridge Golf Club.

An old South Berkshire landmark, Egremont Tavern in South Egremont, 191 years old, was sold this past week by Rudolph W. Schrader to Dr. George C. Adie of Sheffield and New Rochelle, N. Y. Included in the sale was the Old Mill, built in 1797 and used as a guest house for the Tavern. The latter of brick construction was built by Lodowick Karner, who settled in Egremont in 1730.

In South Sandisfield, an old Colonial house, believed to be around 200 years old, was sold to Richard Widmark, well known motion picture actor, and Mrs. Widmark. The property was known as the Floyd Rasmussen house. It includes the eight room structure, a barn and about 50 acres of land. History of the property extends back to the king's grant in the 18th century. The Widmarks plan to use the house as a summer and week end place when they are in the East.

In Monterey, a beautiful old Colonial dwelling owned by Mrs. Paul Girard of Philadelphia, Pa., was sold this week through Wheeler & Taylor Inc., realtors of Great Barrington to Mr. and Mrs. Walter Spencers of Hudson, Quebec, Can. The house was built in 1767, and contains about 10 rooms. It is on a plot of about eight acres and situated on high elevation giving it a commanding view of the Berkshires.

By this time, her hearing was quite impaired and a jeweled ear trumpet was a traditional part of her attire. She later replaced it with a hearing aid, which she turned off when she didn't like the music being performed.

An amateur pianist and composer, Mrs. Coolidge wrote several pieces of chamber music. One of them, an oboe quintet, was performed in the summer of 1953 at the Music Mountain Music Festival in Falls Village, Conn.

Albert Sprague Coolidge played the oboe solo. Although a chemist by profession and a Professor of Chemistry at Harvard, he proved his versatility as a musician by returning later in the program to play the second viola in a Mozart Quintet.

Mrs. Coolidge helped treat the people of New York to an evening of chamber music the same summer, when she gave $1,000 toward the outdoor concert that Alexander Schneider conducted in Washington Square Park in cooperation with Local 802 of the American Federation of Musicians.

She was a member of the Legion of Honor of France, the Order of Leopold and the Order of the Crown of Belgium, and recipient of the Cobbett Medal of London. Mrs. Coolidge received honorary degrees from Mount Holyoke, Smith, Yale, Mills and the University of California.

MRS. E. S. COOLIDGE, MUSIC PATRON, DIES

Pittsfield Festival Founder Aided Thousands of Artists by Library of Congress Gift

Special to THE NEW YORK TIMES.

CAMBRIDGE, Mass., Nov. 4—Mrs. Elizabeth Sprague Coolidge, one of the nation's wealthiest women and an internationally known patron of chamber music, died today at Wyman House, Mount Auburn Hospital. She was 89 years old last Friday.

She was the widow of Dr. Frederic Shurtleff Coolidge, a Chicago and Pittsfield orthopedic surgeon who died in 1915.

Mrs. Elizabeth S. Coolidge

Leading Patron of Music

Through the establishment of the South Mountain Temple of Chamber Music at Pittsfield, Mass., and the Elizabeth Sprague Coolidge Foundation at Washington, Mrs. Coolidge became America's outstanding music patron. For many years she devoted her time and her fortune to varied musical projects, and her gift to the Library of Congress, brought about legislation making private gifts to the famous library possible.

The music festivals, held each summer at the temple in Pittsfield, attracted wide attention. Mrs. Coolidge, however, shunned personal publicity, with the result that the extent of her philanthropies was not exactly known. She gave thousands of dollars for the establishment of scholarships, pension funds and the erection of buildings in Washington, at Yale and elsewhere. In return, she received honorary degrees from many universities and decorations from foreign governments.

Perhaps her outstanding benefaction was the gift she made to the Library of Congress. Although not the largest gift ever received by that institution, its historic importance transcended its size. In 1925 Mrs. Coolidge offered to the library an endowment for the extension of its work as well as for an auditorium for the playing of chamber music.

Since the Library of Congress is not a corporation with trustees, and so without the necessary facilities for the care and management of an endowment fund, Dr. Herbert Putnam, the librarian, with the aid of Senator George Wharton Pepper of Pennsylvania drafted an act that made possible acceptance of Mrs. Coolidge's $600,000 gift. The act, which was passed by Congress in 1926, created a Trust Fund Board to hold and administer all endowments and funds offered to the library.

Under Mrs. Coolidge's endowment, the director of the music division—admittedly one of the country's finest collections—is the holder of a Chair of Music as well as administrator of the department.

Donated Sprague Hall to Yale

Mrs. Coolidge also donated Sprague Hall to Yale and through a generous gift of several thousand dollars established the pension fund for the musicians of the Chicago Symphony Orchestra.

Mrs. Coolidge was born in Chicago, the daughter of Albert Arnold Sprague and Nancy Ann Atwood Sprague. In 1891 she was married to Dr. Frederic Shurtleff Coolidge of Boston, a member of an old New England family—not the one of which Calvin Coolidge was a member. Dr. Coolidge died many years ago. Their one child is Albert Sprague Coolidge.

Mrs. Coolidge, who was widely traveled, divided her time among Boston, Washington and Lenox, Mass. In 1918 she transformed a side of South Mountain, in the Berkshires, into a setting for chamber-music presentation. Each year thereafter she assembled what one critic called "an international congress of music lovers and musicians" to play and listen to chamber music in the late summer and early fall setting for which the Berkshire Hills are famous.

Mostly the concerts were under the direction of Willem Willeke. South Mountain became a shrine for devotees of chamber music. Sir Henry Kitson executed a marble likeness of Mrs. Coolidge for the outdoor auditorium.

More than 100 premieres of chamber music works were given at South Mountain. Mrs. Coolidge had commissioned many of these compositions, most of which were dedicated to her.

Honored by President

In 1944, at the closing session of a three-day festival of chamber music at the Library of Congress in celebration of her eightieth birthday, Mrs. Coolidge received a "declaration of gratitude" signed by President Franklin D. Roosevelt and other high public officials in appreciation for her gifts to the library.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

NOV 6 - 1953

TREASURE TROVE

It had been a barn in Lanesboro before it became a Temple of Music. The timbers were moved to South Mountain near Pittsfield and re-erected; audiences sat in old pews from a New England meeting-house; for the spirit of worship reincarnates in divers forms.

That was in September 1918, it was called the Berkshire Music Festival, the foundress was Mrs. Elizabeth Sprague Coolidge, her Temple seated five hundred persons, the works performed were chamber music, and the artists were distinguished, including Mrs. Coolidge herself, who was an accomplished pianist.

This was the modest beginning thirty-five years ago which

"In spiral routes by long detours,
As a much-tacking ship upon the sea,"

has become the Berkshire Festival at Tanglewood, with Mrs. Coolidge still providing many of its finest concerts of chamber music, and her audience of five hundred expanding season after season until those who know Tanglewood are numbered by hundreds of thousands and its repute is international.

From Hawthorne, Longfellow, Holmes, and Melville in the mid-19th century when our dominant art was literature, to South Mountain and Tanglewood in the 20th, when music is the dominant art (for the American people now spend more money each year on serious music than on baseball), Berkshire County continues to be a cultural capital.

On our soil chamber music had long been a tender plant. Big orchestras and resounding symphonic and choral works, yes, they were well on their way to domestication a century ago; but chamber music, that is, string quartets, sonatas for one or more instruments, pianoforte trios, quartets, and quintets,—the literature of these, though fabulously rich, was little known save to tiny groups of professionals and amateurs. It is music more rarefied, more austere, yet often far superior to works more grandiose. The Kneisel Quartet had disbanded, the Flonzaley, which had had to be in part subsidized, was nearing the end of its career; chamber music had arisen in Europe first among village musicians, then in Courts fostered by beneficent Princelings. How was this immense treasure to be transferred to the American continent, and does an art so refined fit into our society?

It fits. No sooner has one said that the age of patronage in the arts is gone than along comes a patron. This cultivated and public-spirited woman, herself a performing musician, widowed of her surgeon husband, and bereft of both her parents in one year, found solace in music and shared that solace, as the event has proved, with multitudes.

From South Mountain her festival moved to the Library of Congress in Washington to which she gave a choice chamber concert hall, for which she provided concerts, and for which concerts she provided notable works by contemporary composers commissioned and paid for by herself, works many of which but for her would never have been composed.

Far and wide went her musical, as well as other, ministrations. The concerts made possible by her munificence ranged from European capitals to obscure towns in the United States many of whose people had never before heard chamber music in living performance.

Her career is not bounded by her own
y her own time, nor by the
alone. Her mortal life ended
ago after she had just passed
rthday; her immortal life goes
e in the music she shed abroad
generosity, but in the way

she has shown how to ingratiate a noble art with a myriad public. Thus gradually does a culture grow, and thus in the end a civilization flowers.

UNCLE DUDLEY.

Cir. (S 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

NOV 8 - 1953

Mrs. Elizabeth Coolidge's Works Scarcely Realized

Late Founder of South Mountain Music Colony First Came to Pittsfield in 1904

(Special to The Republican)

Berkshire Hills, Nov. 7—Music lovers, not only in the Berkshires, but whereever the name of Mrs. Elizabeth Sprague Coolidge was known, were mourning this week her passing at the age of 89 in Mt. Auburn Hospital Cambridge, where she had been a patient for two weeks. The "fairy godmother of chamber music," as she was often referred to, was probably one of the best known patronesses of music in the country, and a great benefactor of other charitable organizations. Her name has been synonymous with music in the Berkshires for many years.

The founder of South Mountain Music Colony, Pittsfield, came to that city in 1904 with her husband, Dr. Frederick S. Coolidge, noted orthopedic surgeon. She was a concert pianist at one time, and one of her first projects in the Berkshires was formation of Berkshire Quartet, which included the late Willem Willeke, who served for many years as director of the South Mountain Temple of Chamber Music. The Temple was constructed in 1917, and for years it was the music center of the area during the summer months until it was overshadowed in size by the music festival at Tanglewood, Lenox, where the Boston Symphony Orchestra holds forth each season.

Mrs. Coolidge brought many famous personalities in the music world to South Mountain Temple. In 1940 Oscar Levant, noted pianist wrote a book, "A Smattering of Ignorance," which ranked as a top seller at that period and in which he praised Mrs. Coolidge for her contribution to music. He said of her; "As for the unlimited thousands who bruised each other for the privilege of hearing Lily Pons sing at the Stadium last summer, I doubt if there are 22,000 people in the whole country who are familiar with the name, merely, of a person infinitely more important to music in this country than Pons and Kostelanetz together. I am thinking of one of the greatest patronesse of all time—Mrs. Elizabeth Sprague Coolidge. The list of men she has commissioned to write chamber music is virtually a cross-section of the creative forces at work today,—Stravinsky, Prokofieff, Schoenberk, Mindemith, Bartok, Piston, Pizetti, Leoffler, Martineau are merely a few of the names. Moreover, she has introduced numerous fine European chamber-music ensembles to America, the Roths, the Pro Arte Quartet, the Busch Quartet, the Koliesches. It is true that the average concert-goer has no consciousness of her existence, but that is a matter of slight significance, I am sure, to her or to those to whom her work is important—the composers."

In the way of helping and promoting music, she offered large cash awards for new musical works; she financed tours of ensembles from Europe in this country and American units to the Continent. In 1925 as the result of an initial gift of $250,000 the Elizabeth Sprague Coolidge Foundation of the Library of Congress was authorized by Congress and an auditorium built which has been the scene of many outstanding musical presentations. She also was donor of the Sprague Memorial Hall at Yale University, and established a pension fund for the Chicago orchestra. She was given the famed Cobbett medal of London for her support of music in England, and was named an honorary citizen of Frankfort, Germany.

Mrs. Coolidge made her last visit to the Berkshires last September when she attended the 25th anniversary of South Mountain. She had made her winter home at Hotel Continental, Cambridge. Shortly in a declining state up to her death. She leaves a son, Albert Sprague Coolidge a well known musician, four grandchildren, and a great-grandchild.

The body is buried in the Pittsfield Cemetery beside her husband.

Music School Directors

The Pittsfield Community Music School named two new directors at a meeting held recently. They are William G. O'Connell of Dalton and Mrs. John Russ. Re-elected directors for one year were Mrs. Bruce Crane, president; Mrs. Jay C. Rosenfield, vice-president; Paul E. Fodder, treasurer; Mrs. John H. Rice, secretary, and Francis L. Cunningham clerk. Other directors are Mrs. Lincoln S. Cain, Alan J. Blau, Kingsley R. Fall, Dr. Modestine Criscitello, Eric Joslin, Donald B. Miller, Mrs. Willem Willeke, Clifford A. Read, Mrs. Maurice Woolverton, Mrs. George G. Mintz, Mrs. Carl W. Germeek, Donald M. Waston, Jr., and Mrs. Clayton W. Nesbit. Mr. and Mrs. Jan Stocklinski were re-appointed music directors.

Dr. Knight Honored

Dr. Robert P. Knight, medical director at Austen Riggs Center, Stockbridge, and clinical professor of psychiatry at Yale University School of Medicine, received one of the first alumni citations granted by Oberlin College, Oberlin, Ohio at a special banquet there this past week.

Dr. Knight is a past president of the American Psychopathological Association, and of the American Psychoanalytic Association. He is a member of the Yale Club of New York, the Graduates Club of New Haven, and president of the Stockbridge Golf Club.

An old South Berkshire landmark, Egremont Tavern in South Egremont, 191 years old, was sold this past week by Rudolph W. Schrader to Dr. George C. Adie of Sheffield and New Rochelle, N. Y. Included in the sale was the Old Mill, built in 1797 and used as a guest house for the Tavern. The latter of brick construction was built by Lodowick Karner, who settled in Egremont in 1730.

In South Sandisfield, an old Colonial house, believed to be around 200 years old, was sold to Richard Widmark, well known motion picture actor, and Mrs. Widmark. The property was known as the Floyd Rasmussen house. It includes the eight room structure, a barn and about 50 acres of land. History of the property extends back to the king's grant in the 18th century. The Widmarks plan to use the house as a summer and week end place when they are in the East.

In Monterey, a beautiful old Colonial dwelling owned by Mrs. Paul Girard of Philadelphia, Pa., was sold this week through Wheeler & Taylor Inc., realtors of Great Barrington to Mr. and Mrs. Walter Spencers of Hudson, Quebec, Can. The house was built in 1767, and contains about 10 rooms. It is on a plot of about eight acres and situated on high elevation giving it a commanding view of the Berkshires.

By this time, her hearing was quite impaired and a jeweled ear trumpet was a traditional part of her attire. She later replaced it with a hearing aid, which she turned off when she didn't like the music being performed.

An amateur pianist and composer, Mrs. Coolidge wrote several pieces of chamber music. One of them, an oboe quintet, was performed in the summer of 1953 at the Music Mountain Music Festival in Falls Village, Conn.

Albert Sprague Coolidge played the oboe solo. Although a chemist by profession and a Professor of Chemistry at Harvard, he proved his versatility as a musician by returning later in the program to play the second viola in a Mozart Quintet.

Mrs. Coolidge helped treat the people of New York to an evening of chamber music the same summer, when she gave $1,000 toward the outdoor concert that Alexander Schneider conducted in Washington Square Park in cooperation with Local 802 of the American Federation of Musicians.

She was a member of the Legion of Honor of France, the Order of Leopold and the Order of the Crown of Belgium, and recipient of the Cobbett Medal of London. Mrs. Coolidge received honorary degrees from Mount Holyoke, Smith, Yale, Mills and the University of California.

MRS. E. S. COOLIDGE, MUSIC PATRON, DIES

Pittsfield Festival Founder Aided Thousands of Artists by Library of Congress Gift

Special to The New York Times.

CAMBRIDGE, Mass., Nov. 4—Mrs. Elizabeth Sprague Coolidge, one of the nation's wealthiest women and an internationally known patron of chamber music, died today at Wyman House, Mount Auburn Hospital. She was 89 years old last Friday.

She was the widow of Dr. Frederic Shurtleff Coolidge, a Chicago and Pittsfield orthopedic surgeon who died in 1915.

Mrs. Elizabeth S. Coolidge

Leading Patron of Music

Through the establishment of the South Mountain Temple of Chamber Music at Pittsfield, Mass., and the Elizabeth Sprague Coolidge Foundation at Washington, Mrs. Coolidge became America's outstanding music patron. For many years she devoted her time and her fortune to varied musical projects, and her gift to the Library of Congress brought about legislation making private gifts to the famous library possible.

The music festivals, held each summer at the temple in Pittsfield, attracted wide attention. Mrs. Coolidge, however, shunned personal publicity, with the result that the extent of her philanthropies was not exactly known. She gave thousands of dollars for the establishment of scholarships, pension funds and the erection of buildings in Washington, at Yale and elsewhere. In return, she received honorary degrees from many universities and decorations from foreign governments.

Perhaps her outstanding benefaction was the gift she made to the Library of Congress. Although not the largest gift ever received by that institution, its historic importance transcended its size. In 1925 Mrs. Coolidge offered to the library an endowment for the extension of its work as well as for an auditorium for the playing of chamber music.

Since the Library of Congress is not a corporation with trustees, and so without the necessary facilities for the care and management of an endowment fund, Dr. Herbert Putnam, the librarian, with the aid of Senator George Wharton Pepper of Pennsylvania drafted an act that made possible acceptance of Mrs. Coolidge's $600,000 gift. The act, which was passed by Congress in 1925, created a Trust Fund Board to hold and administer all endowments and funds offered to the library.

Under Mrs. Coolidge's endowment, the director of the music division—admittedly one of the country's finest collections—is the holder of a Chair of Music as well as administrator of the department.

Donated Sprague Hall to Yale

Mrs. Coolidge also donated Sprague Hall to Yale and through a generous gift of several thousand dollars established the pension fund for the musicians of the Chicago Symphony Orchestra.

Mrs. Coolidge was born in Chicago, the daughter of Albert Arnold Sprague and Nancy Ann Atwood Sprague. In 1891 she was married to Dr. Frederic Shurtleff Coolidge of Boston, a member of an old New England family—not the one of which Calvin Coolidge was a member. Dr. Coolidge died many years ago. Their one child is Albert Sprague Coolidge.

Mrs. Coolidge, who was widely traveled, divided her time among Boston, Washington and Lenox, Mass. In 1918 she transformed a side of South Mountain, in the Berkshires, into a setting for chamber-music presentation. Each year thereafter she assembled what one critic called "an international congress of music lovers and musicians" to play and listen to chamber music in the late summer and early fall setting for which the Berkshire Hills are famous.

Mostly the concerts were under the direction of Willem Willeke. South Mountain became a shrine for devotees of chamber music. Sir Henry Kitson executed a marble likeness of Mrs. Coolidge for the outdoor auditorium.

More than 100 premières of chamber music works were given at South Mountain. Mrs. Coolidge had commissioned many of these compositions, most of which were dedicated to her.

Honored by President

In 1944, at the closing session of a three-day festival of chamber music at the Library of Congress in celebration of her eightieth birthday, Mrs. Coolidge received a "declaration of gratitude" signed by President Franklin D. Roosevelt and other high public officials in appreciation for her gifts to the library.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

NOV 6 - 1953

TREASURE TROVE

It had been a barn in Lanesboro before it became a Temple of Music. The timbers were moved to South Mountain near Pittsfield and re-erected; audiences sat in old pews from a New England meeting-house; for the spirit of worship reincarnates in divers forms.

That was in September 1918, it was called the Berkshire Music Festival, the foundress was Mrs. Elizabeth Sprague Coolidge, her Temple seated five hundred persons, the works performed were chamber music, and the artists were distinguished, including Mrs. Coolidge herself, who was an accomplished pianist.

This was the modest beginning thirty-five years ago which

"In spiral routes by long detours,
As a much-tacking ship upon the sea,"

has become the Berkshire Festival at Tanglewood, with Mrs. Coolidge still providing many of its finest concerts of chamber music, and her audience of five hundred expanding season after season until those who know Tanglewood are numbered by hundreds of thousands and its repute is international.

From Hawthorne, Longfellow, Holmes, and Melville in the mid-19th century when our dominant art was literature, to South Mountain and Tanglewood in the 20th, when music is the dominant art (for the American people now spend more money each year on serious music than on baseball), Berkshire County continues to be a cultural capital.

On our soil chamber music had long been a tender plant. Big orchestras and resounding symphonic and choral works, yes, they were well on their way to domestication a century ago; but chamber music, that is, string quartets, sonatas for one or more instruments, pianoforte trios, quartets, and quintets,—the literature of these, though fabulously rich, was little known save to tiny groups of professionals and amateurs. It is music more rarefied, more austere, yet often far superior to works more grandiose. The Kneisel Quartet had disbanded, the Flonzaley, which had had to be in part subsidized, was nearing the end of its career; chamber music had arisen in Europe first among village musicians, then in Courts fostered by beneficent Princelings. How was this immense treasure to be transferred to the American continent, and does an art so refined fit into our society?

It fits. No sooner has one said that the age of patronage in the arts is gone than along comes a patron. This cultivated and public-spirited woman, herself a performing musician, widowed of her surgeon husband, and bereft of both her parents in one year, found solace in music and shared that solace, as the event has proved, with multitudes.

From South Mountain her festival moved to the Library of Congress in Washington to which she gave a choice chamber concert hall, for which she provided concerts, and for which concerts she provided notable works by contemporary composers commissioned and paid for by herself, works many of which but for her would never have been composed.

Far and wide went her musical, as well as other, ministrations. The concerts made possible by her munificence ranged from European capitals to obscure towns in the United States many of whose people had never before heard chamber music in living performance.

Her career is not bounded by her own land, nor by her own time, nor by the art of music alone. Her mortal life ended three days ago after she had just passed her 89th birthday; her immortal life goes on, not alone in the music she shed abroad with lavish generosity, but in the way

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Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I. BULLETIN

NOV 6 - 1953

Mrs. Coolidge Will Benefits Library of Congress, Yale

Cambridge, Mass.—(UP)—The Library of Congress and Yale University are among beneficiaries named in the will of the late Mrs. Elizabeth Sprague Coolidge, nationally known music patron.

Her will was filed in Middlesex County Probate Court yesterday but valuation of her estate was not disclosed.

Mrs. Coolidge left to the Library of Congress Trust Fund Board that portion of a trust fund established by her father of which she had control. The residue of her estate goes to her son, Albert, who was named executor.

Yale will be allowed to keep the portraits of her grandparents now displayed in the Albert Arnold Sprague Memorial Hall.

The Boston Symphony Orchestra offered a musical tribute to Mrs. Coolidge's memory today. The afternoon concert audience stood while the orchestra played a Bach chorale.

Mrs. Coolidge was known by many as the fairy godmother of chamber music.

The roll call of those commissioned under the Coolidge Foundation include such names as Paul Hindemith, Igor Stravinsky, Bela Bartok, Arnold Schoenberg and Aaron Copland. More than 20 American composers have dedicated works to their benefactor.

Mrs. Coolidge was born in Chicago on Oct. 30, 1864, the daughter of Albert Arnold and Nancy Ann Atwood Sprague. She married Dr. Frederick Shurtleff Coolidge in 1891. Her son, Albert Sprague Coolidge, became famous in his own right as a noted chemist and research worker and lecturer at Harvard University.

It was at the Coolidges' big estate near Pittsfield, Mass., that the Berkshire symphonic festivals got started and Mrs. Coolidge first became known as a tireless worker to further musical appreciation.

She installed pews from an old church in a barn on the estate in 1918 and began to sponsor concerts of chamber music. They were so successful that later Henry Hadley established the Berkshire Symphonic Festivals which were taken over later by the Boston Symphony and Serge Koussevitsky and now draw thousands every summer.

In 1925 Mrs. Coolidge set up her foundation and endowed an auditorium in the Library of Congress. She wrote the librarian:

"I have a wish to make possible the composition and performance of music in ways which might otherwise be considered too unique and expensive—giving precedence to quality over quantity and opportunity over expediency."

Mrs. Coolidge grew deaf in later years and her jeweled earhorn became part of her attire. Later she replaced it with a hearing aid which she turned off when she didn't like the music.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS. MORNING GLOBE

NOV 8 - 1953

Elizabeth Sprague Coolidge, One of Music's Great Ladies

By CYRUS DURGIN

Elizabeth Sprague Coolidge was one of music's great ladies, and her death last Wednesday was a palpable loss to everyone who has an interest in chamber music. I do not think it an exaggeration to say that no other person in her lifetime, except the late Walter Wilson Cobbett of England, did so much for chamber music. In the United States no other person ever gave so much in money, time, interest and genuine affection to this branch of musical art as did Mrs. Coolidge.

She was a remarkable woman in many ways, a person of wealth and exceptional character. Her interest in music was profound and genuine; it extended to personal participation, and she wrote at least one chamber composition, a String Quartet in E minor. The most remarkable quality of Mrs. Coolidge, in relation to the whole world of music, was her generosity. There have been many wealthy dilettantes in music, but she was not one of them. She enjoyed music herself, but, vastly more important, she wished to share music with others. That is a quality of heart for which we can never be grateful enough.

Moreover, Mrs. Coolidge was practical. She established the Berkshire Festivals given atop South Mountain in Pittsfield. She commissioned the writing of many pieces which might not otherwise have come to being, for chamber music has been one of the least remunerative branches in the commerce of music. Having vision as well as plain sense, Mrs. Coolidge realized that commissioning of music, though a great boon to composers, was not enough to further her aims.

So she provided funds for what must have been hundreds of free chamber music concerts in many places. The instrument for the execution of her plan was the Elizabeth Sprague Coolidge Foundation in the Library of Congress, which she established in 1924. She endowed the Foundation with $600,000. Thus she ensured the continuance of her work. The Foundation is administered by the head of the music division of the Library of Congress on the annual $24,000 income from her endowment.

Mrs. Coolidge fortunately was greatly honored during her lifetime, for her work was recognized throughout the civilized world. That must have been a source of satisfaction to her. Yet, though I never had the pleasure of knowing Mrs. Coolidge, I judge from a remark she made at a concert in Boston University's Recital Hall last Spring, that these honors she regarded more as directed toward fine endeavor than as personal accolades.

On that occasion she was presented a citation by university president Harold C. Case. Mrs. Coolidge spoke her thanks modestly, and with a smile observed that, in view, of the pleasure she had experienced over the years from music, "I think the debt is on the other side of the ledger." She was truly one of the greatest souls in the history of music.

Cir. (D 52,373)

29

This Clipping From
ALBANY, N. Y. KNICKERBOCKER NEWS

NOV 6 - 1953

Elizabeth S. Coolidge

Within the last several months some of the most outstanding figures in the arts—creators, performers and patrons—have left the American scene through death. One of the most beloved of these was the "fairy godmother of music," Elizabeth Sprague Coolidge, who died Wednesday in Cambridge, Mass., at the age of 89.

Mrs. Coolidge's benefactions to music were prodigious over a period of more than 40 years, when her life and fortune were dedicated to it. She founded the Berkshire Festivals of Chamber Music and built an auditorium on her South Mountain estate near Pittsfield, within reach of Albany music lovers. She founded the Elizabeth Sprague Coolidge Foundation of the Library of Congress in Washington and endowed its $600,000 chamber music hall. She gave Yale University its Sprague Hall, established the $100,000 Chicago Symphony pension fund, supported countless chamber music groups and many of her proteges are today among the most famous composers and musicians.

There was a complete unselfishness about Mrs. Coolidge but she could not escape the honors that have come to her from all over the world, for while her impact upon music in America has been profound, the echoes returned from overseas with some of the most coveted decorations of foreign governments.

Because of her activities, many regarded her fortune as boundless as her heart, which was not true. She tried to meet every demand that gave quality precedence over quantity, opportunity over expediency, but there were times, as her close friends knew, when her generous gifts far exceeded what could reasonably be expected even from a "fairy godmother." Because of the nearness of one of her chief fields of endeavor, Albany music circles long have known, even if indirectly, the influence of her devotion to music.

In her death, music everywhere has lost one of the finest, most gracious and generous friends that anyone in this world could have.

Deaths and Funerals

Mrs. Coolidge, Music Patron, Succumbs at 89

Elizabeth Sprague Coolidge, internationally known benefactor of musicians and musical enterprises, died yesterday at Mt. Auburn Hospital, Cambridge. She had celebrated her 89th birthday last Friday.

Mrs. Coolidge is credited with contributing more to the advancement of chamber music and its performance in this country than any other individual.

Her interest in it and her financial support of it were prodigious. Many a composition by American and foreign composers probably not have been written had it not been for her vigorous encouragement and for the stimulus of the Coolidge prizes in a field of art which brings little financial return.

She undoubtedly will be remembered most for the great amount of work done in the cause of chamber music by the Elizabeth Sprague Coolidge Foundation, which she established at the Library of Congress in 1924. Yet several years before, she made her first contributions to musical activity by means of the Berkshire Festivals in Pittsfield.

Honored at Pittsfield

This past Summer, she was guest of honor at the 35th anniversary of the Berkshire Festivals of Chamber Music, which she founded at South Mountain, Pittsfield, in 1918. They later gave impetus to the Berkshire Symphonic Festival of the Boston Symphony Orchestra at Tanglewood.

On her 80th birthday in 1944, she was similarly honored when the Foundation which bears her name held its 10th festival in the nation's capital and distinguished guests from far and near paid tribute to the single-minded purpose, generosity and idealism which made the foundation possible.

Since its establishment, the Coolidge Foundation has paid for hundreds of chamber music concerts in many communities, including Boston and Cambridge.

The daughter of Albert Arnold and Nancy Ann (Atwood) Sprague, Mrs. Coolidge was born in Chicago in 1864. Music was an integral part of her extensive education and she became an accomplished pianist.

In 1891 she married Dr. Frederic Shurtleff Coolidge, a distinguished orthopedic surgeon who was forced to retire from active practice in 1904 because of ill health.

With their only child, a son, Albert Sprague Coolidge, who survives, they moved to Pittsfield and established permanent residence.

Lost Husband, Father, Mother

Following the loss of her husband, father and mother in the year 1915-16, Mrs. Coolidge immersed herself in plans for her musical philanthropies, the first step being the building of the South Mountain Temple of Chamber Music at Pittsfield in 1918, where the famous Berkshire Festivals were inaugurated.

It was her idea that these festivals were not to be identified with any school or fashion of music, but were to be international, inclusive of all periods and styles, impartial between the old and the new. They were designed to emphasize that music is a living

ELIZABETH SPRAGUE COOLIDGE

art reflecting the spirit of the time in which it is created. Classical and romantic music were to stand on equal footing with new and contemporary works. Guests invited to the festivals were selected from musicians and music lovers of this country and abroad in such a way as to make the audiences as representative as possible.

Rewarded New Composers

To insure the participation of living composers, prizes were offered for unperformed works. Among those who received early recognition were Ernest Bloch, who was awarded the Berkshire Chamber Music Prize in September, 1919, for his Suite for Viola and Piano, and Roy Ellsworth Harris, well known for his later Folk Song Symphony, who composed the prize-winning Trio for the Ninth Berkshire Festival of Chamber Music in 1934.

It was to assure the continuance of chamber music activities under the aegis of the Federal Government that Mrs. Coolidge offered in 1924 to provide funds for the building of an auditorium in the Library of Congress and to establish an endowment for its maintenance and for concerts. The munificent gift was accepted and the Coolidge Auditorium, where many concerts have been given since, was constructed.

In addition to concerts given there, the Foundation has presented concerts in many parts of this country and abroad. Mrs. Coolidge often personally took American artists abroad and enlisted the services of resident organizations in London, Paris, Brussels, Rome, Venice, Milan and Budapest.

In addition to her son, Dr. Albert Sprague Coolidge of Harvard University, who makes his home in Cambridge, Mrs. Coolidge leaves four grandchildren, Frederic S. Coolidge of Sausalito, Calif.,

an architect; Dr. John Coolidge of Belmont, Mrs. Thomas Winship of Washington, D. C., and Mrs. Sullivan Marsden of State College, Pennsylvania. She also leaves 11 great-grandchildren.

Cir. (D 98,282)

This Clipping From
WORCESTER, MASS. GAZETTE

NOV 6 - 1953

Library of Congress, Yale Are Beneficiaries

CAMBRIDGE, Nov. 6 (UP)—The Library of Congress and Yale University are among beneficiaries named in the will of the late Mrs. Elizabeth Sprague Coolidge, nationally-known music patron.

Her will was filed in Middlesex County Probate Court yesterday but the valuation of her estate was not disclosed.

Mrs. Coolidge left to the Library of Congress Trust Fund Board that portion of a trust fund established by her father of which she had control. The residue of her estate goes to her her son, Albert, who was named executor.

Yale will be allowed to keep the portraits of her grandparents which now are displayed in the Albert Arnold Sprague Memorial Hall.

The Boston Symphony Orchestra offered a musical tribute to Mrs. Coolidge's memory today. The afternoon concert audience stood while the orchestra played a Bach chorale.

30

Cir. (D 345,423) (S 633,364)

This Clipping From

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 5 - 1953

Mrs. E. S. Coolidge Dies; Patron of Music Was 89

Herald Tribune—United Press

Mrs. Elizabeth Sprague Coolidge

CAMBRIDGE, Mass., Nov. 4 (AP).—Mrs. Frederic Shurtleff Coolidge, eighty-nine, internationally honored patron of music, died today in a hospital.

Mrs. Coolidge was taken to the hospital two weeks ago and was in a coma up to the time of her death.

Founded Berkshire Festivals

Elizabeth Sprague Coolidge established the Berkshire Festivals of Chamber Music in 1918, and the Elizabeth Sprague Foundation at the Library of Congress, Washington, in 1924. Throughout the years she stimulated compositions and musical performances that made possible the careers of many young musicians, since become world famous, and did much to enrich the musical life of the nation.

In 1928, to mark the tenth anniversary of the founding of the Berkshire Festivals, her friends installed a bas-relief in the auditorium on her South Mountain estate, near Pittsfield, Mass., where the festivals originated. It said: "To Mrs. Frederick S. Coolidge, the Fairy Godmother of Music." Last Sept. 13, shortly before her eighty-ninth birthday, Mrs. Coolidge received a standing ovation from the audience as she arrived to attend the thirty-fifth anniversary of the festivals.

Mrs. Coolidge had been interested in music all her life and had received musical training in her youth which enabled her to perform on the piano frequently with her quartets and to compose occasional numbers of her own.

Set Up Orchestra Fund

She was born in Chicago in 1864, daughter of Albert Arnold Sprague, president of Sprague, Warner & Co., wholesale grocers. In 1891 she was married to Dr. Frederick Shurtleff Coolidge, of Boston. Her son, Albert Sprague Coolidge, is a chemical engineer and an accomplished oboeist who frequently plays with the Coolidge ensemble groups.

Mrs. Coolidge established in 1915 a $100,000 pension fund for the Chicago Symphony Orchestra, and made a contribution to construct the Sprague music building at Yale University. Her major benefaction began in 1918, when, after the death of her father, mother and husband, she engaged a house quartet to comfort her in her loneliness. That developed into the organization which she perpetuated as the Berkshire Festivals.

The festivals became a project of the Federal government in 1924 when Mrs. Coolidge established the foundation bearing her name, endowed it with $600,000, built a chamber music hall adjoining the Library of Congress, and gave over its administration to the music division of the Library. The capital provides $24,000 a year for musical expenditures.

Aided Young Composers

"I have wished," she said at the time "to make possible through the Library of Congress, the composition and performance of music in ways which might otherwise have been considered too unique or too expensive to be ordinarily undertaken . . . as an occasional possibility of giving precedence to consideration of quality over those of quantity . . . to opportunity rather than expediency."

By-products of the foundation have been the commissioning of new works by young artists, the awarding of prizes, and the acquisition of new manuscripts by the Library of Congress.

For the twenty-fifth anniversary festival of the Coolidge Foundation, new works were commissioned from William Schuman, Robert Palmer, Aaron Copland and Malipiero. Also on the program were works commissioned in previous years from such artists as Stravinsky, Ravel and Ernest Bloch.

For her services to music Mrs. Coolidge had been decorated by France with the Legion of Honor; by Belgium with the Order of Leopold and the Order of the Crown; by Frankfurt with honorary citizenship, and by the Worshipful Company of Musicians of London with the Cobbett Medal.

Sponsored Square Concert

In 1948 Mrs. Coolidge sponsored a season by a second "Berkshire Quartet," named to honor the first quartet she had endowed. This new quartet was in Falls Village, Conn.

Last Sept. 15, Mrs. Coolidge and Local 802 of the American Federation of Musicians sponsored a free open air concert in Washington Square, New York. She maintained a home at 2400 16th St., Washington, and her summer home at South Mountain, Mass.

Surviving in addition to her son, a professor at Harvard University, are four grandchildren, Frederic S. Coolidge, of Sausalito, Calif.; Dr. John Coolidge, of Belmont, Mass.; Mrs. Thomas Winship, of Washington, D. C., and Mrs. Samuel S. Marsden, of Philadelphia, and eleven great-grandchildren.

Cir. (D 322,441) (S 255,656)

This Clipping From

BOSTON, MASS.
POST

NOV 7 - 1953

Music in Review

By TUCKER KEISER

Symphony Concert

Charles Munch walked briskly to the podium yesterday in Symphony Hall, turned to the audience and said, "We are saddened this week by the loss of a great friend of music and musicians, Mrs. Elizabeth Sprague Coolidge. What she has done for the Boston Symphony Orchestra, Tanglewood, for chamber music, for composers, was absolutely unique. I ask you to rise and stand with us while we play a chorale by Johann Sebastian Bach in memory of Mrs. Coolidge."

The audience stood and the conductor led the orchestra in the "Passion" chorale. Their beautiful reading of this simple piece was a warm tribute to a great lady who has done much for music in America.

The program yesterday accented the unusual. Mr. Munch shared conducting honors with Martti Turunen, the Finnish conductor whose Helsinki University Chorus sang three works in the second part of the concert. The Scandanavian composers, Carl Nielsen and Jean Sibelius, were featured.

Charles Munch can take great credit for introducing to us a work by Nielsen, belatedly emerging as one of the most significant composers of the 20th century. His 5th Symphony given its Boston premiere yesterday, is a profound composition. Its complexities require that one hear it a number of times, or that one follow the developments, as I did, in the bar-by-bar analysis provided by Robert Simpson in his definite study of Nielsen, published last year.

Sibelius, the Finn, enjoyed a world reputation much earlier than his contemporary Nielsen, the Dane, largely because he expressed the moods of his age in the musical language of his age while Nielsen was prophetic of the future, both in ideas and expression.

Symphony No. 5 is, in many ways, paradoxical. It is a kind of abstract tone poem the meaning of which the composer did not explicitly state, so that it is at the same time programmatic and lacks a program. It has only two movements and yet it takes 40 minutes to play, so that it is at once unusually simple and exceptionably elaborate. It requires a very large orchestra in fortissimo passages and yet the major part of the work has a Mozartian transparency. It uses a contemporary linear idiom yet achieves its inner tension through a struggle between key relationships.

Improvised Drum Solo

An improvised drum solo which changes with each performance, is introduced as a cadenza ad lib. Nielsen directed the tympanist to "beat his own rhythm as if he wanted to disturb the music at any price." Like Lucifer, the independent drummer is driven by the desire to declare his freedom from orderliness and decorum and co-operative goodness, and like Lucifer he is defeated by force majeure.

In deference to the Helsinki University Chorus, Mr. Munch performed the "Finlandia" of Sibelius which was not unhackneyed at the time of its composition, but which has become unbearably hackneyed by infinitely numerous performances, and yesterday was not rendered any less hackneyed by the impatient manner in which Mr. Munch dashed through it.

The bleak and foreboding tone which colors Finnish mythology is mirrored in the three selections sung by the Helsinki University Chorus, Martti Turunen conducting. Of the three, Klami's "In the Belly of Vipunen," Madetoja "The Theft of the Sampo," and Sibelius' "The Orifin of Fire," the second was most skillfully adapted to vocal requirements. The text provides opportunities to paint a wide variety of emotions and images, the orchestration does not cover the voices, and the chorus is given an opportunity to sing rather than simply declaim.

The members of the chorus were startlingly mature for a university group, but they produced a very full-bodied and beautiful tone for a rather small organization. The technique was unexceptionable. Mr. Turunen, unaccustomed to the superlative acoustics of Symphony Hall, sometimes drew from the orchestra more volume than was wise. Sulo Saarits, the baritone soloist, sang the lyrical passages scarce as they were, brightly, and declaimed the dramatic passages overabundant as they were, ardently.

Next week Ferenc Fricsay will make his American debut at these concerts; Mr. Fricsay has made an international reputation as conductor of the Radio in the American Sector Orchestra.

This Clipping From

NEW YORK TIMES

NOV 7 - 1953

MRS. WILLIAM H. BRENNAN

Special to THE NEW YORK TIMES.

IPSWICH, Mass., Nov. 6—Mrs. Christine Brennan, widow of William H. Brennan, for many years manager of the Boston Symphony Orchestra, died today at the age of 69. Surviving are a son William H. Jr. of Beverly Hills, Calif., and two daughters, Miss Martha Brennan of Ipswich and Miss Jean A. Brennan of Rome.

Cir. (D 322,441) (S 255,656)

This Clipping From

BOSTON, MASS.
POST

NOV 7 - 1953

Mrs. Brennan Dies

IPSWICH, Nov. 6—Mrs. Christine Brennan, 69, wife of the late William H. Brennan, manager of the Boston Symphony Orchestra for many years, died today at her home on East st. She leaves a son, William H., of Beverly Hills, Calif.; two daughters, Martha of Ipswich and Jean A. of Rome, Italy, and two grandchildren.

Funeral arrangements were incomplete tonight.

HURSDAY, NOVEMBER 5, 1953

Noted Patron Of Music Dies

Mrs. E. S. Coolidge Of Cambridge, 89

Mrs. Elizabeth Sprague Coolidge, 89, world-famed music patron who commissioned many modern works and whose summer concerts in a barn led to the Berkshire Music Festival, died yesterday in Mt. Auburn Hospital, Cambridge.

The tall, distinguished woman — herself a composer and pianist — was held to be the foremost friend of chamber music in the nation and her benefactions began formally in 1925 when she established the Elizabeth Sprague Coolidge Foundation at the Library of Congress in Washington, D. C.

SERVICES PRIVATE

That foundation built a $94,000 concert hall in the Library of Congress and endowed it with $25,000 a year.

Her foundation commissioned works by such noted moderns as Paul Hindemith, Igor Stravinsky, Bela Bartok, Arnold Schoenberg and Aaron Copland and countless compositions were dedicated to her.

MRS. E. S. COOLIDGE

Services will be private at an unannounced date and the family announcement said that "a memorial concert to be announced later will take the place of a funeral service."

She leaves her son, Dr. Albert Sprague Coolidge, Harvard University lecturer on chemistry and widely-known chemist and research scientist.

She leaves also four grandchildren, Frederic S. Coolidge of Sausalito, Calif., an architect; Dr. John Coolidge of Belmont; Mrs. Thomas Winship of Washington, D. C., and Mrs. Sullivan Marsden of State College, Pa., and 11 great-grandchildren.

USED EAR TRUMPET

Mrs. Coolidge, a lifetime concert-goer—she used a jewelled ear-trumpet when her hearing began to fail—said that her hope was to create American concerts which would give "precedence to quality over quantity and opportunity over expediency."

Her years of work for this aim earned her many decorations from foreign governments, the Cobbett Medal of London, the Legion of Honor of France, the Order of Leopold of Belgium, the Order of the Crown of Belgium, the award of Honorary Citizen (with medal) of Frankfort, Germany.

Mrs. Coolidge was born in Chicago Oct. 30, 1864, daughter of Albert Arnold and Nancy Atwood Sprague. Her father was the wealthy head of a grocery firm which he joined after leaving Vermont for Chicago in 1862.

In 1891 she married Dr. Frederick Shurtleff Coolidge, noted orthopedic surgeon. Her husband and her parents died within 15 months of one another in 1915-1916.

She later maintained homes in Pittsfield and Washington, D. C., and since 1947 had made her home in Cambridge.

To Bostonians and music lovers across the nation a very familiar program note reads: "This concert has been made possible through the generosity of the Elizabeth Sprague Coolidge Foundation of the Library of Congress."

Her portrait by John Singer Sargent hangs in the library concert room and there in 1950 she was honored by a series of five concerts and lauded as one who has "permanently enriched America in culture."

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

NOV 6 - 1953

EPILOGUE TO SIBELIUS STORY OF 1937

How 'Fire' Was Kept Burning

By CYRUS DURGIN

When director Martti Turunen and the Helsinki University Chorus take over the second half of the Boston Symphony concerts this afternoon, some of us in the audience will be recalling the alarums and excursions of their previous visit. That was just after Christmas of 1937, and the trouble was caused by a package of music lost in the mail.

Serge Koussevitsky had invited the Helsinki Chorus to give, with the Boston Symphony, the American premiere of Jean Sibelius' "The Origin of 'Fire," which the Finnish composer had written in 1902 as his Opus 32. Sibelius sent his manuscript to his publishers, Breitkopf and Haertel in Leipzig, Ger., but he was not widely popular then, and the firm published the work only in a piano-choral edition. The original full score remained in the vaults.

On Nov. 18, 1937, Breitkopt and Haertel put in the mail, New York-bound aboard the Europa (now the French liner Liberte), two packages. One, containing choral and some orchestral parts, was received at Symphony Hall. But the other, in which were the remaining parts and the manuscript full score, has never turned up to this day.

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What to do? It was Dec. 27, and the premiere was scheduled for Dec. 31. Someone thought of the new radio-photo process. A frantic cable to Leipzig brought the missing parts through the thousands of miles of air to New York. It was too expensive to transmit the full score, but if the missing parts could be obtained, the performance could be given. The radio-photos were received in New York and rushed to Boston by train.

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"Here I have a F, but personne (French for nobody) plays. Who has dat F?"

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In 1945, Oliver Daniel, then producer of the Boston Symphony broadcasts, wanted to give Jean Sibelius a gift on his 80th birthday. How about a reconstructed score of "The Origin of Fire"? So he set about to find what he could. Some of the parts he discovered in possession of an American publisher (how they got there has not been told), and the remainder came from Symphony Hall's copies of 1937. Sibelius got his birthday gift.

By the way, the Helsinki University Chorus are singing "The Origin of Fire" again today and tomorrow.

~~Cir. (D 5,155)~~
~~Cir. (D 15,573)~~
~~Cir. (D 33,690)~~
~~Cir. (D 17,986)~~
Cir. (D 4,456)

This Clipping From
TARRYTOWN, N. Y.
NEWS

NOV 6 - 1953

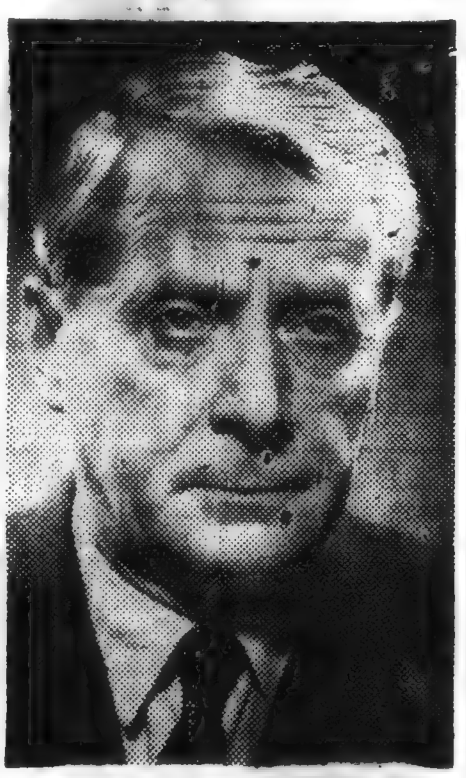
at the
NEW YORK THEATERS

by Charles K. Freeman

MUSIC ON STAGE

The fact that most of the national music events, as well as many such international happenings are funneled into the New York area; that practically no audience is more alert to the wide range of music and musicianship than New York and its environs, has urged this corner to take more than casual note in print. The Summer festivals, chief of which is the Tanglewood Music Festival, are a Summer topic of discussion among the apartment cliff dwellers as well as those of us who make up Westchester's house and garden set. The Sadlers Wells ballets, the opera and symphonic world ensembles are part and parcel of the living world of entertainment. Consequently our spotlight may wander at times from the world of theatre to embrace significant occurrences in the related field of music and its brethren arts.

* * *



BOSTON'S SYMPHONY
CHARLES MUNCH

We hereby pass on the information that the world renowned 104-man aggregation known as the Boston Symphony Orchestra will leave its headquarters in Boston to tour the Eastern seaboard, and again under its master musician Charles Munch. Mr. Munch, now in his fifth year as conductor will baton the 73rd year of the Boston Symphony concerts through a series of five Wednesday evening concerts and five Saturday afternoon concerts. The evening dates are December 2, January 13, February 10, March 10 and April 7. The Saturday concerts will occur on the afternoons of Dec. 5th, January 16, February 13, and April 10.

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There are still available a number of balcony locations for each of the series at $7.50 the five. The popularity of these concerts are such that there are no orchestra seats left. The subscription Department of the organization addressed to Symphony Hall, Boston 15, Massachusetts will attend to your request.

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Add musical annotations: Richard Dyer-Bennet brings his guitar and fine tenor voice onto the stage of Town Hall tomorrow, Saturday, for a group of songs which will include some French and German in their native language. The American section will feature among others "My Good Old Man," "The Lonesome Valley," "Mary Had a Baby" and the Childrens' play-party song "I Went Out One Morning in May." . . . Elaine Malbin, soprano of the New York City Opera Company, flew in from London after guesting on some B.B.C. telecasts of opera . . . before his departure on a round-the-world tour, violinist Isaac Stern was issued a $250,000 insurance policy protecting him against injury to his hands and against concert cancellations. This is the first such contract issued in this country and marks a fine rapport between art and big business.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

NOV 7 - 1953

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the fourth concert of the 73d season in Symphony Hall yesterday afternoon. The Helsinki University Choir, Marti Turunen, conductor, with Sulo Saarits, baritone, took part in the second half of the program, which was as follows:

"Finlandia"	Sibelius
Symphony No. 5, Op. 50	Nielsen
Vipusessa Kaynty	Klami
Sammon Ryosto	Madetoja
Tulen Synty	Sibelius

By RUDOLPH ELIE

It was Scandinavian Day at the Symphony yesterday, Scandinavian Day with a vengeance, too, in a program listing four works by Finnish composers and one by a Dane, and I think it proved to be just a little too much for most of us.

Just the same it provided a showcase for the exceptional talents of the Helsinki University Choir, which was all to the good, and for the first Boston performance of a most unusual symphony, which was nearly all to the good as well. There was one non-Finnish work on the program, incidentally, and we all deeply regretted it having to be there. For it was a Bach chorale performed in memory of Mrs. Elizabeth Sprague Coolidge, whose life in music was one long great symphony of dedication.

The Helsinki University Choir, composed of about 45 stalwart looking men in slate blue suits, and appearing to be somewhat older than our own university men, is notable for the full-bodied manliness of its tonal production. It is the quality of tone we usually think of as being Russian (though the Finns won't thank us for that). That is to say the voices are heavier, deeper colored and more freely and openly produced than we usually manage, and this gives the ensemble a sense of heartiness and vigor.

The music the chorus elected to sing was perhaps not the wisest possible choice. The idea was to display Finnish music, but the selection of three works all of the same period, the same character, the same literary theme, the same forces and, in fact, the same sound, cannot be said to do justice to Finnish music. It seemed to me that if the group does not wish to do non-Finnish music on occasions such as these it could safely drop one of the numbers (the Klami one, for instance), and give us a little a-cappela selection of folk songs in between.

As it stands, since a great deal of the choral writing is in unison, the choir cannot really convey the extent of its musical capacity, which is obviously of the highest quality. Sulo Saarits, as baritone soloist with the group, sang extremely well and the choir and orchestra were soundly conducted by Martti Turunen. Let us hope it doesn't take another 17 years to be visited by this splendid organization.

The music of Carl Nielsen, as represented by his Fifth Symphony, ranks with the most curious produced during the first half of this century. I'm inclined to think on the basis of only one hearing that this late Danish composer, who died in 1931 at the age of 66, was one of the most truly original composers of his day or any day. It is possible to listen to this extended work from end to end and never once find the slightest trace of derivativeness save, in a sense, in mood, which occasionally suggests Sibelius though never literally.

The very opening of this work achieves this singular mood, which seems to be an evocation of a distant landscape, while rustic and martial and turbulent and even grotesque scenes follow (as in the fugue that presently becomes as fantastic as Berlioz' "Dream of a Witches' Sabbath"), there always returns that sense of concentrated contemplation of a distant view. And all the while it gives the singular impression of not being music at all. This is an absurd observation, of course, but it somehow applies to the sensation of hearing this music unfold.

In any event, it is a work of great creative force and great originality. This is not to say it doesn't have stretches that are tiresome as it does, but it is not because the composer wants for something to say; it is only that you don't quite follow him. Mr Munch conducted the work with great conviction; so much so that at the end he tapped the score as if, to give it a bow, too. And it could well be that living with this music does lead to the conviction that it and its composer have been too long neglected. The Fifth Symphony is a new world in any case, and it was a privilege to be introduced to it in such a brilliant performance.

As for "Finlandia," next week's program introduces the Czech conductor Ferenc Fricsay to Boston for the first time in a program offering Haydn's "Clock" Symphony, Bartok's Dance Suite for Orchestra and Tchaikovsky's Sixth Symphony.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

31

NOV 7 - 1953

MUSIC

Helsinki Chorus Appears With Boston Symphony

Fourth "regular" program by the Boston Symphony Orchestra, Charles Munch conductor, at Symphony Hall. Mr. Munch conducted the Bach Chorale, "When Comes My Hour of Parting," from the St. Matthew Passion, in memory of Mrs. Elizabeth Sprague Coolidge; "Finlandia," by Sibelius, and the Fifth Symphony of Carl Nielsen for the first time in Boston. Martti Turumen conducted the second part of the program, in which the Helsinki University Chorus, of which he is director, presented, with the orchestra, Klami's "In the Belly of Vipunen" (first time in Boston); Madetoja's "The Theft of the Sampo" (first performance in Boston), and Sibelius' "The Origin of Fire." The baritone soloist was Sulo Saarits.

By CYRUS DURGIN

When Charles Munch first appeared on the stage at Symphony Hall yesterday afternoon, he addressed the audience over the public address system.

"Ladies and gentlemen. Mrs. Elizabeth Sprague Coolidge, a great friend of music and of the Boston Symphony Orchestra, has died. What she has done for Boston, Tanglewood, for chamber music, musicians and composers all over the world is unique. I ask you to stand and listen to a chorale by Johann Sebastian Bach, which we play in her memory."

The audience rose, the orchestra played standing a tribute both solemn and appropriate. Fortunately no one was so thoughtless as to applaud something which has marred other tributes.

Carl Nielsen's Fifth Symphony must have been new to nearly everyone in Symphony Hall. It is "big music," in form and manner. A great deal in orchestral counterpoint goes on, too much to grasp all the work at a single hearing. The style is a mixture of modernity and old-fashioned romanticism, and was such a mixture when the Symphony was written in 1922.

Neilsen, much admired in his native Denmark and virtually unknown across the Atlantic, must have been both an academic musician and an artist with a demonic side, witness the long, loud and ferocious improvisation for a snare drum which cuts across the singing tissue of a striking part of the first movement. (Harold Farberman played this improvisation brilliantly. Indeed, being kept busy much of the afternoon, he was perhaps the most spectacular player involved in this program.)

A man with the technic, the melodic gift, the sense of structure and the passion which Nielsen shows in this work cannot be judged this or that on the basis of brief acquaintance. I found the Fifth Symphony absorbing, indeed fascinating, and I would prefer opportunity to write of it again after much more acquaintance.

The Helsinki University Chorus of 1953 is quite as rugged, well-disciplined and resonant as its predecessor of 1937, when the group's local debut coincided with the famous crisis of the missing portions of "The Origin of Fire." It was a pleasure to hear them again, under the calm but most authoritative directing of Mr. Turunen. There is no musical or vocal deadwood, it seems, in this male singing group of perhaps 60 men. Mr. Saarits sang the incidental solos creditably.

The music of Klami and Madetoja, the former now a man of 53, the latter 60 when he died in 1947, is new over here. These pieces, like "The Origin of Fire" composed on excerpts from the Finnish literary epic, "The Kalevala," are romantic, almost quasi-descriptive, in each case very well written for voices and instruments and broadly melodic. Klami sounds the more modern, quite naturally.

The learning Madetoja absorbed from Vincent D'Indy lent a curiously French quality to Finnish music. "The Origin of Fire" is the most personal of all three and the shortest. Klami and Madetoja show evident talent, but the genius of the trio is Finland's musical patriarch.

65

Cir. (D 149,902) (S 382,056)

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BOSTON, MASS.
EVENING GLOBE

NOV 6 - 1953

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By the way, the Helsinki University Chorus are singing "The Origin of Fire" again today and tomorrow.

Cir. (D 12,407)

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PORT CHESTER, N. Y.
ITEM

NOV 6 - 1953

THEATERS

Freeman

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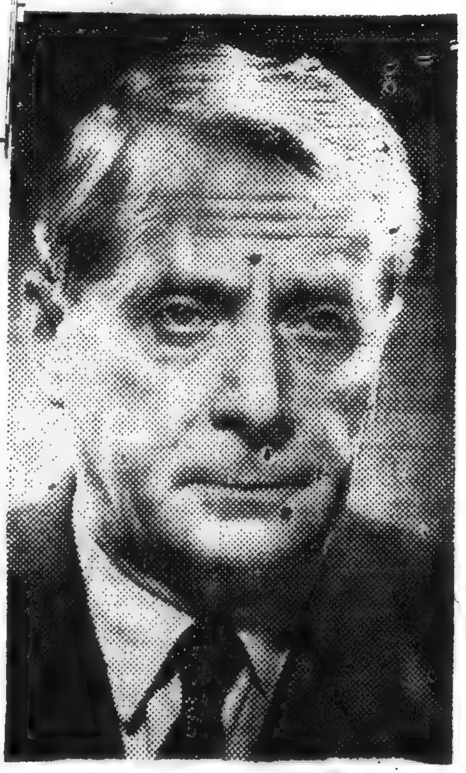

BOSTON'S SYMPHONY
CHARLES MUNCH

Cir. (D 131,670) (S 258,529)

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BOSTON, MASS.
HERALD

NOV 7 - 1953

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Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

31

NOV 7 - 1953

MUSIC

Helsinki Chorus Appears With Boston Symphony

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Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

NOV 6 - 1953

EPILOGUE TO SIBELIUS STORY OF 1937

How 'Fire' Was Kept Burning

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This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH

NOV 6 - 1953

THEATERS

Freeman

BOSTON'S SYMPHONY
CHARLES MUNCH

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BOSTON, MASS.
HERALD

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Symphony No. 5, Op. 50	Nielsen
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The very opening of this work achieves this singular mood, which seems to be an evocation of a distant landscape, while rustic and martial and turbulent and even grotesque scenes follow (as in the fugue that presently becomes as fantastic as Berlioz' "Dream of a Witches' Sabbath"), there always returns that sense of concentrated contemplation of a distant view. And all the while it gives the singular impression of not being music at all. This is an absurd observation, of course, but it somehow applies to the sensation of hearing this music unfold.

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EVENING GLOBE

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YONKERS, N. Y.
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CHARLES MUNCH

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This Clipping From
NEW ROCHELLE, N. Y.
STANDARD-STAR
NOV 6 - 1953

THEATERS

Freeman

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BOSTON'S SYMPHONY
CHARLES MUNCH

Cir. (D 131,670) (S 258,529)
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BOSTON, MASS.
HERALD
NOV 7 - 1953

MUSIC

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Cir. (D 149,902) (S 382,056)
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BOSTON, MASS.
EVENING GLOBE
NOV 7 - 1953

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65

Cir. (D 149,902) (S 382,056)

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BOSTON, MASS.
EVENING GLOBE

NOV 6 - 1953

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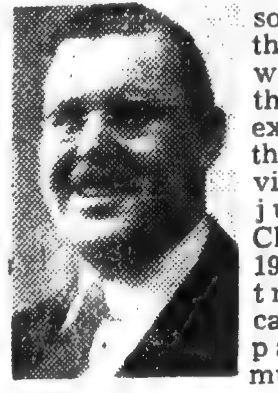

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Cir. (D 5,155)

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MAMARONECK, N. Y.
TIMES

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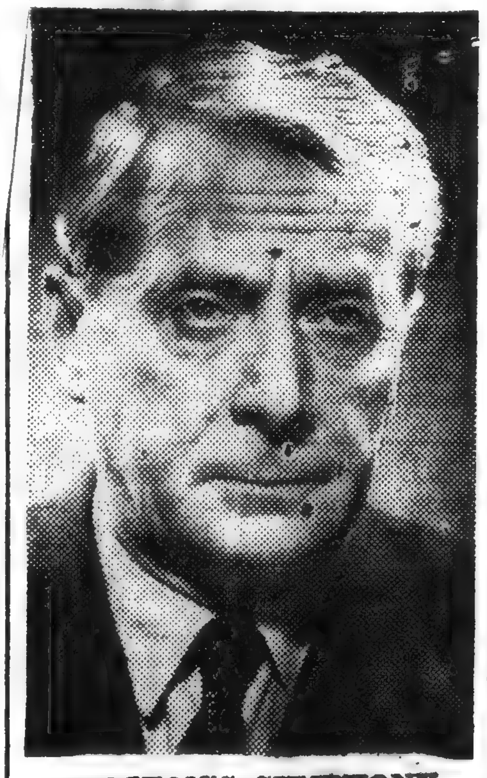

BOSTON'S SYMPHONY
CHARLES MUNCH

32

Cir. (D 346,423) (S 633,364)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

NOV 8 - 1953

THE RECORD W

By HERBERT KUPFERBE

Symphonic Adventu

Other Moderns

Two new records of post-1900 music come from R. C. A.-Victor, which is taking an increasing, if still cautious, interest in such goings-on. In performances by Charles Munch and the Boston Symphony, Arthur Honegger's Fifth Symphony, a strikingly somber and vivid work, is coupled with Albert Roussel's "Bacchus and Ariane" Suite No. 2 ($5.72).

recorded syr
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time, but its

Cir. (D 52,771) (S 102,494)

This Clipping From
WORCESTER, MASS.
TELEGRAM

NOV 8 - 1953

REHEARSE FOR EVENT

Miss Antoinette Giannini (left), pianist, and Mrs. Frances Giabatti Cammuso, soprano, rehearse the program of music which they will present tomorrow night at the parents' night of Bloomingdale School. Both are former pupils at the school.

Ex-Pupils Will Give Program

Two former schoolmates at Bloomingdale School, now well-known in Worcester music circles, will return to their alma mater to present a program at parents' night tomorrow at 7.30 p. m.

Miss Antoinette Giannini of Auburn will give piano selections and accompany Mrs. Frances Giabatti Cammuso, soprano.

B. U. Graduate

Miss Giannini received her bachelor's and master's degrees in music at the Boston University School of Music, has done graduate work at the Julliard School and is continuing her studies at Columbia School of Music, New York City. Winner of the New York Colony Club Concert prize, she will play a concert for the club in New York Dec. 1. She teaches music in the Worcester schools.

Mrs. Cammuso was graduated from the Boston University School of Music. She sang at the Berkshire Music Center in Lenox in 1948, and later sang with the New England Opera Theater Association under Boris Goldovsky.

She has also had parts in presentations of the Worcester County Light Opera Association and has appeared in dramatic productions at the Red Barn Theater in Westboro.

Exhibit

Preceding the program, teachers will receive parents in their classrooms. An exhibit of articles made by the children for shipment to hospitals under the Junior Red Cross program will be on display in the school basement.

A social hour will conclude the program. Hostesses will be Mrs. Arthur P. Orsi, Mrs. Alfred Mattress, Mrs. Robert Cravedi, Mrs. Armando Rossi, Mrs. Marco Consiglio, Mrs. Anthony M. Vincequere, Mrs. Joseph B. Healy, Mrs. Elon N. Carlson, Mrs. Wilfred J. Duhamel and Mrs. George DeFeo.

The Boston Daily Globe

Published by GLOBE NEWSPAPER COMPANY
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(Established March 4, 1872. Evening edition first issued March 7, 1878. Sunday edition first issued Oct. 14, 1877.)

MONDAY, NOV. 9, 1953

SUBSCRIPTION RATES

	Daily Per Mo.	Daily Per Yr.	Sunday Per Mo.	Sunday Per Yr.
Boston Postal Zone	1.25	15.00	1.00	12.00
New England States	1.00	12.00	.95	11.40
Elsewhere in United States	1.25	15.00	1.15	13.80
Canada, Central and So. America	1.35	16.20	1.20	14.40
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Globe Man's Daily Story

The translators at the United Nations occasionally trip, often on some purely American idiom, one of which was recently voiced by a Briton, surprisingly enough England's Minister of State, the Rt. Hon. Selwyn Lloyd.

Becoming bored with Russia's Vishinsky, who was haranguing with customary venom, Lloyd suddenly blurted: "Dig that broken record."

Most of the glib-tongued coterie were caught off guard by this one and paused to ponder.

Not so the man who puts English into Chinese. Briskly he issued this clarifier: "Recover the phonograph record which you have discarded."

ORIGIN OF FIRE

It is an advantage of living in one of the capitals of civilized thought that other envoys of civilization pay us visits. Metropolitan Boston is such a capital; to it and through it stream scholars, artists, statesmen, authors, and musicians to be seen and heard and to listen in turn. Mural paintings of the late Middle Ages depict such envoys as trotting from Abbey to Abbey and from university to university on little palfreys accoutred with tinkling bells; today they come propelled by marine turbine or aerial motor, but still they come.

Over the week-end we have entertained and been entertained by the Helsinki University Chorus at Symphony Hall, audible, too, on Station WGHB by a multitudinous public at both concerts in stirring performances of an early work by Jean Sibelius (1902), "The Origin of Fire."

* * *

Finland enjoys a distinction unique among modern nations. The Finn by whom she is best known to the world is not a millionaire, not a General, not a statesman, not a film favorite, but an artist, and a creator in that art which is pre-eminent in our epoch, music. Aware of his value, his fellow-countrymen pay Sibelius a yearly stipend equal to that of their Premier. Imagine Congress voting to our own foremost artist (whomsoever he may be) the same salary as say Secretary of State John Foster Dulles. (Pause—to regain consciousness.)

At the start of this century, Sibelius was thought to be a nationalist composer. As its decades went on, he burst any such bounds and shed abroad the fertilization of his genius over an area which is highly significant to our world situation. Latin Europe has been slow to understand his music, although Italy is hospitable; Germany yielded gradually; but Scandanavia, the United States, and England never hesitated. We Northern peoples at once knew him for our own. Sibelius is a man of the North; the North speaks eloquently in his music, the North of gray seas, gray skies, and sombre moore, the North of the Finnish epic, "Kalevala" (into which Longfellow dipped for the verse rhythms of his "Hiawatha"), the North of the Scandanavian sagas and the poetic Edda of Saemund.

Thus the art of symphonic music, starting on the shores of the Mediterranean, has moved in the course of centuries north of the "wine line" into the latitude of the Nordic peoples, and at a time when these peoples, even in despite of three ghastly wars, and possibly in part as a consequence of two of them, can be seen to be moving toward their own characteristic expression in the arts, and, through such aesthetic expression, groping for their peculiar religious entity. When the smoke of battle has cleared from the 20th century, this, in retrospect, it may quite possibly be seen, was the meaning which underlay all the military, political, economic, and technological turmoil; for it is the creative spirit in the arts which is finally descried to be

> *"Calm rising through change and through storm."*

* * *

At the core of this process is man-on-his own. The hardest thing on earth to be is oneself—that which Nature meant you to be. Few ever achieve it. This is the "Origin of Fire." Sibelius achieved it in 1908 in his Fourth Symphony, from which time he is Sibelius and no one else. The paradox is that by being oneself and nobody else, he finds himself speaking for multitudes who, through him, have first found tongue. On December 8, 1953, Sibelius, now living at Jarvenpaa, Finland, will be eighty-eight years old. In him the North becomes fully articulate for the first time in symphonic music. We are on our way.

UNCLE DUDLEY.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

NOV 11 1953

Munch Conducts Nielsen Premiere

By **FEROL AUSTEN**
Special to The Hartford Times

Boston—Of particular interest this week in Boston is the first local performance of Carl Nielsen's Fifth Symphony. The Danish composer died in 1931, this work was completed in 1922, and why it has been so long before we have heard it here is a puzzlement.

However, Nielsen isn't completely unknown here — recordings of his works have occasionally shown up on the better disc jockey shows — but we ought to hear more of his music because it is good music, listenable, expressive, and packed full of imagination.

One especially intriguing incident in the Fifth Symphony is the several page "ad lib" which is tossed to the snare drum in the first movement. The snare — probably surprised and flattered by the composer's compliment—responded to its solo cadenza with an energetic fervor that was spinetingling. If we may lift for a moment the shade of propriety, one might say that tympanist Harold Farberman can sure beat those skins.

* * *

WITH THE EXCEPTION of one piece, the program was completely Scandinavian, and Mr. Munch goaded Sibelius' "Finlandia" on to a new speed record. However, it was fresh, and one shouldn't quarrel with a new approach in the rarefied atmosphere of the concert hall. The only non-Scandinavian piece was the final chorale from Bach's St. Matthew Passion which Mr. Munch played to the standing audience in a moving and solemn tribute to Elizabeth Sprague Coolidge, benefactress of the B. S. O., Tanglewood, and numerous other local projects, as well as a helpful friend to music elsewhere in the country.

Sharing the program was the excellent chorus of 55 men from Helsinki University. Their rich voices are robust, they respond immediately to direction, and the tone of their voices filled Symphony Hall with an organ-like splendor of sound. They sang works by Klami, Madetoja, and "The Origin of Fire" by Sibelius.

* * *

THE FLOWERS that bloom in the spring—tra la—give promise of merry sunshine. Yes, and they give promise, too, of a merry evening in New England Mutual Hall, where the American Savoyards —a flourish of trumpets would do nicely here—are giving forth with some really good Gilbert & Sullivan. This week Ko-Ko, Yum-Yum, Pooh-bah, and all the rest are treading the boards in the fine tradition of the D'Oyly Carte. The company is only four and a half years old, but they're all doing a wonderful job.

It was the "Mikado" the other night, with Rue Knapp taking over the role so long associated with Martyn Green and doing very nicely too—if he tends to imitate the great D'Oyly Carte star, it is no disgrace. Who wouldn't? At the same time, this doesn't mean to say that Mr. Knapp isn't original, for he offers many inventive little businesses which ingratiate him with an audience. Ronald Bush, as the Mikado was hilarious with a fascinating repertoire of sneers, jeers, chortles, and gleeful snorts.

16** Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR.

Backstage With Ferenc Fricsay—

Guest Conductor in Boston For U.S. Debut at Symphony

By Klaus George Roy

"What do I think of this orchestra? It is phenomenal! I cannot tell you how moved I was to hear this sound, this technical perfection, this ability to do anything at all!"

In this way Ferenc Fricsay characterized his first impression, after one rehearsal, of the Boston Symphony Orchestra. He will make his American debut with them this week end and will give four concerts before traveling on to Houston and San Francisco for further engagements.

"It was an unforgettable experience for us when your orchestra came to play in Berlin last year. That is where Mr. Munch heard me conduct, by the way. It is such a great honor for me, as an unknown visitor, to be invited to lead this group!" Assured that his reputation had preceded him, and that his many recordings have made his name well known in this country, Mr. Fricsay still remained immensely pleased to be introduced to America in Boston.

Since 1949 Mr. Fricsay has been permanent conductor of the RIAS Symphony Orchestra in West Berlin, an ensemble of 112 players founded by him. (RIAS stands for Radio in the American Sector.) A native of Budapest (1914), the Hungarian musician began piano-study at six and conducting at 13. His teachers in composition have been Zoltán Kodály and Béla Bartók.

* * *

At 21 he became conductor in Hungary's second largest city, Szeget, and ten years later, in 1945, he headed the Budapest Opera. Engagements in Vienna and Salzburg followed,—with later appearances at Edinburgh and in South America, and at the helm of the noted Concertgebouw Orchestra in Holland.

His "home base," actually, is not Berlin but Switzerland; from there he leaves for his many guest engagements. Only two-and-a-half months of the season (two-thirds of the programs) he spends with RIAS—during September, January, and May.

Under his guidance the RIAS Symphony has become a highly regarded body, noted especially for its espousal of contemporary music. Bartók's music, understandably, is a real cause with the tall Hungarian conductor.

For Deutsche Gramophon, released in this country by Decca, Mr. Fricsay and RIAS are recording a whole Bartók series. These include the Violin Concerto (with Tibor Varga), already issued, and all three Piano Concertos with Geza Anda, whom Mr. Fricsay calls "an unbelievable virtuoso." Also included will be Bartók's Dance Suite, a work that will be heard here this week end for the first time since Koussevitzky presented it in November, 1926.

* * *

Although his English is much better than he will admit, Mr. Fricsay enjoyed discussing the program in his fluent German. "This Dance Suite is mature Bartók," he stressed.

"Don't forget, it dates from 1923 when he was 42! It is amazing what the composer achieved here, with a virtually classical orchestra. This is one of his pieces in which there is absolutely no thematic reliance on folk-lore—even if it may sound like that! All the material—the melodies and the rhythms—is freely invented. Bartók simply drew upon the invaluable treasure of folk-material he had studied so closely, as a jumping-off place for an entirely original piece. Listen for those pentatonic melodies, the astonishing irregular rhythms!"

The 20-minute work contains five different dance types and a finale, played without pause. The last section sums up what has gone before as well as contributing new material. Varied percussion, as well as piano and harp, augment the orchestra.

Mr. Fricsay will also conduct the Tchaikovsky "Pathétique" Symphony, No. 6, and Haydn's "Clock" Symphony, No. 101.

"I have had quite a classical upbringing, you see," the genial conductor said. "It is always a joy to do some hard work on a Haydn symphony!"

Boston Traveler, Nov. 11/53

33

65

First 'Cello for Mayes From Uncle Will Rogers

It's a long time back to 1881, to the beginning of the Boston Symphony Orchestra and the monopoly held on its membership by European musicians.

Now amont the steadily increasing number of American-born and trained players, the Symphony boasts the grandson of a full-blooded Cherokee Indian.

This most American of the young symphony men is Samuel Mayes, 36-year-old principal 'cello, a native of St. Louis.

It was another man of Cherokee descent, who started Mayes on his career—the late home-spun humorist, Will Rogers, a first cousin of the boy's father.

Cousin Will came to call one day when Sam was four. Talking over the youngster's future with his surgeon father, Rogers found that the elder Mayes hoped to have his son follow in his footsteps. The son, even then, thought differently.

To encourage the musical interest he saw in the child, Rogers gave him a tiny 'cello. Four years later, when he was eight, Sam played a solo with the St. Louis Symphony.

From his first teacher, Max Steindel of the St. Louis orchestra, Sam moved at 12 to the Curtis Institute in Philadelphia to study with the noted Felix Salmond. In 1936, at 19, he joined the Philadelphia Orchestra and three years later headed his section and was soloist.

Serge Koussevitzky appointed Mayes as principal 'cello of the Boston Symphony in 1948 and that same year, when he was 31, Mayes made his debut as soloist, winning praise for his tone, technique and youthful buoyancy.

This year Charles Munch is so delighted with Mayes as soloist for the Kabalevsky Cello Concerto, which had its American premiere in November, that he is including it on the short Eastern tour to New York, Washington, Brooklyn, Newark and Providence early next month.

Mayes' seriousness as an artist is in marked contrast to his boyish appearance and off-stage good humor. An ardent baseball fan and loyal St. Louis Cardinals rooter, he once played semi-pro and during vacations was shortstop for the Tulsa Oilers.

The young 'cellist, his wife, Sophie, and two sons, Joe, 9, and Bill, 10, live in Wellesley, their household also including a boxer, a golden retriever and a Pomeranian, which Mrs. Mayes uses as handy models for her sculptures in clay.

BOSTON, FRIDAY, NOVEMBER 13, 1953

8* Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR

Doriot Anthony Recital—

Flute Sonata By Hindemith On Program

By Jules Wolffers

The characteristic qualities of the flute which make it such a valued adjunct in the orchestra and in concerted ensemble music also make it something of a problem as a solo instrument throughout an entire program.

To be sure, the flute has its devoted adherents in or out of the orchestra. While this devotion has not been shared to any marked degree by the chief composers of this or any other age, a demand for music for flute has existed for centuries and this demand has been met, albeit somewhat unwillingly at times.

* * *

A fine body of music for flute is thus available, as was shown last night by Doriot Anthony, flutist, and Gregory Tucker, pianist, in a program presented by the John Winthrop Club in the Hale Chapel of the First Church in Boston.

The first flutist of the Boston Symphony Orchestra largely overcame both the limitations and the unfailing sweetness of her instrument by skillful choice of works. The conventional and polite patterns of the Handel Sonata No. 1, for instance, was immediately followed by the challenging nature of the Hindemith Sonata for Flute and Piano (1936). Owing to the fact that the present-day composer made an equal partner of both performers, his essay had much more vitality and interest than did the older model.

* * *

Mr. Tucker wisely chose Brahms for his solo contributions—the Fantasien, Op. 116. The solid texture of these works offered just the contrast needed midway through the program. The pianist's dash and forcefulness made the most of the spirit of the fine set, and it was this spirit that made a few skittered passages of no particular moment.

Miss Anthony returned with some lighter works that exploited the flute's decided penchant to be charming. Folk melodies from Bali and Haiti drew admiring and audible comment from the audience. A fine little Pavane by Saint-Saëns, two delicate works by Roussel, and an exuberant Burlesca by Casella closed this exceptionally well performed and musicianly program.

THE CHRISTIAN SCIENCE MONITOR.

BOSTON, SATURDAY, NOVEMBER 14, 1953 Art—Music—Theater **15

—Fricsay's U.S. Debut at Symphony

Haydn, Bartók, Tchaikovsky on Program

By Harold Rogers

Ferenc Fricsay, the Hungarian conductor who is now director of the RIAS Symphony Orchestra in Berlin, came to Boston well recommended by the many fine recordings that have preceded him. When he made his American debut yesterday afternoon as guest conductor of the Boston Symphony, his performance was equal to his recordings—an observation that offers much by way of praise but also raises a serious question.

The question is simple. Should not any truly inspired performance in a concert hall carry an emotional message that is over and above anything that a recording can provide?

Recordings, even at today's high technological development, can do no more than transcribe, more or less faithfully, the sound of a concert. Music speaks to us in different ways. It can speak to the ear, to the intellect, or to the heart. The perfect performance speaks to all three at the same time.

* * *

A microphone is a mechanical ear. It can do no more than respond to the sound. However, by observing the form of this recorded sound we can determine the quality of intelligence that has produced it. So a recording may speak to our ears and to our intellects. But can a recording speak to our hearts?

No machine has yet been devised that can record the emotional content of a concert, which, if it exists, is entirely apart from the actual sound of the music. A listener who feels emotion while listening to a recording does so through an ability to generate it within himself; it is not inherent in the sound that issues from his loudspeaker.

It is this three-dimensional power of music—to speak to the ear, the intellect, and the heart—that makes music heard in a concert hall a vivid and dynamic experience. Listeners who accept recorded music as the be-all and end-all of music are depriving themselves of its essence—the poetic substance that leaves the listener inspired and exalted.

* * *

Mr. Fricsay's Boston performance, to return to our original observation, was equal to his recordings. It appealed to the ear; it appealed to the intellect. He is a musical bookkeeper of almost impeccable order. He holds a tight intellectual rein on everything he undertakes. In Haydn's "Clock" Symphony in D major, No. 101, his conception as well as his gestures, was refined, precise, sensitive, and genteel.

This same extraordinary balance was maintained in his lucid reading of Bartók's brilliant Dance Suite, filled as it is with whirling folk rhythms and lyrical tunes. He can vary the intensity from a whisper to a thunderclap.

But with all this gorgeous sound the emotional content was wanting. I had hoped to find it in his reading of the Tchaikovsky Sixth, for if any symphony provides an opportunity for it, there is none better than the "Pathétique." But it was not to be found.

Gordon N. Converse, Staff Photographer

Ferenc Fricsay, conductor of the RIAS Orchestra of Berlin, makes his North American debut this week end as guest conductor of the Boston Symphony Orchestra.

34 Nov 14

THE

MUSIC

Symphony Concert

The Boston Symphony Orchestra Ferenc Fricsay conducting, gave the fourth program of the 73rd season in Symphony hall yesterday afternoon. The program:
Symphony No. 101 in D. "Clock." Haydn
Dance Suite for orchestra......Bartok
Symphony No. 6 in B minor, Op. 74. Tchaikovsky

By RUDOLPH ELIE

There is no disputing the extraordinary and the extraordinary future gift of Ferenc Fricsay.

The 39-year-old Hungarian born conductor from Berlin made his American debut with the Boston Symphony orchestra yesterday afternoon and it was the occasion of great stimulation for his listeners and great success for him as he demonstrated a mastery of the orchestra technically and personally, that brought him an ovation—Friday afternoon style.

Tall, cherub-faced, bald save for a hat-line of thick brown hair, of graceful, wholly manly carriage, Mr. Fricsay is first of all a tower of strength. Such a tower, indeed, that despite one of the most gymnastic baton styles I have ever seen, a style requiring prodigious expenditure of energy, he traversed the whole program to emerge without trace of weariness, let alone exhaustion.

This magnificent muscularity is by no means an end in itself, nor does it ever lead to wild excesses of motion for the mere sake of motion. It is a basic physical equipment given to few men in a field that by its very nature requires an enormous physical endowment, yet this robust young man who has, since 1948, conducted the RIAS Symphony in Berlin, is so abundantly bestowed with energy and physical force that he conveys the impression, even in his most vigorous moments, of somehow coasting.

This illusion never for one minute conceals either the superb musical coordination of his signals or the extent of his musical esthetic which, if occasionally unusual, is of a most compelling character. It must be remembered that as a touring virtuoso, Mr. Fricsay comes to us with music he knows through and through. Thus, the lightning-like quality of his cues to each section or solor member of the orchestra is perhaps more accentuated in this program than it would be were he to remain with us week after week. More accentuated, too, perhaps, were his infinitely subtle directions for nuance, for molding a phrase, for achieving a swell or a diminution of a musical line.

Still, the impression remained that these inexpressibly vivid signals are an integral part of his equipment. Certainly, the wide variations of gesture and bodily movement are. For now, with baton aimed at the floor, he swings his arm back and forth like a wonderfully musical and expressive pendulum, again he transfers his baton to his left hand and cues with hypnotic force, a solo entrance. Now he crouches to command a situation, again he raises left fist to heaven to call down an avalanche of brass.

Command, indeed, is one of the key words in describing Mr. Fricsay's most imposing quality after his athletic power. Never for a second is he out of command; it radiates through everything he does with a confidence, a security and even an intensity that sweeps over the audience as well as the orchestra. Does his personality sweep across quite as overwhelmingly too? Not quite as powerfully on first contact I would say. He is a man at work, brilliantly at work, but the question now and again arises as to whether the composer is at work too.

The Haydn Symphony went beautifully, there is no doubt about that, but I sometimes felt that the conductor was just a little too busy accenting the voices, contrasting the choirs and nudging the materials to give this work the classical simplicity that so becomes it.

The same approach to Tchaikovsky's well-worn but always effective Sixth worked just the other way, for here the accent of a melancholy phrase, the framing of a solo voice, the dynamic explosion of, well a dynamic explosion, is what gives this work an impact so great that after the march the audience cannot restrain from exploding as well. It did, too, and Mr. Fricsay, breaking a Boston tradition, signalled the astonished orchestra to rise. It deserved it as a matter of fact; it played with magnificent bravura, marred only by one trivial false entrance in the last movement (which I mention just to be always the critic).

All in all, I was most impressed with Mr. Fricsay in Bartok's wonderfully interesting and wonderfully difficult Dance Suite. Here, using a score, the conductor's complete security with every motion was even more impressive because of the great rhythmic complexity. Again, of course, he knows it through and through, but just the same it was a remarkable feat and one that found the orchestra utterly responsive to every detail.

Mr. Fricsay conducts again tonight as well as tomorrow afternoon and Tuesday night, then moves on to appear with the San Francisco orchestra. It's only an idle speculation but could it be he might stay there? Mr. Munch returns next week to do Brahms' Variations, Honegger's First Symphony, and Wagnerian excerpts with Margaret Harshaw as soloist.

Cir. (D 322,441) (S 255,666)
This Clipping From
BOSTON, MASS.
POST
NOV 14 1953

Music in Review

By TUCKER KEISER

Symphony Concert

Ferenc Fricsay, the young Hungarian who has made a world reputation as conductor of the RIAS (Radio in the American Sector of Berlin) orchestra, yesterday made his American debut leading the Boston Symphony Orchestra in ~~Haydn's~~ "Clock" Symphony, Bartok's Dance Suite, and Tchaikovsky's "Pathetique" Symphony.

Like plate glass, some conductors transmit music from score to audience as if they were transparent media. Like stained glass, some conductors color the music so much that one is impressed by the personality of the conductor rather than that of the composer. Like prisms, some conductors display with unforgettable vividness the qualities inherent in their material. Mr. Fricsay is prismatic.

Mr. Fricsay's conducting is neither pallidly neutral nor violently personal; it is modestly but very effectively expressive. About his podium manner and his reading there is, to be sure, a Teutonic angularity, but there is also a hard, clean, accurate reproduction of the composer's intent.

The clarity of the "Clock" Symphony was delightful; Mr. Fricsay molded every phrase with meticulous accuracy, yet the andante was particularly warm. The conductor is to be congratulated on programming a symphony which has been heard only twice in the history of the orchestra, yet obviously very well known to everyone in the audience through radio performance and recordings.

The Dance Suite of Bela Bartok, tonally a very interesting work because of its employment of Magyar and Arabic motifs, was given a striking reading by Mr. Fricsay, who was a pupil of the composer. Rhythmically the suite is very complex, requiring close attention on the part of members of the orchestra and a high degree of control by the conductor, although, strangely enough for Bartok, the score is not diabolically dissonant.

Probably no one will ever again make the "Pathetique" Symphony sound as well as it did under Koussevitzky's direction, but then, not even Tchaikovsky had very much to do with that famous personal triumph. Mr. Fricsay's reading was respectably straightforward, tonally opulent, and emotionally restrained. For once the Pathetique was treated as if it were music and not melodrama.

There were a few uncomfortable moments when the orchestra, accustomed to plunging into frenzied climactic passages with more than the necessary elan, realized that this conductor was determined to lead and not follow his orchestra. In spite of its embarrassment, the orchestra has seldom played with a better tone.

Nov 14

Music in Review

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Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
NOV 14 1953

MUSIC

Fricsay Leads Symphony Making Debut in U. S.

Fifth "regular" program by the Boston Symphony Orchestra, at Symphony Hall. Conducted, as guest, by Ferenc Fricsay, who made his United States debut. The program: Haydn: Symphony No. 101, in D major, "The Clock"; Bartok: Dance Suite; Tchaikovsky: Symphony No. 6, in B minor, "Pathetic."

By CYRUS DURGIN

Ferenc Fricsay made his United States debut, yesterday, as guest conductor of the Boston Symphony Orchestra. This 39-year-old Hungarian was already known to some extent in this country by the recordings he has made with the Radio in the American Sector (RIAS) Orchestra of Berlin, which he founded in 1948 and has since conducted. His reputation as an able musician also had been spread by international newspaper correspondence. A good deal, consequently, had been expected of him.

Mr. Fricsay's orderly, correct and forceful readings justified the advance report. He does not look like an egotist of the baton, neither do his performances sound that way. In appearance he is slim, balding, precise, his gestures practical and not exhibitionistic. (In fact, with his long-tailed coat and the railing about the conductor's stand, the scene looked severely formal and European.)

The Fricsay conducting technic and his ear are good. He follows scrupulously the directions of a score; but he is no pedant, and he did not fuss over the unnecessarily elaborate crescendo—decrescendo markings which underlie the bassoon solo at the outset of the Tchaikovsky Symphony. The tone is rich, full-bodied; the phrases sing, the orchestral sections remain in balance; the inner voices receive their just prominence, no more and no less; the rhythms follow a long sustained line. Mr. Fricsay can whip up a tremendous roar of sonority, when that is called for, witness the march movement of the "Pathetic," but he does not force or exaggerate. In view of all these attributes, it is too bad he has seen fit to prepare but one program for his four appearances in Boston.

If Mr. Fricsay conducted Haydn's fine Symphony in a way to suggest the clock was running a little slow, that impression vanished when it came to Bartok's excellent Dance Suite. Incidentally, although Koussevitzky introduced the work here in 1926, it has remained for this distinguished guest to revive the Dance Suite after 27 years. High time it was, too, for this is most ingenious, imaginative, piquant music, a marvelous study in dance rhythm and apart from some of the lowest snorts of the brass, a tour de force of orchestration.

Mr. Fricsay was warmly received by the Friday audience, and some cheers were mingled with the applause at concert's end. He deserved every bit of it, even the outburst that came after Tchaikovsky's march in the Symphony. This obviously threw him off a bit, for though he signalled for quiet, it took a couple of minutes to obtain it. Mr. Fricsay's response was appropriate: he signalled the orchestra to rise and take a bow, and if it was an ironic gesture, the hasty palm-smackers were wise to make the best of it.

It suppose it is too much to expect a rouser like this march to go without immediate applause, considering human nature, but any interruption of a symphony is disturbing. As a final observation, let it not go unrecorded that Mr. Fricsay was obviously much impressed with the Boston Symphony; he not only bade them rise repeatedly, but himself gave them several deep bows.

Cir. (D 536,994) (S 1,107,545)
This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN
NOV 1 1953

RECORDS

Reviewed by Roger Dettmer

HONEGGER: SYMPHONY NO. 5 (1949)—ROUSSEL: "BACCHUS ET ARIANE" SUITE NO. 2—RAVEL: PAVAN FOR A DEAD PRINCESS. Charles Munch conducts the Boston Symphony Orchestra. (1 12" Victor Lp.)

Commercially speaking, an ascetic item, yet notable for "Bacchus"—a striking score, reminiscent of Debussy, aware of Stravinsky, yet a copy of neither. It adds further fuel to one's growing admiration of the Roussel, a finer composer than his era seemed to think.

On the overside we have Honegger's 1949 symphony for the Koussevitzky Foundation, unfortunately. For it is an hysterical, repetitious piece—mechanically drab and inventively dessicated. The performance seems tense.

Throughout, the sound is bright and immediate, but not the equal of last month's "Romeo" by Berlioz. In part, recommended.

★ ★ ★

real polish—there are fuzzy attacks and releases, poor tonal balances and coarse ensemble soun
Both, in addition, are close-miked recordin
overexpose details and leave
desired.

★

BARTOK: "
MELOD

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35

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

[illegible] 17 1953

School and Educational News

Careers in Music Always Available

Anyone With Talent Can Be Sure Of Getting the Proper Training

By JANE SPRAGUE.

To quote John Ortiz, not everyone who picks up a violin can be a Heifetz, nor can everyone who sits at a piano be an Iturbi. But, he adds, that doesn't mean there aren't excellent chances for careers in music these days.

Our career tipster for today isn't out to tout anyone into the struggle for a career in music. Mr. Ortiz would merely like to point out that the outlook for musically talented young people is most promising right now and gives signs of staying so.

Mr. Ortiz knows the music world as manager of the artist department of Baldwin Piano Co. Part of his job is to seek out new talent. He scouts music students at schools and with private teachers as eagerly as a baseball scout looks for players of major league timber. When he finds a promising talent he tries to interest concert and symphony orchestra managers in his find.

Hand in Hand.

While Mr. Ortiz leans to piano talent, naturally, he looks for any standout musical ability. He and Baldwin are interesetd in promoting music and new artists, as well as their own pianos. The two go hand in hand, they feel.

The last 10 years have seen a great increase of interest in music, Mr. Ortiz says. Television has come along to further develop the appreciation of music which radio fostered, while giving work to musicians. Records are having a vogue again. Summer music festivals are drawing throngs.

Mr. Ortiz finds music schools faced with a demand for good instrumentalists, notably violinists, today. Where there were 111 symphony orchestras in the country in 1941, there are 200 now. Averaging about 80 men, they offer a sizeable job market for class musicians now. Even if the symphonic field shouldn't expand, many musicians will be needed in the coming years as replacements.

Piano Sales Up.

As good a barometer to the present healthy state of music as any, probably, is the sale of pianos. Last year some 160,000 pianos were sold in the country. That's the most in any year since player-piano boom days. This year, sales may reach 200,000.

The really great music talent isn't so much the concern here. Usually the great artist will dedicate himself to his art and work and suffer to make his mark, regardless of how tough the concert world is or what the current outlook.

A Few Tips on Careers.

Talent alone is not enough even in people who want a career in music, but aim short of the concert stage. A lot of schooling and work are apt to be needed, too.

Mr. Ortiz has some tips for young people considering such a career. Get an audition to see whether your talent warrants taking music as anything more than a cultural pursuit. Any good music school will gladly hear your work, Mr. Ortiz says. If you show real promise you might even wind up with a scholarship at the school. Mr. Ortiz himself will audition hopeful young pianists.

If possible, get into the music workshop of one of the summer music festivals, as the famed ones at Tanglewood, Mass., and Aspen, Colo. Some scholarships are available for instruction by some of the world's greatest artists.

Potential musicians are lucky to be in this city, center of music culture and home of so many top schools and teachers. There are schools to suit students of varied ages and at any stage of musical advancement. There are conservatories offering thorough music training, colleges with music courses in their four-year degree programs, and specialized schools where courses are available in everything from harpsichord to the Gregorian chant.

Can Be Expensive.

Music education can run into a lot of money. But, Mr. Ortiz says, no young person with talent who lacks the means for music lessons need go without help today. Arrangements for instruction can be made through music schools of local settlement houses. Some fine teachers give their services to this worthy work, Mr. Ortiz says.

Let Mr. Ortiz make one more point about music careers. For those who don't make the concert hall or symphony orchestra, and who may not have the ability or want to gamble on writing or arranging music, what's wrong with a music teaching career, he asks. About 7,000,000 persons take music instruction in this country, Mr. Ortiz says. They need a lot of teaching.

We might remind those with further questions about music careers that counselling service and information on schools is available, free, at Vocational Advisory Service, 432 Fourth Ave. That's a division of the New York State Labor Department.

Cir. (D 299,461) (S 516,478)

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER

NOV 15 1953

Depend

Right Off the Records

By Stewart Matter

Victor brings us a release of the greatest interest, a first complete recording of the sublimely beautiful incidental music Berlioz wrote for "Romeo and Juliet" in a powerful evocative performance by Charles Munch, the Boston Symphony, Harvard Glee Club, Radcliffe Choral Society and soloists.

This is one of Berlioz' most inspired works; had he written no other he would still find his place among the most inspired of all time. It contains pages of supernal delight, passages of overwhelming exaltation and some of the most effective scoring of this master tone painter.

How grateful we are that Munch was entrusted with the direction of this work, for he has brought to it a sense of understanding which is translated through the performing artists into a living, pulsing sense of reality which makes for the listener an experience he will treasure for hours after the sounds have ceased. A strikingly realistic reproductive standard is further reason to place this among the most important releases we have ever had. Two records with full French-English libretto, boxed. Victor LM-6011.

Cir. (D 323,939) (S 700,668)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

NOV 8 1953

Classical

French Works on Wax

By Patterson Greene
Examiner Drama-Music Editor

Record of the Week—

Honegger, Fifth Symphony; Roussel, "Bacchus and Ariadne" Ballet Suite; and Ravel, "Pavane for a Dead Princess," played by the Boston Symphony under Charles Munch.

● THREE modern French works find an understanding interpreter in Charles Munch, with the unsurpassed Boston Symphony to carry out the intentions of composers and conductor.

The Fifth Symphony of Arthur Honegger (a Swiss by birth, but musically French) represents the composer at his mature best: vigorous, original, dignified, with free but logical use of dissonance.

The "Bacchus and Ariadne" Suite of Albert Roussel may stimulate the imagination to follow the mythological story of the ballet, or it may be taken as pure music. In either instance it stands on its merits, being inventive and brightly colored. The gentle "Pavane for a Dead Princess" of Ravel, one of the composer's loveliest miniatures, is played delightfully.

Heard through a high fidelity speaker, the recording leaves little to be desired. Through a less sensitive speaker it comes with a certain shrillness that can be modified, on most instruments, by a little tempering of the high frequencies. (One double faced 12 inch RCA Victor disc, LP.)

Opera Highlights—

[illegible] from "The Bar[illegible] "Lucia," "The [illegible] "Aida," [illegible]

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

NOV 17 1953

Ferenc Fricsay Conducts Cast of German Singers

By Klaus George Roy

The Hungarian conductor Ferenc Fricsay, at present making guest appearances in this country, leads a magnificent performance of **Wagner's "The Flying Dutchman"** on three disks for Decca.

This much-maligned early work is really a masterpiece, and those who have a tendency to become exasperated with the later music-dramas might well get to know it. It is full of marvelous "set pieces," grand melodies, no wearying leitmotifs, and containing some of the best choral ensembles before "Die Meistersinger."

The cast is outstanding, featuring Joseph Greindl, Wolfgang Windgassen, Annelies Kupper, Sieglinde Wagner, Ernst Häflinger, together with Joseph Metternich as the Dutchman. Only Miss Kupper as Senta disappoints vocally, uncomfortably recalling Anna Russell, the satirist.

The RIAS Symphony Orchestra and Chorus of Berlin perform stirringly for their regular conductor, and the sound is topnotch. Decca has enclosed one of the handsomest booklets available with opera on disks. It includes an extra-clear libretto, illustrations, and Ernest Newman's essay on the work with 43 music examples.

* * *

From London comes the first LP version of **Ambroise Thomas's "Mignon,"** also on three disks. The charming and once very popular opera gets a generally good performance from the Chorus of the Theâtre de la Monnaie in Brussels and L'Orchestra National de Belgique under Georges Sebastien. Geneviève Moizan, Janine Micheau, Libero De Luca, and Renè Bianco are the principals, and if none of them are stars of the first magnitude (which some feel this opera needs) they shine audibly enough. The recorded sound is splendid.

A highly welcome disk is issued by RCA Victor: Charles Munch and the Boston Symphony Orchestra playing **Arthur Honegger's Fifth Symphony** with **Albert Roussel's Second "Bacchus et Ariane" Suite and Ravel's "Pavane"** on the reverse. The Roussel Suite is a beautiful work, certainly some of the finest ballet music of this century. Pleasant as is the Ravel piece, we would have preferred to have the Roussel complete on the side, instead of being cut so heavily.

* * *

As to the Honegger Symphony—this reviewer is forced to reserve judgment on its lasting qualities. That it is superbly scored, concise and potent in expression, there is no doubt. But there is something about it which rings false and a little empty. Honegger is supremely an illustrative composer, as his big choral pageants prove, and in much of his instrumental music one is constantly tempted to look for a story.

If Honegger's Fifth does perhaps not match his memorable Second, it surely seems better than the Third, the so-called **"Symphonie Liturgique"** of 1946, now issued on a Urania disk by

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Cir. (D 30,663)

This Clipping From
QUINCY, MASS.
PATRIOT LEDGER

NOV 11 1953

Quincy PM's Hear Critic

Mrs. David Walker, program chairman of the P.M. department of the Quincy Women's Club, presented Rudolph Elie, music critic and columnist of the Boston Herald, as guest speaker for their annual guest night last evening.

With his subtle humor, delicate wit and rare insight, Mr. Elie took his audience on a tour of Europe with the Boston Symphony Orchestra. He explained that for some 25 years the late Serge Koussevitsky's dream had been such a tour, and ironically enough, it was due to his interest in playing new music by American and European contemporaries that finally made the tour possible after his death.

Mr. Elie spoke of the chauvinistic approach of French (and English critics) to most American orchestras, but said, "In Paris for the first time in 43 years the Boston Symphony Orchestra played an encore. (This was later repeated in Lyons.)" He explained, "It isn't that the ladies on Friday afternoon don't like the way the orchestra plays, but it's an effort to applaud." He told of the historic night in Paris when the orchestra played Stravinsky's "Rites of Spring" on its 39th anniversary, giving the 70-year-old composer a great reception, quite in reverse to the premiere, when he had to leave pursued by a jeering mob."

He described playing for the American Army of Occupation in Frankfurt, the attitude of the Germans there and in Berlin, Mr. Monteux's home in Strassbourg, and in London. Mr. Elie said, "Americans are among the most disliked people in the world when they travel. Europeans are not impressed by our gadgets, our money which never seeps down to their level, or by our military power. Western Europeans simply don't want to fight again—they have had it for generations. It is a pity that too many American tourists make such vulgar impressions, and that we send too few cultural projects to Europe which believes that there is simply no culture in the United States."

Mrs. Gray Pearson presided at the meeting. Following reports, Miss Sally Moscardelli reported on the recent P.M. state meeting. Mrs. William Maiers reported on the sale of cookbooks, project of the Senior club. Mrs. Hobart K. Robinson, chairman, called attention to the annual charity dance Nov. 18 at the Neighborhood Club.

Members voted on a waiting list, recommended by the executive board, and a donation to be used for veterans' service at Christmas.

Mrs. Leslie Cawelti also reported on the sale of place mats, and on a MSFWC project to provide reforestation for the devastated Worcester area.

Hostesses were Miss Bertha Koegler and Miss Gertrude Callahan. Assisting were Miss Inga Carlson, Miss Melba Conrad, Miss Gladys DeLuca, Miss M. Louise Dinegan, Miss Cassie Grant, Mrs. Philip J. Gacicia, Mrs. James Mahon, Miss Robina Purdon, Mrs. Patrick J. Tangney and Miss Margaret Whalen.

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36

Cir. (35,106)

This Clipping From
NATION
NEW YORK, N. Y.
NOV 14 1953

Records

B. H. Haggin

BERLIOZ provided another overwhelming experience recently, this time with music I hadn't heard before. The beautiful songs "L'Absence" and "Le Spectre de la rose" that I had known from Maggie Teyte's record are part of a set called "Nuits d'été," which was recorded a few years ago for London by Suzanne Danco with the Cincinnati Symphony under Thor Johnson. The record wasn't sent to me for review; and I also missed Eleanor Steber's performance with the New York Philharmonic under Mitropoulos last spring; but recently a friend played a tape recording of the broadcast of that performance, which enabled me to hear for the first time two songs—"Sur les lagunes" and "Au cimetière"—that are among the most wonderful manifestations of Berlioz's powers.

In "Sur les lagunes" Berlioz uses a favorite procedure—the repetition at intervals of an unchanged figure that sounds different each time in the new context of the developing musical thought. One of the great examples is the Offertorium of the Requiem, in which the chorus sings its plaintive three-note figure at intervals during the increasingly elaborate and ever newly inventive fugal developments and expansive melodic episodes of the long orchestral movement; another is Juliet's Funeral Procession in "Romeo and Juliet," in which the chorus's plaintive *Jetez des fleurs!* on the repeated note E is heard similarly during the fugal development and melodic episode played by the orchestra, and then the fugal development and melodic episode are sung by the chorus with the plaintive E's heard at intervals from the violins. In "Sur les lagunes" it is the orchestra's somber three-note figure in the first measure that continues to punctuate the succession of wonderful vocal phrases which pivot on wonderful shifts of harmony; but it is from the voice that we hear the figure the last time at the end.

"Au cimetière" offers not only the exquisite vocal melody that deploys itself with intricate rhythmic irregularity over the bar-lines, but the exciting activity of the orchestra in which we hear the Berlioz mind constantly in operation. In the opening section that activity is the occasional plucked bass notes which add to the rhythmic irregularity; in the new section beginning with *On dirait que l'âme éveillée* the voice's repeated A's are punctuated by the woodwind's poignant two-note chromatic figure, which is made suddenly exciting by its increased animation and the plucked bass notes; at the climax of this section a moment later there are brilliant flourishes by the woodwinds, then their poignant two-note figure is heard again, with the violins adding gleaming harmonics, as the voice continues toward the pause for the return of the opening section; and this now is made overwhelming by a poignant descending figure of the muted violins and violas.

Unfortunately this figure, like some other orchestral details, is not clearly audible in the London performance, partly as a result of Danco's being placed too close to the microphone; and another consequence is that her lovely voice sounds unlovely in loud passages. In addition Johnson's conducting produces nothing more than a statement of the notes. One hopes therefore that Columbia recorded the superb Steber-Mitropoulos performance; but meanwhile the London record is something to acquire for the music and the singing.

RCA Victor's recording of the entire "Romeo and Juliet" of Berlioz makes the vocal portions of the work available on records for the first time. Unfortunately tradition appears to require the chorus in a Boston Symphony performance to be made up of the Harvard Glee Club and Radcliffe Choral Society, with the result that in the choral Prologue we hear rough-toned and crudely four-square singing of music which Berlioz directs shall have the character of recitative, and in Juliet's Funeral Procession we hear not the plaintive *Jetez—des fleurs!* that is marked *pp* in the score but an aggressively accented JE—TEZ—DES FLEURS! In addition Margaret Roggero's tremulous contralto voice is damaging to the Stanzas that follow the Prologue. But the exquisite Scherzetto is sung well by Leslie Chabay.

Munch isn't responsible for the poor voices of the chorus, but he is responsible for the way it sings; and he also is responsible for the numerous details that reveal a lack of the sense for the right tempo, the sense for the right measure and proportion in change of tempo, change of sonority, and inflection of phrase that makes for continuity and coherence in the progression. The Love Scene suffers most from this ineptitude; and one of the worst examples is provided by the *più animato* passage on p. 170 of the Eulenburg score, in which a brief statement is repeated in a crescendo to a climax, and Munch each time accelerates the beginning of the statement only to slow down almost immediately in crude expansive emphasis of its end, thus producing a series of awkward starts and stops instead of the continuous progression. Moreover, except for the "Queen Mab" of Part 4 one wouldn't recognize the sound which comes off the records as that of the Boston Symphony; and the "Queen Mab" indicates that elsewhere the recording only makes worse what wasn't good in Symphony Hall. It is the recording which gives us Romeo in the Vault of the Capulets without its concluding pizzicato A; but it is Munch who gives us the "Queen Mab" with an extra stroke the antique cymbal after the wonderful ostinato passage.

This recording too is therefore something to acquire only for the music that isn't available on other records, until Toscanini records his performance.

Haydn's Symphony No. 92 ("Oxford"), one of his greatest, and Mozart's G minor get characteristically placid performances by Krips with the London Symphony (London) in which the dynamically lively Haydn lacks animation and the impassioned G minor is unimpassioned. The orchestra is excellent.

One of Dvorak's most beautiful pieces, the "Carnival" Overture, played by the Linz Bruckner Symphony under Georg Jochum, is on a Urania record with the melodious but long and rambling Symphonic Suite from Dvorak's opera "The Jacobin," played by the Radio Berlin Symphony under Kurt Kretschmar, and the uninteresting Overture to Smetana's "Libussa," played by the same orchestra under Rother. Good performances.

Cir. (D 149,648)

This Clipping From
CINCINNATI, OHIO
POST
NOV 21 1953

Records

Honegger, Roussel, Cowell Discs Tops

By Eleanor Bell

Those of us who sometimes charge the record companies with doing the same things over and over will have to hold our tongues this month. What's more, we'll gladly acknowledge a debt to Victor for its recording of Honegger's Symphony No. 5 and Roussel's "Bacchus and Ariane", and to Mercury for its new recording of Henry Cowell's Symphony No. 4.

Charles Munch and the Boston Symphony Orchestra are heard in the two vigorous French works. The recording itself is decked out in Victor's New Orthophonic Sound. It could hardly be improved upon from the standpoint of performance or engineering. Both these pieces are overdue in the catalogs, too.

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Cir. (D 37,475)

This Clipping From
PAWTUCKET, R. I.
TIMES
NOV 21 1953

Cellist To Play New Concerto

To Perform With Boston Symphony Orchestra

Samuel Mayes, principal cellist with the Boston Symphony Orchestra since 1948, will play a new cello concerto by Dmitri Kabalevsky Tuesday night with the Boston Symphony Orchestra, Charles Munch, conductor, in the Veterans' Memorial Auditorium, Providence.

Another new work, the "Concerto Grosso for String Orchestra No. 2 with Solo String Quartet" by Ernest Bloch, will be introduced by Dr. Munch in this first concert of the 1953-54 Providence series by the orchestra. The concert begins at 8:15.

Mr. Mayes is the "most American" musician in the entire group. His grandfather was a full-blooded Cherokee Indian. The late Will Rogers, who was his father's cousin, started Mr. Mayes on his musical career by presenting him with a baby-size cello. He became so proficient that he appeared as soloist with the St. Louis Orchestra at the age of 8. At 14, he was accepted as a student at the Curtis Institute in Philadelphia. He joined the Philadelphia Orchestra at the age of 19, and at 22 was principal cellist and soloist. He made his New York debut recital in 1944. He was appointed principal cellist with the Boston Symphony by the late Serge Koussevitsky in 1948.

Outside of music, he is a baseball fan and at one time he played semi-professionally with the Tulsa Oilers as shortstop. He is married, has two sons, and lives in Wellesley, Mass.

The program is as follows:

Concerto Grosso for String Orchestra No. 2	Bloch
The "Le Tombeau de Couperin" Suite	Ravel
Intermission	
Concerto For Cello and Orchestra	Kabalevsky
Symphony No. 4 in E-Minor	Brahms

Cir. (D 181,189) (S 291,208)

This Clipping From
MILWAUKEE, WIS.
SENTINEL
NOV 22 1953

Reviewing

Munch Leads
In French

ANOTHER French program is provided by Charles Munch and the Boston Symphony Orchestra on a Victor LP. One side is for Arthur Honegger's Fifth Symphony, composed in 1949 for the Koussevitzky Music Foundation. The other is for Albert Roussel's "Bacchus et Ariane" Suite, leaving enough microgrooves for Ravel's gravely beautiful "Pavane for a Dead Princess." The Honegger symphony will not scare away any conservatives, but they will not find it immediately agreeable.

A couple of hearings will reveal the inner strength and dignity of this music. Honegger's style generally has a percussive impact, from the massive chords hurled from the brasses to the staccato utterances of the clarinet in the second movement. The long melodic line of a Brahms, a Tschaikowsky, a Sibelius is not in this crisp incisive symphony. In direct contrast is the bright hued, sometimes blazing ballet music about the mythical Ariadne, abandoned by Theseus, saved by Bacchus. It is ingratiating, insinuating stuff if nowhere near as dazzlingly sensuous as Ravel's "Daphnis and Chloe."

65

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

1953

IRMGARD SEEFRIED, Viennese soprano, who will make her Boston debut in the season's first Boston Morning Musicale at the Hotel Statler Wednesday morning.

HARRY ELLIS DICKSON, member of the Boston Symphony, will conduct a group of his confreres in a children's concert at Brookline High School this afternoon at 2.

MUSIC

Miss Harshaw Soloist in Wagner at Symphony

Sixth program in the Friday afternoon—Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director. At Symphony Hall. The program: Brahms: Variations on a Theme of Haydn; Honegger: First Symphony; Wagner: Prelude and Liebestod from "Tristan and Isolde." Immolation Scene from "Goetterdaemmerung"; soloist, Margaret Harshaw, soprano.

By CYRUS DURGIN

One of the rare musical peaks of a lifetime came toward the end of the Boston Symphony concert yesterday afternoon. This was a performance of the Immolation Scene from "Goetterdaemmerung" that wsa orchestrally stupendous, and only a little less so in Margaret Harshaw's voicing of Bruennhilde's farewell to the visible world.

The Immolation Scene will always be one of the marvels of the tragic spirit in the poetry of music; its dimensions are cosmic, its expression of grief, tragic comprehension and transfigured yielding to destiny is of a supreme eloquence.

It is one of those achievements in art so great that, considering the human necessity both to be moved and to laugh, Anna Russell can amuse us with her reductio ad absurdum of it on the same stage where, a day later, so consummate a performance can give us a vision of something colossal.

The Immolation Scene demands so much of an orchestra, conductor and singer that to realize all its vast profundities and beauties is almost impossible. In the opera house it cannot be done. But with the Boston Symphony, I do think the impossible was closely approached yesterday. This was the best Wagner conducting Mr. Munch has achieved here, a reading of utmost passion, gorgeous sound, and of true epic power.

Miss Harshaw, who was appearing in Boston for the first time as soloist with this orchestra, and for the first time as a soprano, sang with extraordinary beauty of tone and style, making the words clear, and coming very close to Olympian exaltation of tragedy if not quite managing it.

It has long seemed to me that the highest point of eloquence in the whole "Ring" are those words of Bruennhilde: "Alles! Alles! Alles weiss ich: alles ward mir nun frei," and the scale of a singer's mastery of the part must be reckoned from a certain stark and tragic nobility with which she must utter them. That Miss Harshaw did not quite accomplish.

In her progress from contralto to soprano Miss Harshaw has lost none of the large, velvety beauty of voice for which we have known her. If there was almost too much vibrato in her tone, at the start of the Liebestod—which she delivered in perhaps the most poignant, womanly manner I ever have heard—it did not remain. Miss Harshaw reaped a terrific reward of applause and cheers, all of which she richly deserved.

Brahms and Honegger were left in shadow by the Wagnerian magnificence, which was unfortunate but not fatal. Mr. Munch read the Brahms neatly and finely, if taking the fifth and eighth variations a trifle too fast.

It was time the Honegger First Symphony, composed for the Boston Symphony's 50th anniversary season, was revived. Under all the nonsense of dissonance and waggish effects of rhythmic irregularity, this is a most cleverly organized piece. It has melody, too, if you can persist in finding it.

The technic of structure and writing for orchestra are masterly. Were we to hear the Symphony with some frequency I think all but a minority of intransigent conservatives would recognize its worth.

Cir. (D 294,897) (S 282,207)

This Clipping From
BOSTON, MASS.
POST

NOV 21 1953

Music in Review

BY TUCKER KEISER

Symphony Concert

Margaret Harshaw, a Metropolitan Opera soprano who was once a contralto, scored a great personal triumph yesterday afternoon when she appeared with the Boston Symphony Orchestra as guest soloist in the Liebestod from Wagner's Tristan and in the Immolation Scene from Gotterdammerung. These two selections plus the Tristan Prelude comprised the second half of the concert. Mr. Munch opened the program with Brahms' Variations on a Theme of Haydn and Honegger's Symphony No. 1.

Miss Harshaw, who has a Brunnhilde physique, has for the most part been successful in the transition from the low voice parts to the dramatic high voice roles. A slight vibrato, which threatens to become a tremolo when the singer approaches a climax, is a telltale sign that the technique is not completely secure.

This was particularly noticeable yesterday in the Immolation scene where the music requires a huge vocal sound to compete with the waves of orchestral sound. It is also true that on the extremely high notes, which are necessarily sung fortissimo, the singer loses quality.

However, in the Liebestod, a scene demanding much lyric singing, Miss Harshaw was always opulent in timbre; here the music gave the soloist time to prepare a tone of the very best quality. Miss Harshaw created her own characters on stage without benefit of scenery, supporting actors (except the orchestra), or costumes.

Mr. Munch gave the singer splendid support, and this attention to detail and to nuance, too often absent in our symphony concerts, allowed the orchestra a chance for resplendent tone. Let us hope that when the conductor performs other Wagnerian excerpts, he has an experienced soloist to give him the tempo.

Excessive Silences

The opening Brahms was characterized by excessively long silences between variations and excessive speed in the faster sections. The reading, with these two reservations, was straightforward and unexceptional.

Honnegger's Symphony No. 1, written for the 50th anniversary of the Boston Symphony in 1930, must have been received with misgivings at its initial appearance. Twenty-three years ago its dissonance would have been more shocking than it was yesterday.

The work is uneven. The first movement, using an ostinato as its generative powers, has one fat tune, shared by cellos and trumpets, when not overshadowed by tone-cluster chords used as exclamation points and a certain monotony in the technical details. At the end, the ostinato loses its momentum and the movement fades away.

The second movement, adagio, is built on a slowly rising bass line, a melody in the fiddles and ornamental passages in the woodwinds. The climax is reached in the middle and the music subsides at the end. The final rondo fidgeted at the starting gate and never got away.

Cir. (D 131,670) (S 258,529)

This Clipping From 3
BOSTON, MASS.
HERALD

NOV 21 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the sixth concert of the 73d season in Symphony Hall yesterday afternoon. Margaret Harshaw, soprano, was the soloist. The program:

Variations on a Theme by Haydn, Op. 56A .... Brahms
Symphony No. 1 .... Honegger
Prelude and "Liebested" from "Tristan"
"Immolation Scene" from Goetterdaemerung" .... Wagner

By RUDOLPH ELIE

It will be difficult indeed for any solo artist in the concerts to come to exceed the sensation achieved yesterday afternoon by Margaret Harshaw. She was magnificent, magnificent, and so, for that matter, was Charles Munch.

Not since the great days of Kirsten Flagstad and Kirsten Thorborg at the top of their form has Wagnerian singing on the concert stage equalled this for the range of its emotional quality or the power and brilliance of its vocal capacity. Miss Harshaw who, if she is still not back at the peak of her vocal abilities, revealed it not at all (she had to cancel an engagement with the New York Philharmonic only this week owing to laryngitis), is a dramatic soprano in the fullest sense of the term.

Her voice—and this is a most telling point — is exceptionally even in quality throughout its range. At the top it has devastating force but firmness as well; it never spreads out or becomes shrill or strident. At the bottom it retains its force, too, and its color, which is full and rich but of silvery sheen. She is, in short, vocally an indisputably great singer, with a mastery of every detail of breath control and musical nuance, and that special strength-in-reserve to rise to ever increasing climaxes after exhausting demands.

Yet great voices often occur in empty heads, and Miss Harshaw's is anything but wanting in intellectual and esthetic gifts. Her grasp of the Wagnerian style as well as of its very school and tradition is complete, and she sings it (in a wonderfuly uncluttered German, too) with immense conviction, immense devotion. Indeed, she sings it with such an overwhelming nobility touched ever with passion, she all but revives the whole Wagnerian cycle—though who could play the Tristan to her Isolde?

The curious thing is that Munch himself, in his own shattering concept of this music, all but revives it as well. We have noted his touch with Wagner before in, for instance, the Meistersinger prelude but this is our first experience with him in these two works, and it is a gripping experience indeed. Somehow, in the Liebestod, he revealed a personal identification that carried everything before him, singer as well as orchestra, while he gave the Immolation scene a truly heroic sweep from beginning to end. The orchestra, equipped with four Bayreuth tubas for the occasion, gave him all it had to produce, in the final peroration, one of the hugest utterances in all music. This, in fine, was a memorable occasion, and one that held the audience for an ovation.

Arthur Honnegger's First Symphony, repeated here for the first time since its performance on the occasion of the 50th anniversary of the orchestra in 1930 (for which occasion is was composed), remains a difficult work to appreciate and, for that matter, appraise. Its first movement is extremely motoric in quality, filled with dissonant tensions and crowded with rhythmic complexities, and it never falters in its underlying force and urgency. Yet its communication remains obscure; it never yields; it never communicates sav ein its great energy, its austere power. You are always impressed and often carried along, but not easily; you have to listen very hard to find its meaning and its purpose. The slow movement, of a protracted, dirge-like quality of great solemnity and bleakness, is clearer in meaning, while the finale, a brisk scherzo-like march, concludes with one of the most beautiful and touching passages to occur in contermporary music. Yet even after 23 years this remains a difficult nut to crack, though the obvious power of its utterance was sufficient yesterday to bring it more applause than greets much contemporary music.

The concert began with a warm and radiantly beautiful performance of Brahms' "Haydn" Variations, a piece that never loses its freshness and

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AY, NOVEMBER 21, 1953 **Art—Music—Theater** **11

haw Soloist at the Symphony

Soprano Sings Two Excerpts From Wagner

By Harold Rogers

Something happened yesterday afternoon in Symphony Hall that has not happened in a long, long time. It was the glorious reinstatement of the Golden Age of operatic singing, said to have been sadly languishing since the turn of the century.

The golden-throated singer is Margaret Harshaw, dramatic soprano of the Metropolitan Opera Association. If we had more singers of Miss Harshaw's caliber, there would be no need for longing memories. We'd live exalted musical lives in the present.

This rare sunburst of outpouring song and noble emotion was achieved through the combined talents of Miss Harshaw, Charles Munch, and the Boston Symphony Orchestra. The musical fabric, provided by Wagner, consisted of the Prelude and "Liebestod" from "Tristan und Isolde" and the "Immolation Scene" from "Götterdämmerung."

* * *

The first triumph was achieved by Mr. Munch in the "Tristan" Prelude where he created a tremendous undercurrent of tension and built the climax to thunderous intensity.

Miss Harshaw then stepped forward to sing the "Liebestod," presenting it subjectively with a mien that summoned up the scene of Isolde's great love, heartbreak, and demise. Her soprano, though not yet having the bountiful opulence of Flagstad's, is stunning in its clarity, brilliance, accuracy, and power. How eloquently she built the crescendos! How skillfully she prepared the climaxes!

But the crowning triumph of the concert was the "Immolation Scene" where Miss Harshaw portrayed Brünnhilde's agony and ecstacy at the funeral pyre of Siegfried. Mr. Munch's handling of the orchestra was no less exciting. Here was the perfect collaboration that produced a vivid performance. Miss Harshaw's manner while receiving the ovation from the standing listeners was one of humility, sincerity, and graciousness.

* * *

By comparison the rest of the concert pales in significance. Mr. Munch's opening selection, the Brahms Variations on a Theme of Haydn, was played as thoughtfully and beautifully as one might wish. The Honegger First Symphony, however, was in stark contrast with the rest of the music, though it had much of interest to commend it.

Completed in 1930 and dedicated to the Boston Symphony, whose fiftieth anniversary it commemorated, the work belongs to that period in Honegger's career when he was more of a "rough writer." But it holds clear glimpses of the refined symphonic style that appeared in his Second, composed some 10 years later, and which brought forth a masterpiece in the Fifth.

There is his unmistakable vitality, a nervous quality that seldom allows for relaxation. There is his dramatic use of the brass, especially melodically against a pattern of strings. But in his First—particularly in the middle Adagio movement and in the final Presto—he makes use of a descending glissando effect, usually in the brass, that is distracting and often humorous. It is one of those effects that unfortunately draws attention to its oddness, thus destroying whatever aesthetic value it may have.

But even though one can see many fine things in this symphony, it leaves a total impression that is unsatisfactory. One feels that Honegger has made an almost willful use of dissonance, employing it for startling reasons, rather than artistic ones. We shouldn't rebel at dissonance—an integral part of our musical system for centuries, though usually to a lesser degree than nowadays. But we have a right to question it when it doesn't appear to support the basic meaning of the work.

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point. Next week Mr. Munch will present the first Boston performance of Prokofieff's Seventh Symphony, as well as excerpts from that composer's "The Love for Three Oranges"; Rachmaninoff's Second Piano Concerto (Zadel Skolosky, pianist) and Borodin's Polovtzian Dances.

Cir. (D 139,855)
This Clipping From
PROVIDENCE, R. I.
BULLETIN
NOV 25 1953

Music

Boston Symphony Plays First Concert In Providence Series

By RUTH TRIPP

The Boston Symphony Orchestra played the first concert of its Providence series last evening at Veterans Memorial Auditorium. A capacity audience heard Charles Munch conduct one of the most interesting programs this orchestra has played here recently. Samuel Mayes, first 'cellist with the orchestra, was the soloist in a brilliant performance of Dmitri Kabalevsky's Concerto for violoncello and orchestra, Op. 49.

The program:

Bloch ....Concerto Grosso No. 2, for String Orchestra.
  I. Maestoso; Allegro (Fuga); Maestoso
  II. Andante
  III. Allegro
  IV. Tema con variazioni (Tranquillo—Animato—Tranquillo—Allegro)
Ravel ....“Le Tombeau de Couperin,” Suite
  I. Prelude
  II. Forlane
  III. Menuet
  IV. Rigaudon
Kabalevsky ....Concerto for Violoncello and Orchestra, Op. 49.
  I. Allegro
  II. Largo: Molto espressivo
  III. Allegretto
Brahms ....Symphony No. 4 in E minor, Op. 98
  I. Allegro non troppo
  II. Andante moderato
  III. Allegro giocoso
  IV. Allegro energico e passionato
Soloist—Samuel Mayes

From the start of the concert, the musicians were in rare form and we heard tone quality of great beauty from every section of the orchestra. Exceptional demands were made on the strings and they measured up to the highest standard of accomplishment throughout the concert.

The Concerto Grosso No. 2 for String orchestra by Ernest Bloch was the opening work and it proved to be a wonderfully constructed piece. The richness of the thematic material could not be fully appreciated at one hearing. The form of the work displayed the eloquent string quartet against the full complement of strings and the skill with which Dr. Munch set forth the alternating themes made listening an exhilarating experience. The intricate counterpoint of the first sections, the persistent descending figure in the third section and the colorful chromatic passages held the interest throughout the work. This music, written in 1952, is the type of modern writing which begs to be heard again.

The Ravel Suite gave the reed players a chance to play their most delicately shaded tones. There was a transparency about the tonal fabric of these pieces which was exactly suited to their fragile style. The Menuet was simply perfection for rhythm and color. The Rigaudon was taken at a smart pace and it seemed a lively dance indeed. One of the most amazing feats of this Ravel interpretation was the diminuendo of the trill at the end of the Menuet.

Samuel Mayes played a brilliant performance of the melodious Kabalevsky concerto. His tone was so vibrant and true that the real difficulty of the work was not apparent. He has unlimited technical facility and this, coupled with his deep feeling for the expressiveness of the music, gave us one of the most rewarding performances of many seasons. There was a special quality about the slow movement. It came from the entire ensemble as if to do exceptional honor to the artistry of one of their own group. Performances such as this are not too often heard. The soloist was recalled four times.

For solid symphonic fare, the program was rounded out by a superb interpretation of the Brahms fourth symphony. Here one just sat back and marveled at the conductor, who, without score, placed every phrase in true relation to its meaning in the composition. The Andante was most expressive. The Allegro giocoso was brilliant in its exposition and the symphony ended with a splendid climax which brought prolonged applause.

It is pertinent to the occasion to remind concert goers here that these Boston Symphony concerts must of necessity start at eight-fifteen, a quarter hour earlier than the usual concert time. Travel from Boston, with connections there, make this mandatory. It would make things easier and pleasanter for all if the few late-comers could plan for this earlier hour.

Cir. (D 26,991)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
NOV 21 1953

TAC

Koussevitzky Memorial Fund Committee Increases Goal

$15,000 Is Aim For Scholarships To Tanglewood Center

A committee of 21 Berkshire County residents who have organized to create a Koussevitzky memorial fund yesterday increased the goal from $5,000 to $15,000.

Meeting at a Dutch-treat luncheon at the Country Club of Pittsfield, the committee decided on the increase upon the advice of Leonard Bernstein's lawyer. Income from the $15,000 fund will provide an annual full scholarship for conductors at the Berkshire Music Center, Tanglewood.

A total of $3,195 already has been realized from 85 donors, and letters will be sent out asking for contributions. All interested persons are invited to send checks to Paul K. Fodder of the Agricultural National Bank.

Instigated by Mrs. Crane

Sparked by Mrs. William M. Crane of Richmond, the committee was formed at a meeting at the home of Mrs. Shaun Kelly, also of Richmond, and is unique in that it has no chairman.

Mrs. Crane's interest in the Boston Symphony Orchestra dates back to 1897, when she had her first season ticket to the Boston concerts. Since then, she has been a subscriber in Boston, Cambridge and Lenox. She saw Koussevitzky for the first time in November, 1924, at the Paris Opera House. Soon after that, he was suggested as BSO conductor in which capacity he served for a quarter of a century. The conductor's scholarship is to honor the memory of Koussevitzky and to further the work he loved.

Looking over donors' lists for the Koussevitzky memorial fund at a meeting yesterday at the Country Club of Pittsfield are Mrs. Shaun Kelly of Richmond, Mrs. John H. Rice and Mrs. William M. Crane of Richmond. Mrs. Kelly has collected $1,000 of the $3,195 already realized toward the $15,000 goal. Mrs. Rice's interest in the BSO dates back to her great-grandfather, William Fobes Gavel of Salem, a stockbroker and mathematician who played the flute with BSO members at musical evenings at his home. Idea for the fund was sparked by Mrs. Crane. Mrs. Rice is a violinist, and Mrs. Kelly a pianist.

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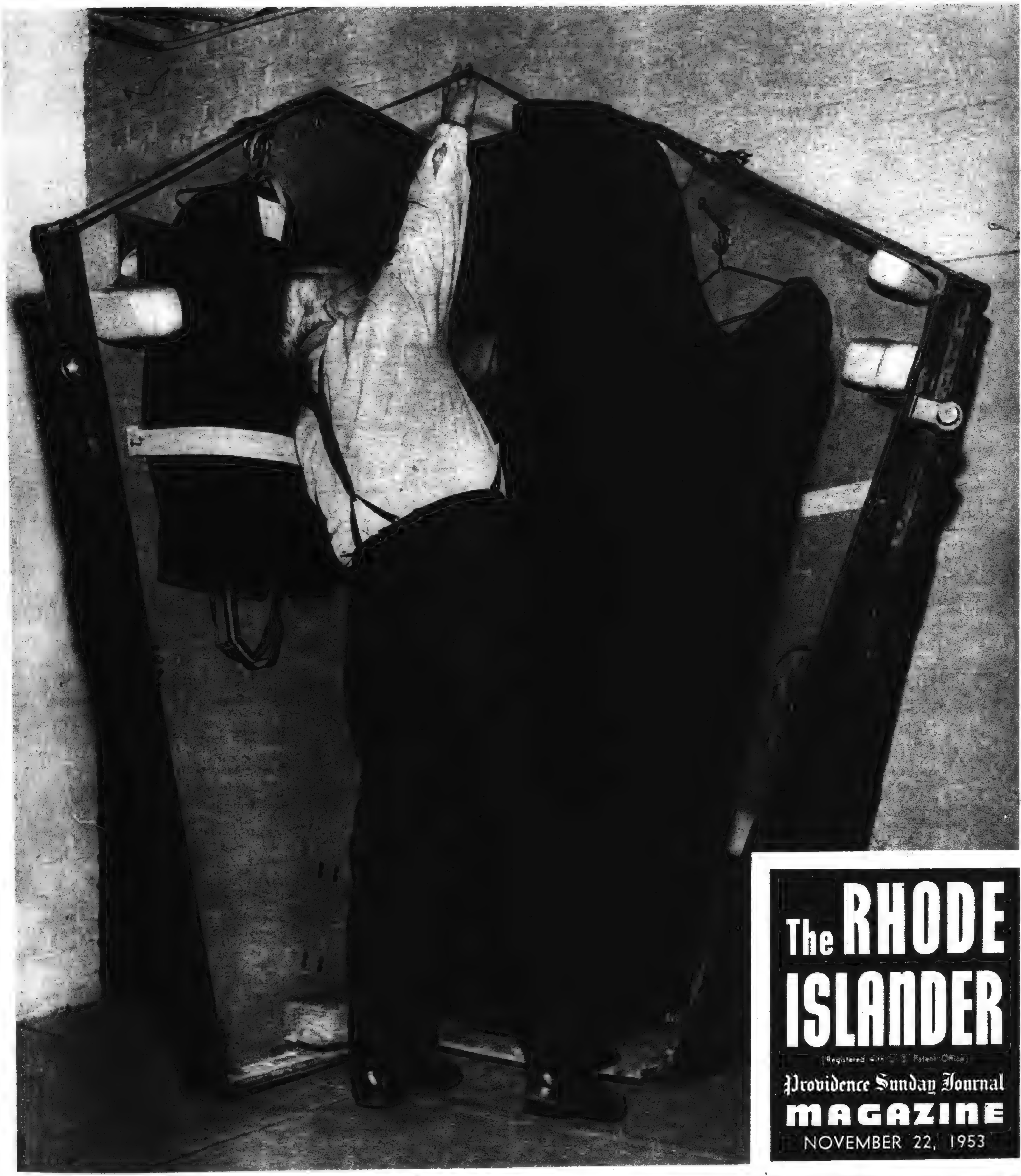

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Providence Sunday Journal

MAGAZINE

NOVEMBER 22, 1953

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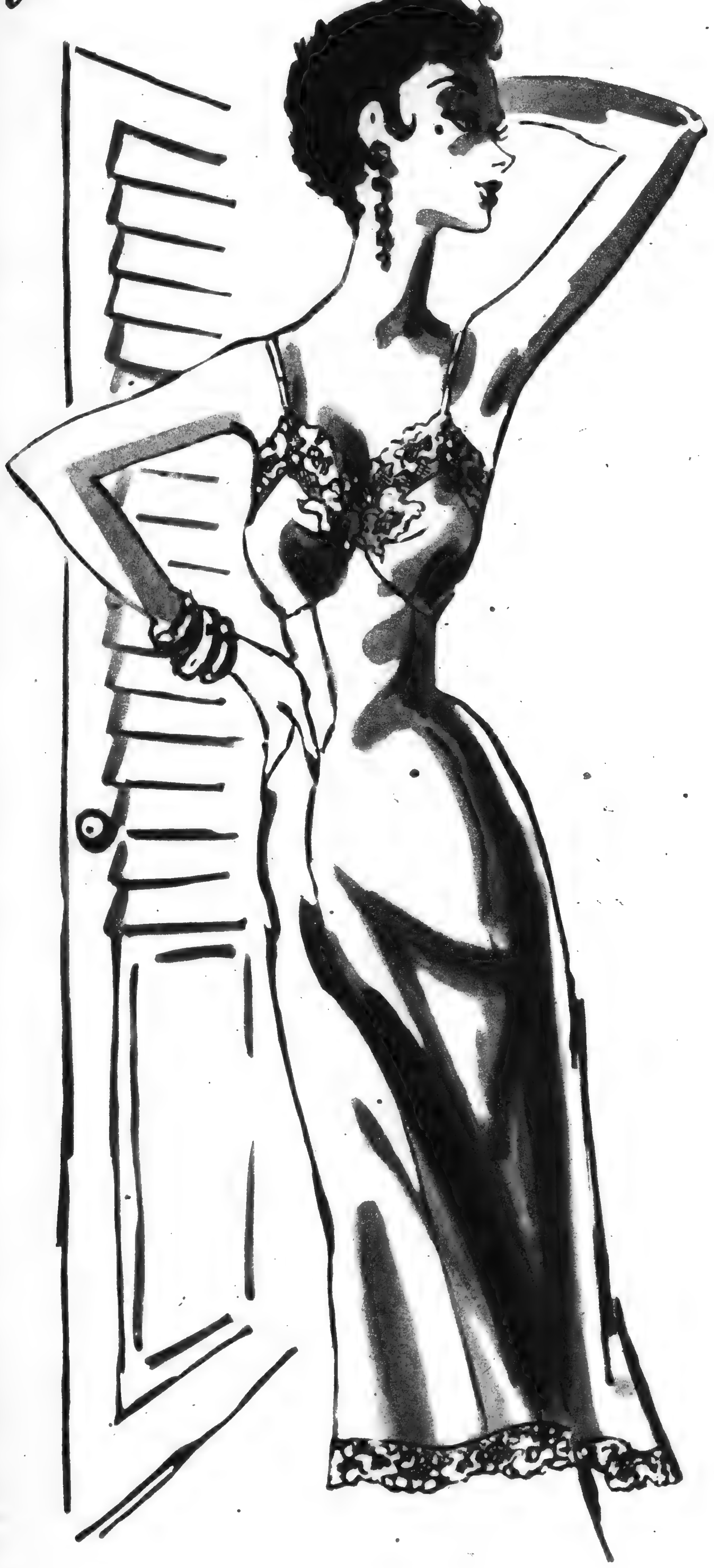

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BASSOONIST Richard Plaster consults Symphony Hall bulletin board for times and places of trips the orchestra is going to take.

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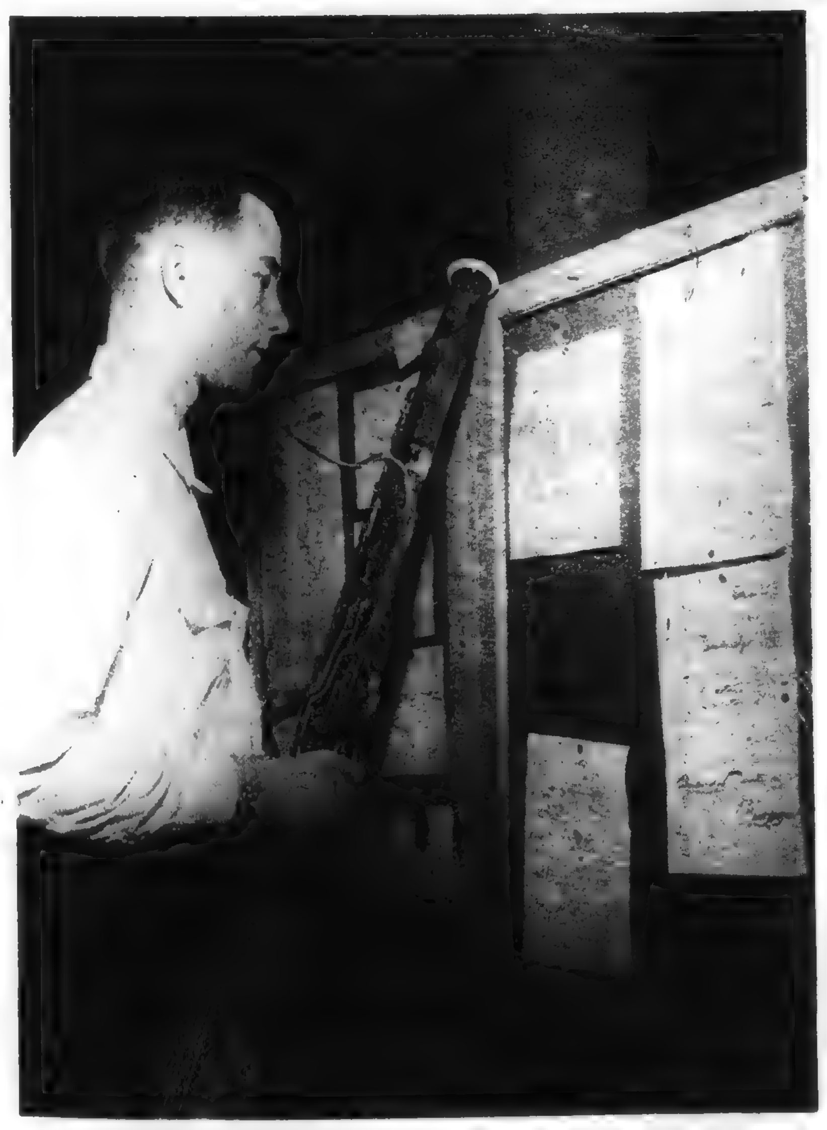
. . . NOVEMBER 22, 1953

CONDUCTOR CHARLES MUNCH, left, at his home, hands a few batons to his valet, Roger Toureau, to pack for a trip to Providence, with his conductor's uniform. Mme. Toureau helps. M. Toureau asked particular attention to the spelling of his name, so it wouldn't come out 'cow's husband' (i.e., 'taureau', the French for 'bull') and we have done our best to take care of this little detail.



BASSOONIST Richard Plaster consults Symphony Hall bulletin board for times and places of trips the orchestra is going to take.

Musical Moving Day

It's quite a trick to pack the orchestra for its Tuesday journey to Providence

STORY BY G. Y. LOVERIDGE — PICTURES BY EDWARD C. HANSON

MANY of the problems that bedevil a symphony orchestra have little to dc with aesthetics. For instance, moving. It does involve an interplay of forms and spaces, but for utilitarian rather than artistic ends, and a strong back is more to the purpose than a supple wrist.

Even the short journey from its home to Providence entails a workaday and rather strenuous non-musical performance in behalf of the Boston Symphony Orchestra. A hundred men and a woman on the stage of Veterans Memorial Auditorium would avail little if the bass fiddles had somehow got to Dorchester or the kettledrums were still in Symphony Hall. When it is a question of a transcontinental or European tour, the hazards and details are multiplied.

For short trips, such as the orchestra will be making from Boston to Providence on Tuesday night, the players who use instruments easily portable—strings smaller than cellos; and trumpets, flutes and such—will carry their own. The bulkier instruments will come by truck.

Harvey Genereux, the orchestra's baggagemaster and baton maker, has refined the process of moving over so many years (he evades a direct statement of the number) that there is seldom a contretemps. It is reasonable to expect that what happens Tuesday will be what happened on the five

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SYMPHONY HALL
BOSTON MASS
SYMPHONY HALL
BOSTON MASS

IN BASEMENT of Symphony Hall, trunks for double basses, or bull fiddles, stand at attention awaiting journey.

LIBRARIAN Leslie J. Rogers gets out scores for Providence concert.

Symphony moves continued

Not always smooth

Boston Symphony Tuesdays last season and will happen again next season. Mr. Genereux and his assistant, Bert Martin, will see to it that the basses and harps are in their trunks, the drums in their boxes, and every other necessary large instrument is ready. A truck will back up to the stage entrance of Symphony Hall and Clarence H. Davidson will fit everything into approximately 850 cubic feet of space, as he has done for 28 years already. He will drive to Providence and, with his helpers, unload in plenty of time for the concert.

About 6 o'clock, two busses will stop in back of the hall. Musicians who want to smoke will get into one bus, the "smoker," and musicians who don't want to smoke or be bothered by smoking colleagues will get into the other bus, the "hospital" car. The busses will make a stop or two en route to pick up assorted fiddlers and other instrumentalists on street corners. The rest of the orchestra will come to Providence in private cars.

It doesn't always work smoothly. About 10 years ago, when the orchestra's equipment came to Providence in a freight car, the indispensable car got lost somewhere in the Providence yards and the

continued on page 8

SYMPHONY HALL

TRUCKERS John C. Bailey and Martin S. DiStefano load a dou
bass onto the moving van at the back door of Symphony H

FOR ALMOST 30 YEARS, Clarence Davidson has moved orches

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Hall, trunks for double
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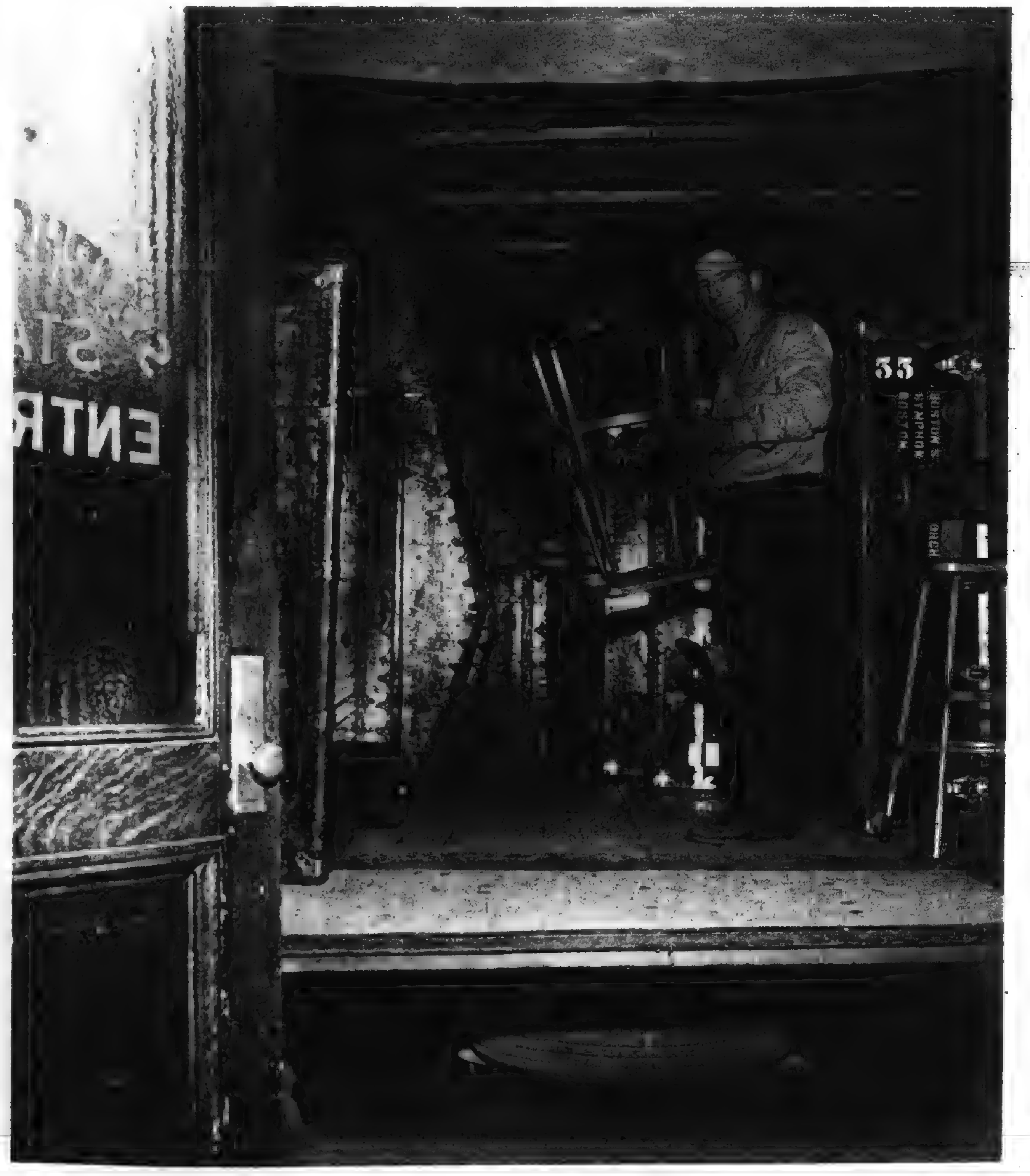
TRUCKERS John C. Bailey and Martin S. DiStefano load a double bass onto the moving van at the back door of Symphony Hall.

WITH A HAND TRUCK, Harvey Genereux, orchestra's baggagemaster, trundles a kettledrum to the elevator, to lower it to street floor.



FOR ALMOST 30 YEARS, Clarence Davidson has moved orchestra.

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OFTEN there's time to t
concert. Irving Frankel, a

NEWS!

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purée of peas
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MANY of the symphony players travel to Providence by bus.

UNPACKING, dressing in Veterans Memorial.

OFTEN there's time to take a nap before the concert. Irving Frankel, a bass player, relaxes.

Symphony moves continued from page 4

Behind the bicycles

search for it took so long that the concert had to begin late. That was when the orchestra changed from rail to truck.

"And not too long ago," said Mr. Genereux, "we gave a concert in Springfield, Mass., and had another the next evening in New York. Instead of shipping our baggage car, the railroad sent an empty scenery car. When I got to Grand Central Terminal that morning, I found an empty car. They had to take a switcher to bring the right car to New York in time.

"Last year, when we were on our European tour, one of our trucks on the way from Bordeaux to Paris got behind a bicycle race and couldn't pass it. It had all the musicians' concert clothes in it."

The orchestra was going to London and reached that city without its tails. A serious international incident seemed likely if the boys performed in street clothes. Everything was nip and tuck. But the clothes finally did arrive in time, so we are still on good terms with Great Britain.

The Cover Picture shows Harvey Genereux, the baggagemaster of the Boston Symphony Orchestra, putting a wrapper on a harp before installing the harp in its trunk for a journey to Providence. And plenty of room left for performer's evening clothes. Mr. Genereux also makes the batons for the conductor. Photograph by Edward C. Hanson of Journal-Bulletin.

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SATURDAY REVIEW
NEW YORK, N.Y
11/28/53

SPOTLIGHT ON THE MODERNS

Major Honegger

HONEGGER'S Fifth Symphony, composed in 1949 for the Koussevitzky Foundation, is one of the most impressive works of this postwar era; yet—despite Charles Munch's many attempts to make it known as such in this country—it has aroused only the mildest attention, and the accolades have gone to less worthy products (RCA Victor LM 1741, $5.45). This may be due to a general feeling that Honegger has had his day and that even the effort of arguing over him, as we continue to argue over Stravinsky, is more than he is now worth. I cannot say with conviction that the attitude is entirely unmotivated. Recently I put myself on record as having been left pretty much unmoved by his inflated "Jeanne d'Arc au Bûcher," and a work with similar faults, the "Symphonie Liturgique" (Urania LP 7090, $5.95), is on the current list to do further injustice to Honegger of the Fifth Symphony. But if the celebrated Swiss composer's many lesser achievements may cause us so to lose our interest in him that we are unwilling to pay attention when a successful one does finally come along, it may also happen, contrariwise, that an unprejudiced approach to each new work will make the best works seem all the better since they are set in relief against so many lesser achievements.

—French Embassy Information Div.

Honegger—"clarity and compression."

The Fifth Symphony is, to be sure, more compelling than it is [illegible]. Honegger is by no means sparing in his use of the dissonant and percussive devices of the earliest days of what is still known as "modern" music. Contrary motion of separate homophonic planes, each made of parallel triads, plays a prominent role in the work, yielding often a pungent, dense texture, characteristic of the Twenties or earlier; and, as a matter of fact, the opening of the finale is even reminiscent, though only for a moment, of the "Dance of the Adolescents" from "Le Sacre." All these devices are, however, by now part of the universal vocabulary, and Honegger applies them with a sense of clarity and compression that is distinctly of today. Some may find the fury of a Walpurgis Night carried just beyond endurance in the finale, and there is a pat method for building a climax in the first movement, consisting of a slowly rising, ornamented chromatic scale in the trumpets—almost two octaves from B to A. This is an obvious attention-getter, but the passage following is so angelic and lovely that we may scarcely blame the composer for rousing the inattentive listener from his day-dream for it.

The tragic mood predominates, but a considerable infusion of delightful banter relieves it in the middle movement, so that we arrive at the finale fresh for the menacing figures of soaring horns and the skips of the violins up to their screeching limits. The "Symphonie Liturgique," by contrast, reveals Honegger in his familiar condition of being so intent on holding a heroic posture that he dare not relax in it for a moment. It is Honegger struggling to live up to the reputation of a most serious composer who will have no traffic with any but the loftiest subjects drawn from the Bible or antiquity. "Liturgique," the rubric for his third symphony of 1946, seems itself in this instance to be but an excuse for indulgent self-expression of anger in a "Dies Irae" that buffets the stormy seas where Rimsky-Korsakov's Sinbad came to grief, and of meditation in two lengthy Parsifalian movements. But as always with Honegger there are moments of sweep and affecting beauty, and mastery is ever apparent. That mastery is encountered, simple and unadorned, in a sonata for violin alone, elegantly played by Christian Ferras, who is also heard in Chausson and Ravel (London LL 762, $5.95). It is odd that this effective little work is not in the regular repertory.

The Fifth Symphony is wonderfully coupled with Roussel's "Bacchus et Ariane" on the reverse side, and both are rendered with utmost brilliance, feeling, and skill by Munch and the Boston Symphony. That we have a definitive recording of the Honegger only four years after its completion [illegible] to Munch's passionate [illegible] to this composer. [illegible] distinct advantage [illegible] contemporary devices of this [illegible] well integrated by now within [illegible] technique of orchestra[illegible].

Other twentieth-century music is

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Spotlight on Moderns

Continued from page 72

phonic Metamorphosis on Themes of Carl Maria von Weber," a work characterized by a heavy humor for which I have no keen appetite (MG 50024, $5.95).

IN ANTICIPATION of Christmas demands, newly recorded contemporary music is more than ever abundant, and summary treatment will have to suffice for most of it. Stern's recording of Prokofiev's two violin sonatas with Zakin at the piano stands high on the list (Columbia ML 4734, $5.45). This powerful young violinist is in his best form, and his fervency, lyricism, and coloristic range are especially favorable to the earlier and more subtle of the two sonatas. Three of the same composer's piano sonatas (Nos. 3, 4, and 8) have been recorded by Robert Cornman (London LL 748, $5.95) with energy and firm articulation that are very notable indeed, though he shies a bit from poetry.

Cornman is one of a handful of young American pianists whom we are surprised (and also gratified) to observe on London's roster, since they are not very widely known or so handsomely sponsored in their own country. Julius Katchen is another of them, and he is heard in thoroughly distinguished readings of Ned Rorem's Sonata No. 2 and an attractive sheaf of pieces from Bartók's "Mikrokosmos," Vol. 6 (London LL 759, $5.95). Rorem re-echoes the tune that Poulenc has been singing for years, and with the old, though pianistically still impressive, figurations. Poulenc is an odd model for anyone, since he is so dependent on his own models and just manages to get, by with a small, though potent and appealing personal inflection.

Stravinsky's "Pulcinella" Suite, long deplorably absent from the LP catalogue, is out all at once in two different European versions, neither of them wholly satisfactory. The Vienna Chamber Orchestra directed by Hellreiser (Vox LP 8270, $5.95) gives a performance that is rather stolid but is considerably more polished than the one by the Berlin Radio Orchestra under Rother (Urania LP 7093, $5.95),

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and it has the advantage of Stravinsky's "Apollon" on the other side. Stravinsky is also copiously represented on a record of four-hand piano music containing the Sonata and the Concerto for Two Pianos and the two sets of "Pièces Faciles" for one piano (M-G-M E3038, $4.85). Bartlett and Robertson are the performers, and while they have the notes quite well under hand, their playing is noticeably short on style. There are a few startling miscalculations on the part of the performers—the opening movement of the sonata, for example, which is too fast and methodical. The old Concert Hall LP by Gold and Fizdale remains the finest recording of the sonata. I hope their reading of the concerto is brought out before long, for it is one of Stravinsky's weightiest works, and of all the two-piano teams I have heard play it only Gold and Fizdale have succeeded in surmounting its knotty problems of balance and structure.

THOUGH Janáček's music has never excited me particularly, my attention was considerably arrested by Rudolf Firkusny's playing of the Moravian composer's piano music, particularly the latest of the [illegible] in his recorded selection, "In the [illegible]shing House" of 1912 (Columbia ML 4740, $5.45). Works of a lower order executed in a lofty and inspired manner will, of course, sound better than masterpieces performed by a mediocre musician. Still, it cannot be denied that there is something in this music, an intensely idiomatic use of the keyboard, a refined ear for sonority, that lends itself to such sympathetic execution on Firkusny's part. The unfortunate thing about Janáček was his inability to express his ideas in any but a rhapsodic form. There is, moreover, never really any fast music, so that when we hear a series of rapid notes it assumes the character of an ornamental flourish within an andante or adagio. Consequently, it does not hold the interest for long.

Poulenc's "Bal Masqué," one of the gems of contemporary music on LP, out for some time on a ten-inch disc, has now been reissued with a new Françaix work on the reverse side, "Serénade BEA" (Esoteric LP 518, $5.95). Nothing has been gained in the process. Against the pedestrian string sextet of Françaix, the Poulenc sounds more than ever like champagne. "BEA" is short for Beatrice (Goll), and from these letters Françaix derives a motive in the most obvious way. The playing by the Pasquier Sextet under the composer's direction [illegible] good. But what ill-spent effort!

—ARTHUR BERGER

Cir. (D 178,621) (S 246,284)

This Clipping From
NEWARK, N. J.
STAR-LEDGER

NOV 27 1953

IERE TUESDAY — Charles Munch will conduct the Boston Symphony Orchestra at the Mosque Tuesday evening in the opening concert of the Griffith Music Foundation's symphony series.

Cir. (D 13,153)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

NOV 23 1953

Koussevitzky Fund Goal Increased From $5,000 to $15,000

The goal for the Koussevitzky Memorial fund, which has been organized by a group of 21 Berkshire county residents, has been increased from $5,000 to $15,000, it was announced today.

The committee in charge decided on the increase on the advice of Conductor Leonard Bernstein's lawyer, who noted that the income from the $15,000 fund will provide an annual full scholarship for conductors at the Berkshire Music center at Tanglewood.

Some 85 donors already have contributed [illegible] to the fund and letters seeking additional money will be sent out soon. It was announced that interested persons may send checks to Paul K. Fodder of the Agricultural National bank in Pittsfield.

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CHRISTIAN SCIENCE MONITOR,

BOSTON, SATURDAY, NOVEMBER 28, 1953 Art—Music—Theater **15

Prokofiev Seventh in Boston Première

Skolovsky in Rachmaninov Piano Concerto

By Harold Rogers

Charles Munch's Russian program in Symphony Hall yesterday afternoon was packed with much interest and no small excitement. He led the Boston Symphony Orchestra through brilliant and rhapsodic works by Prokofiev, Rachmaninov, and Borodin. His program contained two pièces de résistance — the first Boston performance of Prokofiev's Seventh Symphony and the Rachmaninov Second Piano Concerto, for which Zadel Skolovsky was the soloist.

Though Eugene Ormandy's recording of the Prokofiev Seventh with the Philadelphia Orchestra has been out for some weeks, the work takes on colors when heard in the hall that display it to far better advantage.

* * *

This was Prokofiev's final symphony, first heard in Moscow in October, 1952, less than a year before his passing. Since the Russian authorities found it acceptable, it was naturally held suspect in Western musical circles. It almost went without saying that Prokofiev must have made some sacrifice in his ideals to bring his highly individualistic style into more conservative patterns.

Such a sacrifice was evidently made, but if it isn't a great symphony—according to Prokofiev's standards or any others—it is a good symphony, a very good symphony. He had the experience that would enable him to compose a good one through his superb craftsmanship alone. It is not without inspiration, though the inspiration appears to be of a less intensive quality than is found in his masterpieces.

* * *

It's a light-hearted symphony. In the first movement it sings and soars in a sort of aspiring lyricism. The second movement is a lilting waltz, cheerful and gay. The Andante espressivo has the nature of a legend in which the symphonist appears as a raconteur. And the final Vivace is a galop. This could bear the subtitle of "A Day at the Races" and is certainly an item that Arthur Fiedler should consider for the Pops season. Toward the close of this movement there is a recapitulation of the aspiration theme of the first section. Here is music that Hollywood could appropriate en toto, were it not for the copyright laws.

It is interesting to find Prokofiev in this frivolous vein, particularly since we know that he was physically unwell and extremely unhappy toward the end of his career. Perhaps he sought release in this spirited way. Regardless of the ingratiating harmonies (the dissonance content is slight), it is inevitable that his strong musical personality would leave its stamp.

The first movement of the Rachmaninov Second was grandly gorgeous in a way that is seldom heard, due no doubt to a joint conception of it that Mr. Munch and Mr. Skolovsky had worked out together. The orchestra was allowed to sing forth in all its glory on the sweeping melodies, thus relegating the piano to the secondary position of an obbligato. But even though the pianist was working hard with little effect, the total impact was magnificent.

* * *

Mr. Skolovsky had his day, however, in the serene Adagio sostenuto. Here he brought out the tender quality through his fluid, eloquent, and poignant playing. The final Allegro gave him many opportunities to display his crisp, sparkling style. He took his bows to much applause mingled with cheers.

Mr. Munch opened the concert with an incisive and electric reading of the Scherzo and March from Prokofiev's opera, "The Love for Three Oranges." He closed with a splashily colorful performance of the swirling Polovtzian Dances from Borodin's "Prince Igor."

In the latter the orchestra was augmented by the New England Conservatory Chorus, of which Lorna Cooke deVaron is the director. They sang with verve—dynamically and accurately—thus adding much to a concert that was already filled with superlatives.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

NOV 28 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 7th program of the 73d season in Symphony Hall yesterday afternoon. Zadel Skolovsky, pianist, was the soloist. The Chorus of the New England Conservatory, Lorna Cook DeVaron conductor, appeared on the program, also.

The program:

Scherzo and March from "The Love for Three Oranges"
Symphony No. 7 .... Prokofieff
Concerto No. 2 in C minor, Op. 18 .... Rachmaninoff
Polovtzian Dances from "Prince Igor" .... Borodin

By RUDOLPH ELIE

A pleasant, untaxing and wholly enjoyable affair this, entirely suited to the post-holiday spirit of relaxation and ease.

I speak, of course, for the listener, not the performer. For as always the conductor, the soloist, the men of the orchestra and the choral group that appeared in the final number were allowed anything but their ease; they worked hard and tellingly to endow the program with a powerful sweep throughout.

To refer to a new Prokofieff Symphony as 'untaxing' is hardly flattering to the work, but there is little doubt that the Seventh ranks with that composer's least typical productions. The word for it, as for the recent works of Shostakovitch, is watered down. It no more reflects the fierce, proud, indomitably witty and ingenious Prokofieff of the March and Scherzo from "The Love For Three Oranges" than Shostakovitch's Brahmsian "Song of the Forest" reflects the bursting vigor of the Fifth.

Here and there throughout there occur flashes of the pre-Pravda Prokofieff, notably in the concluding movement, which begins with that swift, angular melodic line couched in a razor-sharp busyness and a harmonic bite that always set him so far above most of his contemporaries. But the overall atmosphere is a tired and routine mingling of all kinds of styles; there are echoes of everyone from Sibelius (at the beginning) to Berlioz (late in the slow movement). These are only fleeting suggestions, to be sure, and entirely coincidental, but could the Prokofieff of the Classical Symphony, the Third Piano Concerto, "Romeo and Juliet" and the Scythian Suite ever be said to remind anyone of anything but Prokofieff?

All this is not to say the symphony is not beautiful to hear. It is exceptionally so, whether it be in one of the most expressively beautiful slow movements of recent years or in the waltz movement, which might well be called the Soviet 'La Valse.' But it is not a work that compares in any degree to the works that have gone before. It is merely a collection of never very distinguished thematic materials put together by the hand of one of the 20th century's absolute masters of orchestration.

This concert brought Zadel Skolovsky back to Boston to do Rachmaninoff's wonderfully perennial Second Concerto, a work that for all its familiarity to everyone never fails to make a success. For some reason or other the piano part never really sounded as bright and resonant as it might have though this is not to say that Mr. Skolovsky neglected to inform his performance of it with power and virtuosity. He has both in abundance, and with them a tendency to be a little over-mannered at the keyboard, as if playing this piece required him to undergo a sort of heroic ordeal. He settled down in this regard as the concerto progressed and finished it with great bravura and style to win—as people who play Rachmaninoff's Second always do—an ovation.

The final offering on this all-Russian program was the set of Polovtzian dances from Borodin's "Prince Igor." Assisting in the presentation of these four brilliant and evocative pieces was the New England Conservatory Chorus, trained by Lorna Cook DeVaron. It never sounded better or produced smarter attacks and climaxes. Mr. Munch, who again revealed his incomparable leadership as an accompanying conductor in the Rachmaninoff, sought out every exotic color in these quasi-barbaric dances to give them a rousing and exciting quality their familiarity could well deny them.

The orchestra is on tour next week, returning on Dec. 11 when Richard Burgin offers Stravinsky's Danses Concertantes, Lalo's Symphonie Espagnole (Ruth Posselt, soloist), the Adagio from Mahler's Tenth Symphony and Tchaikovsky's Italian Caprice.

Cir. (D 294,859) (S 262,207)

This Clipping From
BOSTON, MASS.
POST

NOV 28 1953

Music in Review

By TUCKER KEISER

Symphony Concert

Charles Munch took French leave of the Fifty-Piece-Standard-Repertoire yesterday afternoon for the seventh program of the symphony series, and for his sabbatical presented a Friday Afternoon at the Pops.

Russian names filled the program, composed of Prokofieff's Scherzo and March from the opera "The Love for Three Oranges," Prokofieff's Symphony No. 7, Rachmaninoff's Piano Concerto No. 2 (played by Zadel Skolovsky), and Borodin's Polovtzian Dance from "Prince Ignor" (sung by the New England Conservatory Chorus).

The Scherzo and March, Prokokofieff at his witty best, was given a sparkling performance under the direction of Mr. Munch, who appreciates every bit of the humor and exploits every bit of the color in those satirical excerpts.

The Seventh Symphony, Prokofieff at his apologetic worst, received its first Boston performance yesterday; even at his worst Prokofieff is not a dull composer, but one expects of him a more daring musical vocabulary. The Seventh was his wan swan song, dictated by the necessity for pleasing the atavistic tastes of Kremlin cretins unable to move beyond Tchaikovsky.

Lush Hollywood tunes fill the symphony, none of them formally developed since "bourgeois formalism" is rewarded in the Soviet Union these days by a cold shoulder of Siberian frigidity. The symphony is in the customary four movements; the allegretto, which is ordinarily third, and the andante, which is ordinarily second, are interchanged. If it were not for the superlative orchestration and the Peter-and-the-Wolf-like use of woodwinds, one would hardly identify this hit-tune potpourri as Prokofieffian.

Stylistically contemporary, although composed half a century apart, are the Prokofieff symphony and the Rachmaninoff concerto. The Second Concerto has been given the juke-box treatment, a process which breeds the inevitable concomitant of familiarity. From a histrionic standpoint, Mr. Skolovsky undoubtedly merited the ovation given him for his performance of this concerto, for he played in the grand manner, weaving emotionally over the keyboard, breathing hard as he thundered octaves, and tossing his dark hair as he sentimentalized the rich melodies.

Mr. Munch's metier is the production of brilliant effects, and the choice of Borodin's Polovtzian Dances as the final selection on the program was well-advised. He is also exceptionally skilful in the handling of choral material, and the inclusion of the New England Conservatory Chorus in the performance gave him an opportunity to demonstrate his facility once again. It is a common and laudable practice on the part of the conductor to restore vocal parts to scores from which they have been deleted too often.

Splendidly trained by Lorna Cooke de Varon, the chorus was somewhat too small and rather too refined in tone to cope with the elemental savagery of this particular score. Although the choral tone was lacking in weight and tang, it was interesting to hear the score as Borodin intended it.

Cir. (D 124,110) (S [illegible]2,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

NOV 28 1953

MUSIC

First Boston Hearing for Prokofieff Seventh

Seventh program in the Friday afternoon—Saturday evening series of the Boston Symphony Orchestra, Charles Munch music director. At Symphony Hall. Prokofieff: Scherzo and March from the opera, "The Love for Three Oranges"; Seventh Symphony (first performances in Boston); Rachmaninoff: Second Piano Concerto (soloist, Zadel Skolovsky); Borodin: "Polovtzian Dances", form "Prince Igor" (assisting chorus, that of the New England Conservatory, Lorna Cooke de Varon conductor).

By CYRUS DURGIN

If Prokofieff's Seventh Symphony is an example of what the Bolshevik overlords want Soviet music to be, we may conclude that music is the least dangerous aspect of the U. S. S. R.

It is what you might call a "folksong symphony," a delightful and harmless collection of tunes. It is so childlike, for Prokofieff, and so corny in style and idiom, that I must conclude it was written under official duress. The facts of its first performance in Moscow, Oct. 11, 1952, and subsequent approval in Pravda, lend weight to that belief. We do not, and perhaps never shall, know what effect Prokofieff's final illness, upon him as he wrote, had upon the score, or whether, in some of his seemingly innocent drolleries, he might have been flinging his own, last joke at the governmental goons in charge of making Soviet musical art toe the party line.

Nor is it important, except as a sidelight upon the sunset months of what had been a great career in music. The point is that the man who created the "Scythian" and "Chout" Suites, the Piano and Violin Concertos, and the Fifth Symphony, here penned a work totally uncharacteristic of his genius. The idiom of the Seventh Symphony veers between the sort of late romantic harmonic and orchestral style that Mahler used more than 40 years ago, and a handful of echoes, in terms of orchestral detail, from his own "Love for Three Oranges." If there are suggestions of Kabalevsky or Khatchatourian, as some yesterday suggested, we may assume Prokofieff taught them first, or that, making a wild play of imagination, they might have touched up the Seventh Symphony.

There is almost no structure in this work. It is, rather, a succession of enjoyable tunes and bright if overly simple rhythmic schemes. If Prokofieff had composed without constraint he would, I am sure, have given us a score with more "bite." The technic, however, is assured, just like the technic of any number of Hollywood musical film hacks, of whom the Symphony is all too remindful at many times. You seldom, in this work, get far away from a hint of dance or folksong. Neither did Mahler, but think of the cleverness of treatment and texture in comparison with this pale and saccharine product!

Mr. Munch was smart to begin these concerts with the excerpts from "The Love for Three Oranges" which shows what a vast difference exists between that free and imaginative opera and the Symphony.

Zadel Skolovsky gave a wholly satisfactory performance of the solo part in Rachmanioff's familiar, romantic and Slavically sensuous Concerto. In quality of tone, in rhythmic vitality and over-all interpretive distinction, Mr. Skolovsky proved admirable, even though there were a few untidy details of finger articulation. The orchestral portion went superbly. Mr. Munch concluded this all-Russian program with a rousing performance of the "Polotvsian Dances," wherein the New England Conservatory Chorus took a notably creditable part.

Harshaw Concert Planned

Arrangements are being concluded for a Boston recital by Margaret Harshaw, whose phenomenal success as soloist with the Boston Symphony Orchestra last week disclosed one of the great singers of our time. A definite date, according to Aaron Richmond, will be announced very shortly.

This will be under the sponsorship of Boston University.

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This Clipping From
NEW YORK TIMES
NOV 29 1953

BOSTON CONDUCTOR

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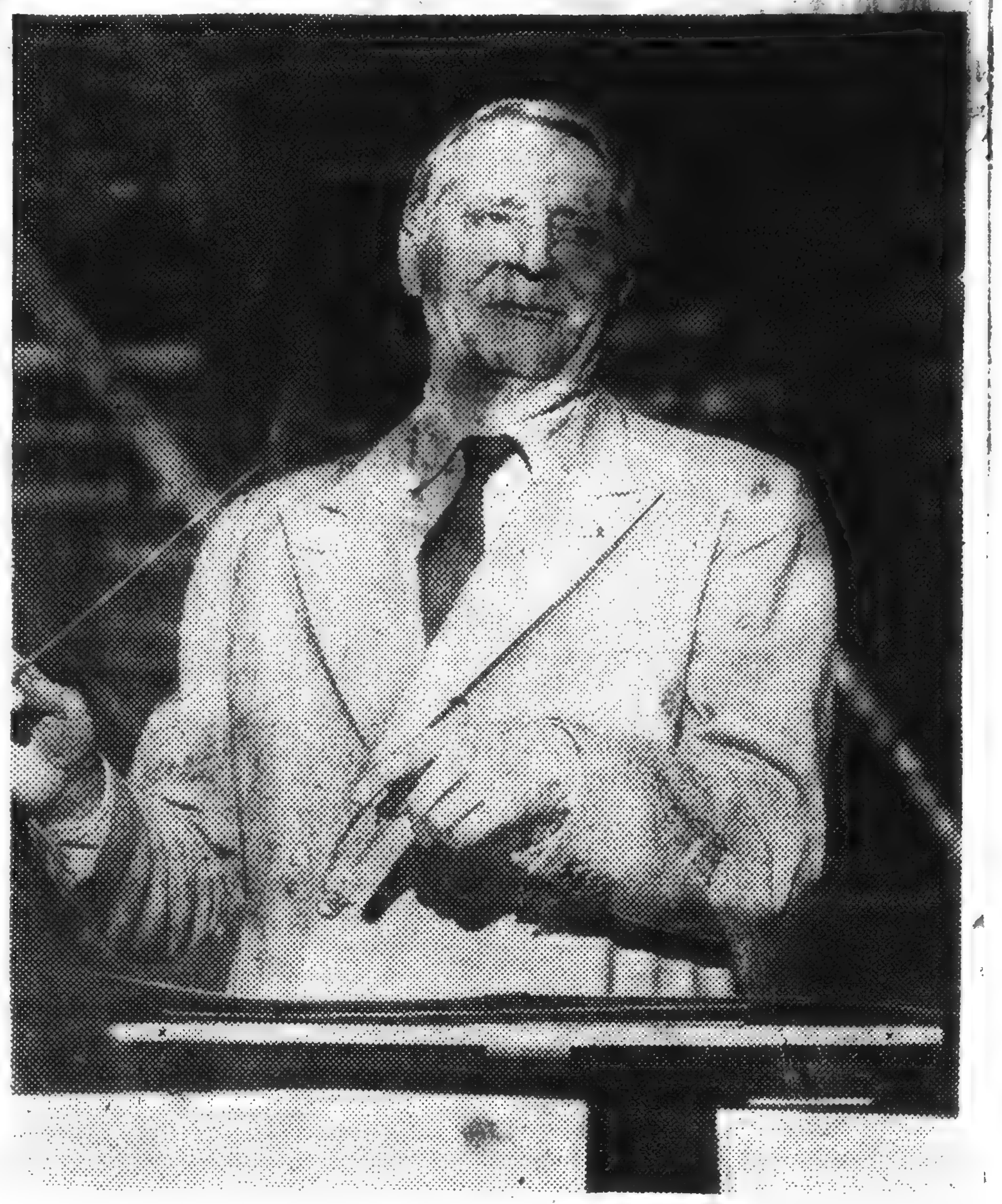

Clement Kalischer

Charles Munch leads his ensemble in season's first visit Wednesday.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
NOV 29 1953

Munch Conducts in French Band Concert

"A phenomenal band, with every player a virtuoso." That is the estimate Charles Munch, conductor of the Boston Symphony Orchestra, places upon the Guard Republican Band of Paris, which makes its first Boston appearance since 1872 at Symphony Hall on Friday evening, Dec. 11, for the benefit of the Boston Symphony Pension Fund. Having already conducted the band on two occasions. Mr. Munch knows whereof he speaks. When the noted leader of the band, Francois-Julien Brun, invited Mr. Munch to conduct a number at the Boston concert, he was delighted to accept. His number will be Ravel's "Bolero," in which he has won spectacular success with the Symphony. Two other high spots of the concert will be the flute solo of Henri Lebon in Debussy's "Prelude to the Afternoon of a Faun," and the clarinet solo of Henry Druart.

BOSTON SUNDAY GLOBE— —NOVEMBER 29, 1953

'A Phenomenal Band,' Says Charles Munch of Guard Republican Band of Paris

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Two other high spots of the concert will be the flute solo of Henri Lebon in Debussy's "Prelude to the Afternoon of a Faun," and the clarinet solo of Henri Druart in Weber's "Recitative and Polonaise." The program also will include: Overture, "Benvenuto Cellini,"—Berlioz; Hungarian Rhapsody, No. 2—Liszt; "Till Eulenspiegel"—Strouss; and a set of marches dating from the French Revolution to the present.

Italian String Players Began Careers Early

Three men and a girl make up the Quartetto Italiano which comes to Jordan Hall for its first Boston appearance Monday evening, Dec. 7.

Like her colleagues, Elisa Pegreffi began the study of the violin at an early age: eight years. She is second violinist of the group. First violinist, Paoli Borciani, began at five; the violist, Piero Farulli, and the cellist, Franco Rossi, when nine years old. The two violinists had musically gifted fathers to give first lessons. They then progressed to other teachers, eventually landing with Serato, the noted Italian pedagogue, who also taught Farulli. Cellist, Rossi, began with Bonucci and later studied with Luigi Silva, well known to American audiences.

Cir. (D 203,001)
This Clipping From
BOSTON, MASS.
TRAVELER
NOV 30 1953

SYMPHONY AWAY

The Boston Symphony Orchestra, Charles Munch director, took off today for concerts in Newark, New York, Washington and Brooklyn. There will be no Friday and Saturday concerts here this week.

Cir. (D 226,101) (S 261,386)
This Clipping From
WASHINGTON, D. C.
STAR
NOV 29 1953

Boston Symphony Opens Thursday

The Boston Symphony Orchestra will open its 1953-4 Washington season in Constitution Hall Thursday evening, with many District socialites in the audience.

Cir. (D 259,227) (S 304,545)
This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
NOV 29 1953

Munch Leads First Concert On Thursday

The Boston Symphony Orchestra, under the direction of Charles Munch, will make the first of its four appearances in Washington this season in Constiution Hall on Thursday at 8:30 p.m.

Samuel Mayes, first cellist of the Boston Symphony, will be the soloist in the first Washington performance of a new concerto by Dmitri Kabalevsky. The orchestra will play the Beethoven Symphony No. 3 in E-Flat (Eroica), and the Debussy "Iber-

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Brookline Tots to 7th Graders Storm a Symphony Con

By VIRGINIA BRIGHT

Brookline has proved th
youngsters will storm a sym
phony concert.

Over 1230 nursery school chi
dren from tots to 7th grader
some in tow of adults, packe
the High School auditorium r
cently to hear 20 members
the Boston Symphony Orche
tra create a musical land
fairies, fun, and magic.

Via puppets and painting
songs and narration, the mus
of the masters came to life.

Brookline's public, privat
and parochial schools were rep
resented. Occidentals and Orie
tals were present. Some of th
pupils were natives of Ind
nesia; others were from Ha
and could speak little Englis
Yet all took common delight
the universal language—Music

[illegible] simple narration—just [illegible] hold the short span [illegible] of children—by Mr. [illegible] Zanzig, music di- [illegible] Brookline Public [illegible] the musical [illegible] word pic-

[illegible] of the in- [illegible], their lo- [illegible] chestra, and their [illegible] given by Mr. Dickson, conductor. [illegible] year to take over [illegible] the late Mr. Harry [illegible] conductor, and the [illegible] years ago, of the [illegible] Concerts.

* * *

[illegible] the children to listen [illegible] Dickson had the or- [illegible] first the theme of [illegible] symphony, and then varia- [illegible] of it to make it easier for [illegible] to detect that theme when [illegible] full composition was played.

* * *

[illegible] ed as the young- [illegible] how instru- [illegible] a story. They ap- [illegible] Tschaikovsky's gentle [illegible] when he brings in the [illegible] and the flute to describe [illegible] Chinese Doll Dance, and the [illegible] horns and clarinet to indi- [illegible] the waltz of the flowers in The Nut-Cracker Suite."

A burst of loud laughter broke out at Haydn's "surprise" chord in his famous symphony where he humorously twitted a sleepy audience.

Little people wriggled and whispered, but their eyes danced in high glee at such merry, subtle wit on the part of the long-hair composers.

During the Dennison marionette show, they sat in rapt attention, full of wonder, as the medieval "Sorcerer's Apprentice" danced in a frenzy when his magic got out of control.

* * *

As the orchestra played the finale from Haydn's "Farewell Symphony" only the lights at the music stands were left on. The music became softer. One by one the players picked up their music, pretended to "blow out" their candles, and mischievously tip-toed off the platform.

* * *

"Are you watching," Mr. Zanzig asked, eager to have the youngsters note how a bit of stage acting was humorously incorporated into a symphony.

Out over the hushed audience, a voice of an attentive little shaver piped up, "Yes!"

The popularity of these Youth Concerts is due to on enthusiastic, hard-working committee of the town's adult music lovers.

Originally started by Mr. Dubbs, whose wife continues to spark the program, the Youth Concerts quickly won financial support from many of Brookline's leading citizens, including Mr. Edward Dane, president of the Brookline Trust Company.

* * *

"What is good for our town, is good for our children," became the slogan of many, according to Mrs. Joseph Winn, chairman of the Brookline Youth Concert committee.

* * *

Assured of some financial aid, Mr. and Mrs. Dubbs then approached Mr. Ernest R. Caverly, superintendent of Brookline schools, for permission to conduct such a concert.

SYMPHONIC MUSIC inspires art classes in Brookline elementary public schools. Using finger painting as a medium to express the spirit of the music, Ruunkle School pupils, under the direction of Miss Priscilla Peckham, art director, and Miss Mary Ward, teacher, are becoming acquainted with classical music before attending the annual Fall concert, sponsored by the town's adult music lovers and the Boston Symphony Orchestra, for Brookline's young people.

Their foresight, and their desire to bring symphony music to youngsters early in life, at a very nominal fee, appealed almost instantly to Mr. Caverly, who is sensitive to the values of cultural influences in lives of young people.

A community project was then launched.

Today, a large voluntary committee, including non-parents as well as doting fathers and mothers, school superintendent and principals, and other public-spirited citizens, handles all the mechanics of staging annually a Fall and Spring children's concert.

P. T. A.'s, schools, the local press, stores, and library cooperate in spreading publicity, according to Mrs. Herman Jacobson, the chairman.

Tickets are printed under the direction of Mr. Guy O. Edmonds, in charge of industrial arts in the Brookline schools. Every interested Brookline youngster, regardless of financial status, is welcome to attend the concerts.

* * *

In advance of the concerts, music and art teachers in the public elementary schools devote class periods to familiarising the students with the music they are to hear. The story of each symphony is told, the biographies of the composers are studied, and songs pertaining to the program are learned.

* * *

With brush and paint, pupils learn to express the mood and meaning of the composers as recordings of movements or themes of the symphonies are played.

The drawings were exhibited along the High School corridors at the recent Saturday afternoon concert. Rotund sugar-plum fairies, dainty flowers, and wild-eyed sorcerers vied for attention beside modernistic designs, rhythmical patterns of flowing lines and staccato-like dots and dashes.

These third and fourth grade artists proved that their youthful imaginations had caught the feeling of "The Water Symphony," "The Sorcerer's Apprentice" and Tschaikovsky's delightful Christmas fantasy of the little "Nut Cracker."

Several fathers, with their offspring, were seen at the recent afternoon musical. One, who also acted as an usher, had come straight from a dentist's chair, his jaw still numb from Novocain. He had brought his youngster, Jimmy Kurland, together with the boy's classmates, Eleanor Krupp and Toby Goldstein, from the Temple Emeth Nursery school.

* * *

[illegible] was no adult chaperonage for Richard Lubot and David [illegible], 3d graders from the Lawrence school. [illegible] Zanzig's gentle [illegible] of the opening strains of the "Water Music," the two boys sat throughout the concert just as "still as the King and Royal Court did at the aquatic festival when Handel first played the [illegible]."

* * *

Paul and Peter Dennison, aged 13 and 10, both from the Edward Devotion school, were busy back stage assisting their mother and dad for the first time with the puppet show. Because he never misses a musical cue, Peter was in charge of the lighting effects. His father, Joseph Dennison, served as engineer and carpenter.

Although diminutive, Mrs. Dennison majored in sculpture at the Massachusetts School of Art, she has been for the past 10 years designing and creating puppets professionally.

Back in the audience were several students from St. Dominic Institute in Brookline. All were natives of Haiti, two of them, Anne and Marie Magloire, being the daughters of the President of the Haiti Republic.

They later said they enjoyed the concert and, where language was a barrier, they still understood the meaning of the music because of the skillful conducting of Mr. Dickson.

* * *

Also taking advantage of the opportunity to attend the Youth Concert was a young mother with her 6- and 7-year-old children, Ranni and Nurjahman Sumawinata, from the Lawrence School. Their home was in Indonesia, but their father, who had formerly worked at the embassy in Washington, D. C., was currently studying at Harvard.

* * *

Her youngsters love music, she said, and they already had attended one full symphony program when they lived in Alexandria, Va.

"I only come because of the puppets," one forthright young miss stated.

One mother, with a boy and girl by each hand, thought the Brookline Youth Concerts were a wonderful adjunct to the Boston Symphony's Summer Esplanade Concerts.

Bolstered by the presence of their father and their two favorite toys, two kindergarteners came trotting into the Roberts Auditorium with the calm assurance of Boston's Brahmans. Hugging her rag doll, Judy McIntosh, and her brother, Jim, clutching his teddy bear, felt no qualms about attending a symphony performance.

Among those with some musical aptitudes of their own in the young audience were Lawrence and Lois Koplan, from the Baker School's sixth and second grades.

Lawrence announced he is studying the clarinet; his sister takes dancing lessons. Their chum, Peter Blumenthal, from the fifth grade, said he has never missed one of the Brookline children's music hours.

Another budding musician from the Baker School was Neil Richmond. He wanted to hear the trombone with the orchestra because that is the instrument he is studying.

From St. Mary's School was a young pianist, Robert Tynan. He had heard recordings during his music class of the "Nut-Cracker Suite" and was anticipating the pleasure of hearing it again.

Feeling well prepared to sing some of the program songs during intermission was young David Weinstein, from the Lawrence School. He was accompanied by his father and younger sister, Wendy, not yet of school age. David said his music class had [illegible] the words to the songs.

* * *

"Brookline pupils are so receptive to culture, and their homes and schools do so much to foster it, that it is a joy to teach the children," Mrs. Bonnie Merritt, music teacher at the Pierce and Devotion Schools and mother of two children, remarked.

* * *

Mr. Zanzig and the Concert Committee are convinced that with a visual approach through drawing, story-telling and acting the meaning of the music will unfold to the children.

A talented few may be influenced to follow music professionally, but for the majority, the committee hopes that the Youth Concerts will enable the youngsters to respond with greater pleasure and appreciation to symphonic music.

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Cir. (D 189,181)

This Clipping From
LOS ANGELES, CAL.
DAILY NEWS

DEC 2 1953

French music waxed by Boston

By MILDRED NORTON

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Cir. (208,241)

This Clipping From
RADIO & TELEVISION NEWS
CHICAGO, ILL.

DEC - 1953

Certified
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By **BERT WHYTE**

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THE WASH TON POST
Friday, Dece r 4, 1953

Postlude

Kabalevsky Cello Work Enjoyable

By Paul Hume

Charles Munch and the Boston Symphony Orchestra opened their Washington season last night, and kept things within the orchestral family with their first cellist as soloist.

Samuel Mayes, who traveled north from Philadelphia to Boston about five years ago to occupy the first cello chair of our northernmost leading symphony, played the recent Kabalevsky Cello Concerto. It is an absolutely straight forward affair—tuneful, unsubtle, thoroughly engaging and always enjoyable.

Mayes and the orchestra played it with resplendent tone, and the soloist's easy technical mastery made its octaves and leaps seem mere flicks of the wrist. Mayes' wrist, however, is very much the thing that makes his playing as fine as it proved, and when he flicks it, things happen.

Munch anchored down the Kabalevsky's lightweight with Beethoven's Third Symphony and Debussy's Iberia. The Beethoven had a far greater degree of repose than in Munch's last traversal of it here, and an adherence to what are usually regarded as its best tempos. He asks his brass for an edgy tone which bit pretty hard in the final calls of the slow movement, but that is the orchestral timbre Munch cultivates. It illustrates better than any other factor the rather complete changeover to a French-sounding orchestra which he has accomplished with the Boston Symphony during his tenure.

Debussy's Iberia is a great score and a great work under Munch. Its lights and shadows, its wirling rhythms emerge in dazzling array under his flickering baton, and he plays it with every bit of elasticity. Here the sound of the orchestra is right beyond argument. The members of the orchestra must be solidly commended for their work in this elusive music. Especially worth praise are the men of the percussion section, where the tambourines were touched with unusual skill.

There was an interesting near-contretemps toward the close of the final section, during Burgin's lovely violin solo when Munch suddenly burst into unnecessary song, but it passed and the conductor and concertmaster congratulated each other nicely at the end of the work.

Cir. (D 103,308)

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HARTFORD, CONN.
TIMES

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Prokofieff's Seventh Has First Performance in Boston

By FEROL AUSTEN
Special to The Hartford Times

Boston — In one of the best concerts of the still young season, Charles Munch presented an all-Russian program last weekend at Symphony Hall. The "big" work, of course was the first Boston performance of Prokofieff's Seventh Symphony.

There were also the Scherzo and March from the last composer's opera, "The Love for Three Oranges," Rachmaninoff's Second Piano Concert — performed by Zadel Skolovsky, and Borodin's Polovtzian Dances from "Prince Igor."

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THAT PROKOFIEFF, like Shostakovitch and others, has had to toe Moscow's party line is, I suppose, evident. Perhaps, even in our subjective evaluation, it wouldn't be so evident if we were not already apprised of a few facts regarding the state of music behind the Iron Curtain. But—however much Prokofieff has restrained himself from producing "reactionary" music, the truth still persists — you can't keep a great composer from writing good music. Unfortunately, you can keep him from writing great music.

And so it is with this Seventh Symphony—his last, incidentally. Strangely enough, it's a happy symphony—almost whimsical in feeling. As a major work it is so conventional for a mature Prokofieff that one could even think that the unhappy composer was having somewhat of a final joke on his self-appointed censors. More likely, however, it served as an outlet for his own illness and frustration. As a symphony, the music is good, interesting at all times, lyrical, pleasantly harmonic (in contrast to contemporary dissonances in general), and the final movement is quite exciting—reminiscent in some respects to the Classical Symphony. It is not, however, Prokofieff at his best, or even at his second best. The Russians have unwittingly deprived us — and themselves, if they only knew it — of what would have been Prokofieff's final great work.

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Under the auspices of the Eire Society of Boston, there was a delightful recital at Sanders Theater last week—that of soprano Joan Walker who, with a very right touch of informality, transformed what could have been a dull concert into a tremendous effective one. The usual practice for sopranos is to stand "naturally" in the crook of the piano with one hand resting "naturally" on the piano, and the other hand falling "naturally" at the side—giving an over-all impression, one might say, of a Spahi officer standing at parade rest.

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THE BOSTON HERALD, WED

MUSIC

By RUDOLPH ELIE

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In such soloists as William Kincaid, flute; Marcel Tabuteau, oboe; Mason Jones, horn; Jacob Kratchmalik, violin, and Samuel Lifschey, viola, it has some of the leading first desk players in the country, though it was interesting to note last night in the Brahms that Mr. Ormandy never gave them the lead or the emphasis these roles usually receive. Indeed, if there were any comments to make on Mr. Ormandy's conducting, save to find it masterly and persuasive, one might find a little fault with his lack of attention to the inner parts except in connection with the string band, which he gave great and effective attention. It was interesting to note, too, that Mr. Ormandy did not use the hall's risers, but presented his orchestra, cellos to the fore opposite the first violins, on the flat stage.

Although Boston has never taken very much to the Bach transcription, it must be said Mr. Ormandy's setting of the D minor Toccata and Fugue was a splendid evocation of the baroque organ. He took the fugue in a whirlwind of a tempo without sacrificing the lines of the bass entries too much, and made it a striking orchestral tour de force which, if verging on the theatrical, was entirely acceptable as a showcase for the orchestra's unlimited capacities.

William Schuman's Sixth Symphony, heard here for the first time,* also gave the orchestra every chance to display its limitless virtuosity but the music was something terrible to hear. Alas, poor Mr. Schuman would so like to be a 20th century American prophet it is too bad to have to belabor him at the risk of appearing in some 21st century edition of Mr. Slonimsky's Lexicon of Musical Invective. But anyone exposed as we all constantly are, to the complexities of Honegger, Martinu, Piston, Hindemith, Stravinsky, Bartok, Schoenberg, or even Bloch, Barber, and Copland, cannot find any legitimate excuse for an essay of this sort that, when it is not being tiresomely sustained is crashing and banging about at a great rate. I haven't heard anything less attractive or less important since the Boston Symphony suffered all through Europe with William Schuman's Third, and what Mr. Ormandy memory escapes me utterly. Oh, memory escapes me utterly. Oh well, we'll find out in 2053 whe I am quoted in the new Lexicon

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Toccata and Fugue in D minor ..Ba
Symphony No. 6, Op. 33 .Wm. Schuma
Symphony No. 1 in C minor, Op. 6

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Postlude

Cir. (208,241)

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RADIO & TELEVISION NEWS
CHICAGO, ILL.

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DECEMBER 2, 1

THE BOSTON HERALD, WED

MUSIC

By RUDOLPH ELIE

What a beautiful, unbelievably responsive instrument this Philadelphia orchestra is!

It came to town last night for its first visit in many years under its great leader Eugene Ormandy, and if there may be some hemming and hawing over the program it elected to play, there may be none at all over its station as one of the three or four greatest orchestras in the world.

The most impressive thing about it is that it is a different orchestra. Like the Boston Symphony, it simply cannot be compared with any other. It has a quality entirely and uniquely its own, a quality springing largely, I think, from its matchless capacity to respond, to fulfill the slightest signal of its conductor, to come alive in great surging waves of tonal vitility while maintaining a displine and a clarity of articulation down to the last desks.

This gives it a spirited, even a mettlesome character that is extraordinarily exciting to hear but that depends, in the final analysis, on the esthetic values emphasized by its conductor. This, of course, applies to all orchestras, but especially to the Philadelphia, which would seem to have the capacity to be and to do what its conductor demands more willingly and capably than any other orchestra of the day.

In such soloists as William Kincaid, flute; Marcel Tabuteau, oboe; Mason Jones, horn; Jacob Kratchmalik, violin, and Samuel Lifschey, viola, it has some of the leading first desk players in the country, though it was interesting to note last night in the Brahms that Mr. Ormandy never gave them the lead or the emphasis these roles usually receive. Indeed, if there were any comments to make on Mr. Ormandy's conducting, save to find it masterly and persuasive, one might find a little fault with his lack of attention to the inner parts except in connection with the string band, which he gave great and effective attention. It was interesting to note, too, that Mr. Ormandy did not use the hall's risers, but presented his orchestra, cellos to the fore opposite the first violins, on the flat stage.

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Music in Review

By TUCKER KEISER

When an orchestra has a permanent conductor with a keen ear, musical erudition, insight into and respect for a composer's intention, and effortless control of his musicians, the organization is bound to grow through the years into a great instrument. Last night in Symphony Hall Eugene Ormandy led such an organization, the Philadelphia Orchestra, in its first Boston performance in 14 years.

Orchestras have personalities as distinctive as those of individual musicians, and this Quaker member of the American big three (the Boston Symphony Orchestra, the New York Philharmonic, and the Philadelphia Orchestra) is very much of a personality. Its woodwinds blend more beautifully than any other such choir; its strings, penetratingly brilliant when necessary, retain a Stokowskian lushness; its brasses are sonorous, secure, and steady, without being obstreperous. In short, the orchestra reflects Ormandy's discriminating taste.

Boston knows too well what results from erratic brilliance on the podium; Philadelphia appreciates the assured equanimity of a musical director who gives the utmost consideration to the composer, and whose conducting technique is honest rather than histrionic.

His orchestration of the Toccata and Fugue in D minor by Bach, which opened the program, fulfills the historical function of a toccata; originally this form was designed to exploit the sonorities of a keyboard instrument and Mr. Ormandy has employed the form to exploit in similar fashion the sonorities of the various choirs of the orchestra.

William Schuman's Symphony No. 6 in one movement received its first Boston performance as the second item on last night's program. Though the symphony is played continuously from beginning to end, its six sections are clearly defined, the first and last parts, Largo and Larghissimo, serving as prologue and epilogue. The four middle sections, in alternate tempi, were much like a classical symphony both in time consumed and forms employed.

MUSIC

Philadelphia Orchestra Plays at Symphony Hall

The Philadelphia Orchestra, Eugene Ormandy, music director and conductor, last night gave a concert at Symphony Hall in the Boston University Celebrity Series. The program: Bach: Toccata and Fugue in D minor (transcribed for orchestra by Eugene Ormandy); William Schuman: Sixth Symphony (first performance in Boston); Brahms: First Symphony.

By CYRUS DURGIN

Mr. Ormandy and the Philadelphia Orchestra were indeed welcome visitors at Symphony Hall last night. This was their first Boston concert since Jan. 13, 1940, or since the succession of Charles Munch as conductor of the Boston Symphony. The point is made for this reason: That in the Koussewitzky era the Boston and Philadelphia Orchestras had more in common, tonally, than today, and after four seasons of a different technical approach and a different ideal of tone, it is most interesting to hear again our friends from the city on the Skuylkill.

The Philadelphians continue to be one of the three greatest orchestras of these United States, an instrument of magnificent sound and ensemble. The individual choirs are homogeneous and solid, and when all are playing together the sonority is both clear and rich. (It was interesting, further, to hear part of the concert away from this writer's usual place in Symphony Hall, for it is true that the same place in an auditorium does condition your ears to certain effects less noticeable elsewhere.)

Compared to the Boston Symphony today, the Philadelphia Orchestra plays with considerably more weight. In the Brahms Symphony it seemed odd (though five or six years ago it would not) to note the strings "biting in" so hard, and to remark the relative heaviness of brass and woodwind tone. These comparisons need be invidious to no one; it is a fact that no two conductors hear or work just alike (which is fortunate, obviously!) and it is well that there be a difference in orchestras and that we have opportunity to savor it.

Brahms' C minor Symphony was the one wholly "classical" item of the program, since the Bach work was a modern, resplendent and skilled, transcription. Hence Brahms was the more exacting test of Mr. Ormandy as interpreter. The first three movements he played conventionally, but in the finale, little exaggerations of inner voices, aberrations of tempo and some peculiar shadings, dynamically, crept in. They did not greatly alter the context of the music, but neither did they seem in the least degree necessary. The large audience was favorably impressed, and the conductor won a decided ovation.

I would prefer to write of the Schuman Sixth Symphony after more acquaintance with it than is presently the case. But marginal comments may be made, and chief among them is the conviction that this is music of powerful and uncompromising ideas. There were those who didn't like the sheer sound of it, but I suspect they might change their views with repeated hearings. Schuman, though much of his life a music-educator, has not been a mild or repressed academic in his own creative work. Dissonance as derived from separate moving voices is wholly logical and natural to him, and so is a certain emotional intensity that hints, whatever the surface of his music, that Schuman at bottom is not without romantic feeling. The structure of the Sixth—its single movement encompassing a half-dozen sections—is what takes time to grasp. I hope Bostonians will have that opportunity.

D-18 THE EVENING STAR
Washington, D. C.
FRIDAY, DECEMBER 4, 1953

Boston Orchestra Displays Polish and Elan

Boston Symphony Orchestra, Charles Munch, conductor. Soloist: Samuel Mayes, cello. Program: Symphony No. 3 in E flat, Op. 55, Beethoven; Concerto for cello and orchestra, Op. 49, Kabalevsky; Iberia, Debussy.

It seems a shame that Mr. Munch and his colleagues would come all the way from Boston, paying Pullman and taxi fares and temporarily interrupting their home life, to devote a third of their program to the Kabalevsky cello concerto. It was beautifully played by Samuel Mayes, first cellist of the orchestra, but what else can be said of this high-class dinner music, this rich man's Muzak? It is a three-movement concerto, of great bril- nce in the solo part, other- se undistinguished. Even its edication, "To Soviet Youth," s, I daresay, reasonably undistinguished.

Debussy's Iberia, that masterpiece of Spanish music written by a man who never spent a night in Spain, was presented with all the polish and elan that has made the Boston Orchestra one of the greatest in the world. The last movement seemed to lack the drive and excitement that is in the music. Mr. Munch has never been a prime favorite of mine; his admirers who were not at last night's concert may be assured that his work was much the same as usual.

The Eroica was the greatest disappointment of the evening to me. Mannered and lacking grandeur in the first movement, unsteady rhythmically in the scherzo and marred by curious "effects" in the finale, it was routine—although, of course, the routine of a very great orchestra.

My feeling about the Debussy and Beethoven gives rise to the observation of an evident but perhaps overlooked fact. At the present time (it has not always been so) the difference in performances of an orchestral work, one conducted by the most perverse virtuoso, the other by the most pedestrian stick-waver, are very slight. They fall within narrow limits. I emphatically state that these differences are all-important, they make music out of notes, they provide a lifetime of study, decision, and aesthetic enjoyment—still the fact remains they are relatively slight.

The Eroica symphony provides a good example. It is a piece of music of the same stature as Hamlet. The two works may be very different in every other particular, yet no one would avoid a discussion based on the assumption that each is the great example of its kind. Now A says to B: "I heard a performance of the Eroica last night." B knows without further comment how many movements

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Washington
Dec. 4, 1953 Times-Herald

Munch Links Harmony Of Past, Present

BY GLENN DILLARD GUNN

The Boston Symphony, under Charles Munch, played the first concert of its current season Thursday [illegible] Constitution hall.

A program [illegible] balanced as to con[illegible] contrasted the classic and [illegible] schools in equal [illegible] the "Eroica" symphony [illegible] Beethoven represented the last century. Debussy's "Iberia" and a new cello Concerto by the Soviet composer, Kabalevski, represented the present.

To revive the traditions of the past and to make the spirit of Beethoven's great tribute to Napoleon live again demands of the interpreter profound insight and warm sympathy.

Dedication Destroyed

Beethoven planned this symphony as an acknowledgement of the liberating hand and purpose of Napoleon. When he learned that his hero was just another dictator he tore from the score the page on which he has inscribed the dedication and with characteristic impulsiveness he trampled it under foot.

He could not, of course, take from the music its soaring freedom, its excited conflict, its plangent sorrow in the stately funeral march, the fleet joy of the scherzo and the mounting triumph of the finale.

Beethoven was the first to bring such drama to the symphony orchestra; and tho many have followed his example none has surpassed the force and, considering the limitations of his generation, the imagination for orchestral color that he developed in defining his program.

Charles Munch is a classicist and a traditionalist who contrives to define the ideals of the past and to imbue them with the force and the fantasy of the present. This was Beethoven playing of the very highest order and the public payed cordial tribute.

At the other end of the symphonic spectrum stood the warmth and color and disciplined excitement of Debussy's "Iberia." Often it has been said that the French write the finest Spanish music and in the entirely idiomatic Debussy expression the voice of Spain, its rhythms, its urgent movement, its langor and its exaltation sound with vigor but also with all the restraints of taste.

Again the performance exhibited all the resources of a great virtuoso orchestra and all the re-creative capacity of a highly-gifted and imaginative conductor.

Makes a Master of Cello

These qualities carried over into the new cello Concerto, which brought forward the orchestra's first cellist in the highly-characteristic pages of the Soviet master, Kabalevsky. This composer was first made known to America in his piano Sonota, which Horowitz added to his repetoire.

The cello Concerto is quite different. Where the piano work is bizarre and at the same time a bit calculated the Concerto moves with a certain measure of serenity and with frequent lyric beauty.

One judges that it is a work of great difficulty, and it is a pleasant duty to join in the plaudits of the public as addressed to Samuel Mayes. He is quite certainly one of the foremost masters of his instrument, an artist of sensitive reaction, master of all the inflections of a lustrous cello tone.

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE
DEC 3 - 1953

BOSTONIANS IN BROOKLYN—Charles Munch, entering his fifth year as conductor of the Boston Symphony Orchestra, will appear with the group tomorrow evening at the Academy of Music for the opening program of its annual series.

Cir. (D 123,277) (S 151,479)

Ho

This Clipping From
BROOKLYN, N. Y.
EAGLE

DEC 5 - 1953

MUSIC

135

Boston Symphony Offers Excellent Program Here

By PAUL AFFELDER

Charles Munch brought his Boston Symphony Orchestra to the Academy of Music last evening for its first visit of the season. With them, too, came Leo Smit to perform the solo part in Aaron Copland's Piano Concerto.

It was extremely interesting to hear a revival of this relatively early Copland work—it was written for the Boston Symphony in 1926—and to imagine with what incredulity it must have been received more than a quarter of a century ago. For, in his fine integration of blues and hot jazz with the more conventional symphonic language and his often dramatic combinations of consonance and dissonance—even polytonality—Copland surely provided a shocker for the relatively conservative ears of the late '20s.

The Concerto's reception last night was an entirely different matter. Present-day audiences have become more accustomed to dissonance and to rhythmic irregularity. Besides, on this occasion, we were rewarded with an exceptionally vital reading of the score. Mr. Smit, a Copland specialist, played with appropriate brilliance and, where it was required, brittleness, while Mr. Munch amazed us with his firm grasp of the complicated, typically American jazz idiom.

It is not every foreign-born, European-trained musician who can convey this spirit in an interpretation of our special kind of musical expression. Even for Copland, however, who was obliged by the law of supply and demand to simplify his style during the intervening years, this Concerto certainly was far ahead of its time.

We would naturally expect Mr. Munch to be completely at home in modern French music, but we were still immensely moved by his sensitive and perceptive interpretation of Debussy's "Iberia." It was a singular interpretation, a painting not in splashing colors but in veiled pastels. Nevertheless, everything was beautifully controlled and every inner orchestral voice was crystal clear.

One is accustomed to a warmer, more sensuous approach to the opening section, "On the Streets and Byways," and here [illegible] have liked the colors [illegible] somewhat brighter. [illegible] the atmospheric middle part, "Fragrance of the Night," that he worked his real magic, evoking a true air of mystery and romance. Among the most difficult of all passages to interpret with the proper effect is the transition to the final section, the gradual awakening of a Spanish town on the morning of a festival day. Seldom, if ever, have we heard this passage set forth with such a miraculous and moving impact.

It would be pleasant to report that conductor and orchestra had achieved comparable miracles with Beethoven's "Eroica" Symphony, the work which opened the program. Unfortunately, however, theirs was a purely surface performance, one that never plumbed the depths of this giant among symphonies. The marvelous control Mr. Munch exerted over the brasses in the Copland and Debussy works was nowhere to be found here. With their narrow, French bore instruments, the trumpets bleated and the occasionally out-of-tune horns emitted a sound not unlike kazoos. The tempi throughout were fairly brisk, which is not objectionable, but there were some strange retards in the Funeral March.

Among the near-capacity audience were many young people. It is encouraging to see the younger generation turning out for top-flight musical performances, for it is they who must grow into the adult backbone of our audiences of future years.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 6 - 1953

Munch and Burgin to Share Next Symphony Concerts Here

Next Tuesday evening in Sanders Theatre, Charles Munch will conduct the second concert of the series in Cambridge by the Boston Symphony Orchestra. The program will consist of Mozart's "Divertimento for Strings," K. 136; Ravel's "Le Tombeau de Couperin;" the Kabalevsky Cello Concerto with Samuel Mayes as soloist, and Brahms' Second Symphony.

On Friday afternoon and Saturday evening in Symphony Hall, Richard Burgin will conduct the eighth pair of concerts of the longer series, although Mr. Munch will conduct one number in memory of the violinist, Jacques Thibaud, who lost his life in an airplane accident in France last Summer—Lalo's "Symphonie Espagnole," which Thibaud often played, once with the Boston Symphony Orchestra. The soloist will be Ruth Posselt, who studied this work when she coached in French repertoire with the late violinist. Richard Burgin will present Stravinsky's ballet suite, "Danses Concertantes"; the Adagio from Mahler's posthumous Tenth Symphony (to be heard for the first time in Boston) and Tchaikovsky's "Italian Capriccio."

VIOLINIST Ruth Posselt will play Lalo's "Symphonie Espagnole" at the Friday-Saturday Symphony concerts and the Thursday open Rehearsal.

The third concerts of the Sunday afternoon and Tuesday evening series will take place in Symphony Hall on next Sunday, Dec. 13, and Tuesday, Dec. 15. Both concerts will be under the direction of Richard Burgin, and each will have the same program. The soloist will be Grant Johannesen, young American pianist of Norwegian descent, who is to make his first appearance here. Since his New York debut in 1944, Mr. Johannesen has played in many parts of the United States and has toured Europe and South America. He will be heard in Beethoven's Second Piano Concerto in B flat. The program will otherwise consist of Stravinsky's "Danses Concertantes," the Adagio from Mahler's Tenth Symphony and Tchaikovsky's "Italian Capriccio."

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

DEC 9 - 1953

Open Rehearsal of Symphony Thursday

There will be a three-star Open Rehearsal of the Boston Symphony Orchestra in Symphony Hall on Thursday evening at 7:30. Both Charles Munch and Richard Burgin will conduct. Ruth Posselt, the well-known violin virtuoso from Boston, is to rehearse Lalo's exotic "Symphony Espagnole," which she will play in memory of Jacques Thibaud, the great French violinist who was killed in an airplane tragedy recently. Miss Posselt's first European tour was arranged by M. Thibaud.

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD

DEC 6 - 1953

"Open Rehearsal" On Thursday Evening

The second "Open Rehearsal" by the Boston Symphony Orchestra will take place Thursday evening in Symphony Hall at 7:30 P. M. The admission of the public to an actual rehearsal by this orchestra affords especial opportunity to study the scores under preparation for the program of the week.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 9 - 1953

Ruth Posselt Speaks of Her Association With French Violinist Jacques Thibaud

There will be a three-star Open Rehearsal of the Boston Symphony Orchestra at Symphony Hall tomorrow evening, where both Charles Munch and Richard Burgin will conduct and Ruth Posselt will rehearse Lalo's "Symphony Espagnole."

Miss Posselt also will play the Lalo work at the Friday and Saturday concerts, in memory of the famed French violinist, Jacques Thibaud, who died recently in an airplane accident. Miss Posselt, who studied the work with Thibaud, contributes the following account of her association with him:

"When Jacques Thibaud heard me play in Boston (1932), he urged me to come to Europe and offered to arrange my debut in Paris and other major music capitals. I left for Europe within a few months and made my debut with L'Orchestre Symphonique de Paris under the direction of Pierre Monteux.

"Thibaud spoke to an important impresario, and I made further debut appearances in London, Amsterdam, The Hague, Vienna, Berlin and Milan. Later he introduced me to Pablo Casals, for whom I played several hours, and his enthusiasm was so great he immediately arranged for a tour in Spain for me the following season, where I played 18 concerts, with orchestras and in recital.

"One of the experiences I most enjoyed with Thibaud was my participation in the Bach Double Violin Concerto, and various other works written for two violins, in concerts throughout Europe. I spent two Summers with him and Mme. Thibaud at St. Jean-de-Luz, where I concentrated on the French repertoire. I truly felt like a member of the family, and will always be grateful for his intense interest and devotion. He was as happy as I over my success in Europe, and felt he had reaped his reward when I toured extensively abroad for the following seven seasons, up to the outbreak of hostilities there."

Cir. (D 6,872)

This Clipping From
HOLLYWOOD REPORTER
HOLLYWOOD, CAL.

DEC [illegible] - 1953

Mitchell Gertz Packaging Serge Koussevitsky Biog

Mitchell Gertz is finalizing acquisition of film rights to the life of the late Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Songs of famous living composers, which Koussevitsky introduced into this country, are also being cleared for use in the film package.

Cir. (D 196,[illegible]) (S 203,908)

This Clipping From
WASHINGTON, D. C.
POST

DEC 9 - 1953

Heat At Concerts

I am writing to complain, not about the weird acoustics, fantastic seating arrangement, or general undesirability as a concert hall, but about the heat in Constitution Hall. I attended a concert there on December 2, and was unable to concentrate on the Boston Symphony because of the sweltering and smoky atmosphere of the place. One of my companions left early because of her discomfort, and only a stubborn determination to get my money's worth compels me to attend the remaining series performances for which I have tickets.

Can't something be done? I glanced at the lobby thermometer in the hall, and it registered 78 degrees at intermission time. How long must we suffer?

RUTH F. ROWLAND.
McLean, Va.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 6 - 1953

Garde Republicaine Band Has Special Sound--Guest Conductor Charles Munch

The famous and distinguished band from France now touring America, the Musique de la Garde Republicaine de Paris, will make its visit to Boston for a concert in Symphony Hall next Friday evening in a concert for the benefit of the Boston Symphony Orchestra's Pension Fund.

Charles Munch, the Boston Symphony conductor, will be guest leader of Ravel's "Bolero" on the program. He has made the following statement about the French band:

"The idea of an American tour for the Musique de la Garde Republicaine originated at a dinner party a l'Elysee in Paris, at the President's palace. Among the guests were Margaret Truman, Gen Eisenhower and the American Ambassador. I mentioned in the course of our conversation that evening what satisfaction and pride I took in the tour of the United States that I made with our national orchestra and suggested a similar tour for our national band. President Auriol liked this idea very much and immediately took the necessary steps.

The "French" Sound

"I think that it is very interesting for American audiences to hear this band that is so unlike any other. It is made up of the finest virtuosi of the world-famous French school of wind-instrument playing. Like the French orchestras, it has a special sound—for France is the only country that has created and retained a national sonority.

"The news has reached Boston of the great success that La Musique de la Garde Republicaine has enjoyed in the cities where it has already played. I hope that Boston's music-lovers too will take advantage of this extraordinary opportunity to enjoy a rare musical experience."

N. Y. STAATS-ZEITUNG UND HEROLD, MONTAG, den 7. DEZEMBER 195

Munch bringt neues Werk von Kabalevsky nach N. Y.

Von **ROBERT PIRK**

Der Laie staunt, vielleicht gibt's sogar einen Fachmann, der sich noch wundern kann, daß Kabalevskys Konzert für Cello und Orchester op. 49 erst jetzt in der **Carnegie Hall** zum erstenmal gespielt worden ist!

Das verdankt New York Charles Munch und seinen Orchestermusikern aus Boston. "Seinen" muß hier unterstrichen werden. Sie sind, abermals stellt man es mit Genugtuung fest, ganz die Seinen, sie folgen seinem unausgesprochenen Wort auf den leisesten Wink.

Mit einem urwüchsig slawischen Akzent beginnt Kabalevskys Konzert, einem Aufstieg, von dem chromatische Läufe in ruhigeres Fahrwasser zurückleiten, bis das einleitende Allegro mit einem zarten Pizzicato verrauscht. Die Pizzicati des abschließenden Allegretto wecken Balalaika-Assoziationen im Ohr, ein Kosakentanz scheint fröhlich einherzustampfen. Dazwischen das packende Hauptthema, molto espressivo eines Largo, dessen Kadenz den jungen Solisten **Samuel Mayes** als großen, sich klug unterordnenden Könner vorstellte.

In Ravels "Tombeau de Couperin" ließ Munch das Prélude ondulierend, wie sanften Wind über die Grabstätte streichen, "Forlane" ward ein reizend leises Tänzeln; melancholisch mit mächtiger Steigerung das Menuett, nach dem das Rigaudon mit einem Sprung, buchstäblich, begonnen wurde. — Das einleitende Concerto Grosso Nr. 2 von Ernest Bloch ist geeignet, die außerordentlichen Vorzüge dieses Streicherkörpers zu enthüllen. Zum Einsatz der 1. Geigen, in der Fuge, gesellen sich nach und nach alle übrigen Instrumente, mit einem wahren Orgelklang als Gesamtergebnis.

47

Cir. (D 653,252) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

[illegible] 1953

Music Roundup:

Fine Boston Visit

TWO FIRST NEW YORK performances highlighted the first visit of the Boston Symphony Orchestra in Carnegie Hall last week. Both Bloch's Concerto Grosso No. 2 and Kabalevsky's Cello Concerto aroused audience enthusiasm. The revival of Copland's Piano Concerto (1926) proved to be less acceptable.

Bloch's music provides a happy balance between classical and contemporary style. Throughout the four movements it spells pure beauty and communicative art. Kabalevsky's score flows with characteristic ease, a certain conventionalism, and an engaging manner. Cellists will find it written understandably for

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served to introduce Alfredo Campoli as a most accomplished violinist.

An ingratiating program including Bloch's Viola Suite, Francaix's Violin Suite, and Mozart's Sinfonia Concertante K364 marked the third concert of The Little Orchestra Society, conducted by Thomas Scherman with Jan Tomasow, violin, and Herbert Feldman, viola, as soloists.

Revive Debussy

The revival of Debussy's "Pelleas and Melisande" met with conspicuous success at the Metropolitan, chiefly because of the conducting of Pierre Monteux. The new cast composed of Nadine Conner, Jerome Hines, Theodor Uppman, Martial Singher, Martha Lipton and Vilma Georgiou had been astutely chosen and should be even better in repeated performances. The re-designed production is quite acceptable.

Three important debuts have brought Uppman, Miss Georgiou and Ettore Bastianini to the fore. Uppman's Pelleas is most persuasive dramatically and pleasing vocally. Miss Georgiou sings Yniold in the Debussy opera admirably. Bastianini's elder Germont in "Traviata" brought him an ovation thoroughly deserved.

Three Verdi operas have started the subscription rounds: "Rigoletto," "Il Trovatore" and "Traviata." On the whole the quality of singing since the opening of the opera season has been

Herald 12/9/53

he flute section of the Boston Symphony—(Standing) George en and Philip Kaplan, and (seated) James Pappoutsakis Doriot Anthony—will be featured in works for four flutes e concert tonight in Sanders Theater by the Cambridge ty for Early Music.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 175,149) (S 182,397)

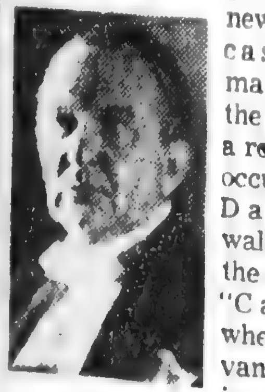
This Clipping From
DALLAS, TEX.
NEWS

The Musical Digest

By IRVING KOLODIN

Reiner Takes Hold Of Chicago Front

CHICAGO, Ill.—It is not customary to think of this city by the lake as a sparkling font of musical news, though occasionally it manages to be the scene of such a row as recently occurred when David Poleri walked out on the final scene of "Carmen" or when Oscar Levant took to telling Thor Johnson how to conduct in the middle of a public performance.



REINER

But its orchestra hall on the lake front has become a solid source of news, most of it good thus far, as Fritz Reiner takes hold of his new duties as conductor of its long-established and well-beloved orchestra.

Most opinions are that Reiner has given the orchestra both a stability and a lift it hasn't had in years, but one need not invoke opinion in recording the effects of his engagement on attendance. Subscription sales in the three series (Chicago has a weekly "pair" on Thursday night and Friday afternoon, plus a Tuesday afternoon series) are up 20 per cent over last year, and the single seat sale has been such that the four Thursday nights to date have been sold out.

I regretted what happened to Rafael Kubelik (he was released last spring after serving three years), as I would regret an unhappy experience for any young musician of his plentiful gifts. But certainly the orchestra I heard respond to Reiner's commanding leadership in the program-opening "Gazza Ladra" overture of Rossini with a zestful, clean-cut, alert performance was decidedly more respectable a symphonic ensemble than the one I had heard plod through Beethoven's "Eroica" under Kubelik's direction in a Carnegie Hall visit last spring.

BY WHICH I mean it is decidedly worthy of respect when the top orchestras in America are being discussed. Recognizing the supremacy of the Philadelphia Orchestra—for the while, anyway—the Chicago ensemble is edging its way into the second flight where for long the Boston Symphony and the New York Philharmonic-Symphony have been entrenched. However, there are greater signs of life in the symphonic corpus of both Chicago and Detroit and it may be that some conventional thinking is in for a fast reshuffle soon.

I don't think we will have to wait four years, or even half of that time, for Reiner's skill and experience to put Chicago, orchestrally, in the top three.

(Copyright, 1953, by the Saturday Review.)

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 9 - 1953

Hopalong Fears Miscasting As Moses in Biblical Film

Special to the Herald Tribune

HOLLYWOOD, Dec. 8.—William Boyd, television's Hopalong Cassidy, has been offered the role of Moses in Cecil B. DeMille's "The Ten Commandments." A spokesman for Mr. Boyd said he is "considering the offer carefully, but is worried that it will be out of character." Mr. Boyd first appeared in films in a DeMille religious epic, "Feet of Clay," in 1920.

Tentative "Egyptian" Cast

Gene Tierney, Jose Ferrer, Marlon Brando, Victor Mature, Betta St. John, Peter Ustinov, Kirk Douglas, Bella Darvi and Jean Peters were announced today as the tentative cast of Fox's "The Egyptian." The CinemaScope adaptation of Mika Waltari's novel is set for production in February, with Mike Curtiz directing.

Buy Koussevitsky Story

Film rights to the life of the late Serge Koussevitsky, conductor of the Boston Symphony Orchestra, have been acquired from his widow by Mitchell Gertz, a student of the conductor, said today. Mrs. Olga Koussevitsky has agreed to write her own "intimate and personal recollections" of her late husband for a screen play. Songs of famous living composers which Mr. Koussevitsky introduced in this country are also being cleared for use in the film.

NOTES: Dana Andrews has signed with Columbia to star in "Gun Slinger," a Western. . . . Alfred Hitchcock has signed a three-picture contract as producer-director for Paramount. His first picture will be "Catch a Thief," starring Cary Grant. . . . Rhonda Fleming said she is considering a singing role on Broadway in Cole Porter's "Ninotchka." . . . Stanley Kramer will return to independent production with a United Artists releasing contract calling for four pictures in the next three years. . . . [illegible] Clift, [illegible] and Dolores [illegible] to the [illegible] "The Broken [illegible] Spencer Tracy.

Cir. (D 34,028)

This Clipping From
YONKERS, N. Y.
HERALD STATESMAN

DEC 7 - 1953

Miss Edelman To Sing With Boston Symphony

DOBBS FERRY—Miss Barbara Edelman, daughter of Mr. and Mrs. Walter Edelman of White Plains, formerly of Dobbs Ferry, will sing with the Boston Symphony Orchestra in Symphony Hall, Boston, Mass., on Friday and Saturday, Dec. 18-19.

Miss Edelman is a junior at the New England Conservatory of Music. She will also be heard in a concert at Jordan Hall in Boston this Saturday.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

DEC 9 - 1953

Boston Symphony Seeks More Financial Support

By Mary Handy
Staff Writer of The Christian Science Monitor

Boston

The 72-year-old Boston Symphony Orchestra needs—for its welfare and survival—more tangible appreciation from the Boston community.

The orchestra has won world-wide acclaim and was enthusiastically received on recent tours from Berlin, Germany, to San Francisco. It now requires such support at home.

Business and industry are being called upon to consider the orchestra's value to the entire community.

The orchestra now faces the greatest gap between expenses and receipts since it was founded in 1881. "Our financial picture presents more of a challenge than ever in the past," George E. Judd, business manager, said today.

Special Invitation

Hard-pressed orchestras in Detroit, Pittsburgh, Minneapolis, and San Francisco have recently found business and industry ready to help them. Trustees of the Boston Symphony are hoping to arouse similar support.

Business and civic leaders have been invited to an orchestra rehearsal. After the rehearsal they will hear Harvard's president, Dr. Nathan M. Pusey, discuss the relation of civic leaders to a city's cultural institutions.

A new evaluation of the cultural and economic value to Boston of its world-renowned orchestra could help eliminate the growing deficit, the trustees anticipate.

All over the nation, cultural and educational institutions, confronted with extreme financial problems, are turning to business corporations for tax-free gifts.

Continuance of the American way of life, with educational and cultural institutions privately financed without government subsidy, depends upon the cooperation of the diverse elements of a community many leaders feel.

'Friends' Remembered

As the American economy changes, and the large fortunes of the past generations become less numerous, other means of support for orchestras beside individual donations must be found.

In its appeal to the community, the Boston Symphony is also remembering its 3,100 individual "friends" who gave $85,000 last year. It is hoping to increase their numbers, both from among the music lovers who sit in the seats of Symphony Hall and those who listen to the concerts at home by radio.

Present financial picture of the orchestra is this:

Deficits of the last five years have used up all unrestricted legacies and gifts, and $37,000 of this years' income has gone to pay last year's debts.

The annual budget is $1,500,000. Of this, about $1,000,000 is paid from concert receipts, $150,000 to $200,000 from royalties on records, some $40,000 from earnings on endowment, and $50,000 from such miscellaneous earnings as use of Symphony Hall. The balance must come from donations.

To bring in more revenue, ticket prices have been raised twice in the past five years.

High Standards

The musicians work more days and give more concerts than in any other American symphony orchestra. Trustees are determined that financial want must not lower the high standards of rehearsals and performance.

For 45 weeks the orchestra is busy with concerts in Boston, Cambridge, Providence, and New York. Its members give the annual festival at Tanglewood, the Esplanade and Pops concerts. Recently it has toured both Europe and the United States.

Not only do the musicians work hard. They are heard in Boston alone by an unparalleled number of series ticket holders. Nowhere else in Europe or America do 10,000 music lovers hold series tickets.

During the last two years, the Symphony has been heard on Fridays and Saturdays by thousands more listeners over station WGBH-FM. No other symphony orchestra in the nation, it is believed, gives so many full-length radio performances.

From this great wealth of enrichment and inspiration to the community, the orchestra is hoping to find the answer to its financial problems.

Beavers Contest 'Blasted' Changes

By the Associated Press

St. Joseph, Mo.

The county commissioners didn't count on the beavers being quite so eager when they decided to straighten Bee Creek.

Workmen dug a new channel. By the next morning the beavers had built a dam across it, forcing the stream back into the old channel.

A few sticks of dynamite removed the dam, but not for long. Within a week the beavers had built a new one with the same result.

More dynamite. Three weeks later, a new and stronger dam.

More dynamite—a big charge this time. The blast took away not only the dam, but part of the bank on each side as well.

That did it—the commissioners hope.

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

DEC 10 1953

Supporting the Symphony

The Boston Symphony Orchestra is in grave financial trouble. It needs help.

This remarkable organization, which has astonished the great critics of the world with its brilliance, is now in the position of having to appeal for money in order to stay in business. No less than $250,000 must be raised if the orchestra is to meet its obligations for the current season.

In view of the orchestra's importance to Boston, it should require nothing more than a simple statement of debt to persuade the public to co-operate.

Truly, this is one of the world's best cultural assets. It has been with us for 73 years. It has enchanted its listeners at home, and has enhanced the name and fame of Boston abroad. To lose it, would be like losing a piece of one's heart.

And all it's asking for is $250,000.

There are 2,370,000 people here in Metropolitan Boston. Even though many may not realize it, all share in the benefit of having the orchestra with us. Surely it should not be difficult to raise the money from such a population.

Detroit last year raised $400,230 for its symphony orchestra. Chicago raised $311,441.

Boston can equal or top those sums, by sending gifts to Richard C. Paine at Symphony Hall.

Cir. (D 653,252) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

[illegible] - 1953

Music Roundup:

Fine Boston Visit

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Bloch's music provides a happy balance between classical and contemporary style. Throughout the four movements it spells pure beauty and communicative art. Kabalevsky's score flows with characteristic ease, a certain conventionalism, and an engaging manner. Cellists will find it written understandably for their instrument. Copland's highly original concerto, reflecting the syncopated twenties, still suggests material not quite thoroughly digestible.

Charles Munch conducted both concerts with superb musicianship. Ravel's "Le Tombeau de Couperin" and Debussy's "Iberia" were exquisitely fashioned. His performance of Beethoven's "Eroica" was notable. Leo Smit played the Copland expertly. Samuel Mayes played the Kabalevsky persuasively.

Szell Returns

George Szell returned to conduct the Philharmonic-Symphony, offering solid interpretations of Brahms' Second Symphony and the Second Piano Concerto at his first concert. Eugene Istomin proved himself master of the concerto though too assertive in his spirited pronouncement of it. Another conventional program containing the Franck Symphony, Lalo's Symphonic Espagnole and excerpts from Berlioz's "Damnation of Faust" served to introduce Alfredo Campoli as a most accomplished violinist.

An ingratiating program including Bloch's Viola Suite, Francaix's Violin Suite, and Mozart's Sinfonia Concertante K364 marked the third concert of The Little Orchestra Society, conducted by Thomas Scherman with Jan Tomasow, violin, and Herbert Feldman, viola, as soloists.

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Three Verdi operas have started the subscription rounds: "Rigoletto," "Il Trovatore" and "Traviata." On the whole the quality of singing since the opening of the opera season has been superior.

—MILES KASTENDIECK

THE ORIGINAL
ROMEIKE
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Cir. (D 175,149) (S 182,397)

This Clipping From
DALLAS, TEX.
NEWS

The Musical Digest

By IRVING KOLODIN

Reiner Takes Hold Of Chicago Front

CHICAGO, Ill.—It is not customary to think of this city by the lake as a sparkling font of musical news, though occasionally it manages to be the scene of such a row as recently occurred when David Poleri walked out on the final scene of "Carmen" or when Oscar Levant took to telling Thor Johnson how to conduct in the middle of a public performance.

REINER

But its orchestra hall on the lake front has become a solid source of news, most of it good thus far, as Fritz Reiner takes hold of his new duties as conductor of its long-established and well-beloved orchestra.

Most opinions are that Reiner has given the orchestra both a stability and a lift it hasn't had in years, but one need not invoke opinion in recording the effects of his engagement on attendance. Subscription sales in the three series (Chicago has a weekly "pair" on Thursday night and Friday afternoon, plus a Tuesday afternoon series) are up 20 per cent over last year, and the single seat sale has been such that the four Thursday nights to date have been sold out.

I regretted what happened to Rafael Kubelik (he was released last spring after serving three years), as I would regret an unhappy experience for any young musician of his plentiful gifts. But certainly the orchestra I heard respond to Reiner's commanding leadership in the program-opening "Gazza Ladra" overture of Rossini with a zestful, clean-cut, alert performance was decidedly more respectable a symphonic ensemble than the one I had heard plod through Beethoven's "Eroica" under Kubelik's direction in a Carnegie Hall visit last spring.

BY WHICH I mean it is decidedly worthy of respect when the top orchestras in America are being discussed. Recognizing the supremacy of the Philadelphia Orchestra—for the while, anyway—the Chicago ensemble is edging its way into the second flight where for long the Boston Symphony and the New York Philharmonic-Symphony have been entrenched. However, there are greater signs of life in the symphonic corpus of both Chicago and Detroit and it may be that some conventional thinking is in for a fast reshuffle soon.

I don't think we will have to wait four years, or even half of that time, for Reiner's skill and experience to put Chicago, orchestrally, in the top three.

(Copyright, 1953, by the Saturday Review.)

Cir. (D 331,[illegible]) (S [illegible])

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 9 - 1953

Hopalong Fears Miscasting As Moses in Biblical Film

Special to the Herald Tribune

HOLLYWOOD, Dec. 8.—William Boyd, television's Hopalong Cassidy, has been offered the role of Moses in Cecil B. DeMille's "The Ten Commandments." A spokesman for Mr. Boyd said he is "considering the offer carefully, but is worried that it will be out of character." Mr. Boyd first appeared in films in a DeMille religious epic, "Feet of Clay," in 1920.

Tentative "Egyptian" Cast

Gene Tierney, Jose Ferrer, Marlon Brando, Victor Mature, Betta St. John, Peter Ustinov, Kirk Douglas, Bella Darvi and Jean Peters were announced today as the tentative cast of Fox's "The Egyptian." The CinemaScope adaptation of Mika Waltari's novel is set for production in February, with Mike Curtiz directing.

Buy Koussevitsky Story

Film rights to the life of the late Serge Koussevitsky, conductor of the Boston Symphony Orchasert, have been acquired from his widow by Mitchell Gertz, a student of the conductor, said today. Mrs. Olga Koussevitsky has agreed to write her own "intimate and personal recollections" of her late husband for a screen play. Songs of famous living composers which Mr. Koussevitsky introduced in this country are also being cleared for use in the film.

NOTES: Dana Andrews has signed with Columbia to star in "Gun Slinger," a Western. . . . Alfred Hitchcock has signed a three-picture contract as producer-director for Paramount. His first picture will be "Catch a Thief," starring Cary Grant. . . . Rhonda Fleming said she is considering a singing role on Broadway in Cole Porter's "Ninotchka." . . . Stanley Kramer will return to independent production with a United Artists releasing contract calling for four pictures in the next three years. . . . Montgomery Clift, Richard Widmark and Dolores Del Rio were added today to the cast of Fox's "The Broken Lance," starring Spencer Tracy.

Cir. (D 34,028)

This Clipping From
YONKERS, N. Y.
HERALD STATESMAN

DEC 7 - 1953

Miss Edelman To Sing With Boston Symphony

DOBBS FERRY—Miss Barbara Edelman, daughter of Mr. and Mrs. Walter Edelman of White Plains, formerly of Dobbs Ferry, will sing with the Boston Symphony Orchestra in Symphony Hall, Boston, Mass., on Friday and Saturday, Dec. 18-19.

Miss Edelman is a junior at the New England Conservatory of Music. She will also be heard in a concert at Jordan Hall in Boston this Saturday.

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nphony S More Financial S

By Mary Handy
Staff Writer of The Christian Science Monitor

Boston

The 72-year-old Boston Symphony Orchestra needs—for its welfare and survival—more tangible appreciation from the Boston community.

The orchestra has won worldwide acclaim and was enthusiastically received on recent tours from Berlin, Germany, to San Francisco. It now requires such support at home.

Business and industry are being called upon to consider the orchestra's value to the entire community.

The orchestra now faces the greatest gap between expenses and receipts since it was founded in 1881. "Our financial picture presents more of a challenge than ever in the past," George E. Judd, business manager, said today.

Special Invitation

Hard-pressed orchestras in Detroit, Pittsburgh, Minneapolis, and San Francisco have recently found business and industry ready to help them. Trustees of the Boston Symphony are hoping to arouse similar support.

Business and civic leaders have been invited to an orchestra rehearsal. After the rehearsal they will hear Harvard's president, Dr. Nathan M. Pusey, discuss the relation of civic leaders to a city's cultural institutions.

A new evaluation of the cultural and economic value to Boston of its world-renowned orchestra could help eliminate the growing deficit, the trustees anticipate.

All over the nation, cultural and educational institutions, confronted with extreme financial problems, are turning to business corporations for tax-free gifts.

Continuance of the American way of life, with educational and cultural institutions privately financed without government subsidy, depends upon the co-operation of the diverse elements of a community many leaders feel.

'Friends' Remembered

As the American economy changes, and the large fortunes of the past generations become less numerous, other means of support for orchestras beside individual donations must be found.

In its appeal to the community, the Boston Symphony is also remembering its 3,100 individual "friends" who gave $85,000 last year. It is hoping to increase their numbers, both from among the music lovers who sit in the seats of Symphony Hall and those who listen to the concerts at home by radio.

Present financial picture of the orchestra is this:

Deficits of the last five years have used up all unrestricted legacies and gifts, and $37,000 of this years' income has gone to pay last year's debts.

The annual budget is $1,500,000. Of this, about $1,000,000 is paid from concert receipts, $150,000 to $200,000 from royalties on records, some $40,000 from earnings on endowment, and $50,000 from such miscellaneous earnings as use of Symphony Hall. The balance must come from donations.

To bring in more revenue, ticket prices have been raised twice in the past five years.

High Standards

The musicians work more days and give more concerts than in any other American symphony orchestra. Trustees are determined that financial want must not lower the high standards of rehearsals and performance.

For 45 weeks the orchestra is busy with concerts in Boston, Cambridge, Providence, and New [illegible] an[illegible] th[illegible] certs. [illegible] both Europe a[illegible] States.

Not only do the musicians work hard. They are heard in Boston alone by an unparalleled number of series ticket holders. Nowhere else in Europe or America do 10,000 music lovers hold series tickets.

During the last two years, the Symphony has been heard on Fridays and Saturdays by thousands more listeners over station WGBH-FM. No other symphony orchestra in the nation, it is believed, gives so many full-length radio performances.

From this great wealth of enrichment and inspiration to the community, the orchestra is hoping to find the answer to its financial problems.

Beavers' Contest 'Blasted' Changes

By the Associated Press

St. Joseph, Mo.

The county commissioners didn't count on the beavers being quite so eager when they decided to straighten Bee Creek.

Workmen dug a new channel. By the next morning the beavers had built a dam across it, forcing the stream back into the old channel.

A few sticks of dynamite removed the dam, but not for long. Within a week the beavers had built a new one with the same result.

More dynamite. Three weeks later, a new and stronger dam.

More dynamite — a big charge this time. The blast took away not only the dam, but part of the bank on each side as well.

That did it—the commissioners hope.

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

DEC 10 1953

Supporting the Symphony

The Boston Symphony Orchestra is in grave financial trouble. It needs help.

This remarkable organization, which has astonished the great critics of the world with its brilliance, is now in the position of having to appeal for money in order to stay in business. No less than $250,000 must be raised if the orchestra is to meet its obligations for the current season.

In view of the orchestra's importance to Boston, it should require nothing more than a simple statement of debt to persuade the public to co-operate.

Truly, this is one of the world's best cultural assets. It has been with us for 73 years. It has enchanted its listeners at home, and has enhanced the name and fame of Boston abroad. To lose it, would be like losing a piece of one's heart.

And all it's asking for is $250,000.

There are 2,370,000 people here in Metropolitan Boston. Even though many may not realize it, all share in the benefit of having the orchestra with us. Surely it should not be difficult to raise the money from such a population.

Detroit last year raised $400,230 for its symphony orchestra. Chicago raised $311,441.

Boston can equal or top those sums, by sending gifts to Richard C. Paine at Symphony Hall.

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THE CHRISTIAN SCIENCE Monitor
Registered in U. S. Patent Office
AN INTERNATIONAL DAILY NEWSPAPER
VOLUME 46 NO. 12 COPYRIGHT 1953 BY THE CHRISTIAN SCIENCE PUBLISHING SOCIETY BOSTON, WEDNESDAY, DECEMBER 9, 1953

Symphony Aid Sought in Hub

By Mary Handy
Staff Writer of The Christian Science Monitor

The 72-year-old Boston Symphony Orchestra needs—for its welfare and survival—more tangible appreciation from the Boston community.

This orchestra, after bringing applause to Boston from Berlin to San Francisco in recent tours, is now asking for support at home.

Business and industry are being called upon to consider the orchestra's value to the entire community.

The orchestra now faces the greatest gap between expenses and receipts since it was founded in 1881. "Our financial picture presents more of a challenge than ever in the past," George E. Judd, business manager, said today.

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To bring in more revenue, ticket prices have been raised twice in the past five years.

High Standards

Musicians work more days and give more concerts than in any other American symphony orchestra. Trustees are determined that financial want must not lower the high standards of rehearsals and performance.

For 45 weeks the orchestra is busy with concerts in Boston, Cambridge, Providence, and New York. Its members give the annual festival at Tanglewood, the Esplanade and Pops concerts. Recently it has toured both Europe and the United States.

Not only do the musicians work hard. They are heard in Boston alone by an unparalleled number of series ticket holders. Nowhere else in Europe or America do 10,000 music lovers hold series tickets.

During the last two years, the Symphony has been heard on Fridays and Saturdays by thousands more listeners over station WGBH-FM. No other symphony orchestra in the nation, it is believed, gives so many full-length radio performances.

From this great wealth of enrichment and inspiration to the community, the orchestra is hoping to find the answer to its financial problems.

Cir. (D 145,494) (S 272,057)
This Clipping From
BOSTON, MASS.
HERALD
DEC 10 1953

(Herald Staff Photo by Warren Patriquin)

SINGING FOR SUPPER? — That's very nearly the case of the Boston Symphony Orchestra. Left to right, Conductor Munch, Henry B. Cabot, president of trustees, and Ruth Posselt, violin soloist this week.

$250,000 Drive on To Save Symphony

Business, Civic Leaders Respond

By FRED BRADY

Boston rallied yesterday to save for the city one of the world's majestic instruments—the Boston Symphony Orchestra.

Because the Boston Symphony is nearly broke. It needs $250,000.

Response 'Con Brio'

That was the figure announced by the trustees "after careful estimates" if the orchestra "is to meet its obligations for the current season."

The announcement was made yesterday in Symphony Hall to Boston business and civic leaders, but, instead of the long faces you might expect, the response was, as Mr. Munch might say, "con brio."

Henry B. Cabot, president of the Symphony trustees, said the drive for support "will take time and hard work."

But he reported an initial success, among insurance firms, with his plan of "donation-advertising" under which firms will pay a premium price for page advertisements in the Symphony programs.

Michael T. Kelleher, a trustee, reported that shortly after yesterday's meeting was scheduled he received a personal check for $1,000 from Harold D. Hodgkinson, general manager of Filene's, and another for $500 from Frank Sawyer, head of the Checker Taxi Co.

Kelleher will direct the drive among business organizations while that among individuals will be directed by a fellow trustee, Dr. Palfrey Perkins.

Of the new fund drive Kelleher said: "It's on the [illegible] we're going to keep this the best orchestra in the world."

BUDGET FACTS

He made a brief special tribute to Adrian O'Keeffe, president of First National Stores, Daniel Bloomfield, executive vice-president of the Boston Retail Trade Board, and Peter Fuller, son of the former govern

"Friends of the Orchestra" which averaged $151,660 per year and a check for $13,450 this year from Boston business.

STRONG HOPE

But trustees see strong hope in such examples as Detroit which last year raised $400,2[illegible] for its orchestra and Chicago which turned up $311,441.

The Boston Symphony trustees explain the purpose of their drive as three-fold—"to meet our deficit, restore our capital funds and maintain the Boston Symphony Orchestra at its traditional high level."

After its high level rehearsal yesterday the audience stood in the lobby to hear a pretty frank stewardship accounting from Trustees Cabot and Kelleher.

Kelleher said, "We could let the orchestra go or we could reduce the number of players. But we don't intend to do that."

He cited as one of the great strokes of the new drive the permission from the Boston Retail Trade Board to permit solicitation for funds in the city's department [illegible]

Cabot, who [illegible] a Kelleher tribute [illegible] the time he gives to the orchestra by willing[illegible] deal of time chasing [illegible] told the lobby group.

"I think [illegible] know what an extraor[illegible] we have here. [illegible] interest you to know [illegible] Munch, who has conduct[illegible] leading orchestras of the world, keeps saying:

" 'This orchestra keeps getting better and better. It sounds better all the time.' "

That claim certainly wasn't questioned by any of the Boston leaders during an hour-long rehearsal in which they heard Charles Munch conduct the Lalo violin concerto with Ruth Posselt as soloist.

Beaming and bespectacled and wearing a grey jacket and dark slacks, Mr. Munch took a moment before rehearsal to tell his audience how much the orchestra meant to him.

Then he said: "I would like that the Boston Symphony would be near to you, too."

George E. Judd, orchestra manager, told newsmen some of the orchestra's cold budget facts.

The annual budget for the orchestra of 104 artists is $1,500,000 and of this amount concert receipts account for about $1,000,000. The rest must come from record royalties, earnings on endowments and other earnings such as rental of the hall, etc.

But despite two rises [illegible] prices in the past five [illegible] deficits in that time have consumed all unrestricted legacies and gifts.

In addition, $37,000 of this year's income had to go to pay last year's debts.

All this holds true now despite generous contributions from

Cir. (D 203,001)
This Clipping From
BOSTON, MASS.
TRAVELER
DEC 10 1953

Symphony Drive

(See Editorial, Page 40)

A drive to save the Boston Symphony Orchestra—one of the world's finest—is now underway.

THE ORCHESTRA NEEDS $250,000 if it is to meet obligations for the current season.

This was the figure announced by the board of trustees.

BUSINESS AND civic leaders are expected to rally to the aid of the symphony.

Henry B. Cabot, president of the trustees, expects the drive for support to "take time and hard work."

HE REPORTED an initial success among insurance firms with his plan of "donation-advertising." Under the plan firms will pay a premium price for page advertisements in the Symphony programs.

Shortly after the announcement for financial aid was made, Michael T. Kelleher, a trustee, reported he received personal checks totalling $1,500. Harold D. Hodgkinson, general manager of Filene's, contributed $1,000 and Frank Sawyer, head of the Checker Taxi Co., donated $500.

Kelleher will direct the drive among business organizations.

A fellow trustee, Dr. Palfrey Perkins, will head a similar drive among individuals.

The annual budget for the orchestra of 104 artists is $1.5 million. Of this amount concert receipts account for about $1 million.

The rest must come from record royalties, earnings on endowments and other earnings such as rental of the hall.

But despite two rises in ticket prices in the past five years deficits in that time have consumed all unrestricted legacies and gifts.

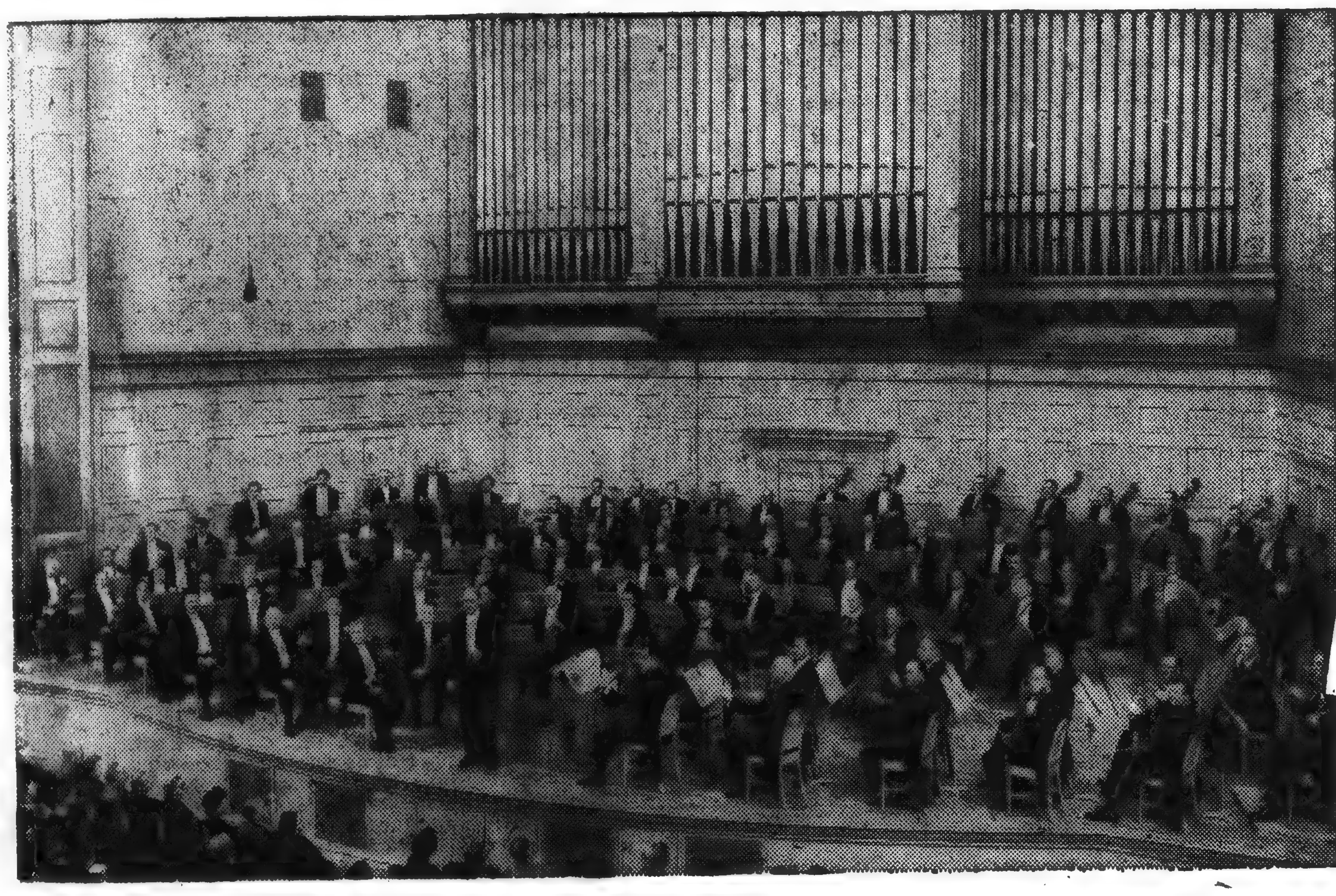
In addition, $37,000 of this year's income had to go to pay last year's debts.

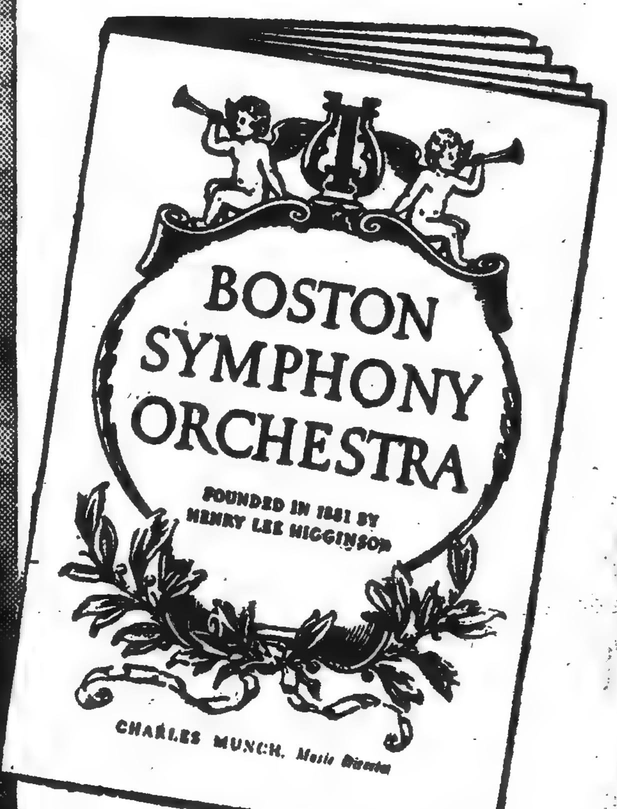
The Boston Symphony trustees explain the purpose of the drive is three-fold—"to meet our deficit, restore our capital funds and maintain the Boston Symphony Orchestra at its traditional high level."

Permission has been granted by the Boston Retail Trade Board to solicit funds in the city's department stores.

Broader Community Support must be developed without delay for the

BOSTON SYMPHONY ORCHESTRA




BOSTON SYMPHONY ORCHESTRA
FOUNDED IN 1881 BY HENRY LEE HIGGINSON
CHARLES MUNCH, Music Director

A Frank Statement from The Trustees

For seventy-three years, the Boston Symphony has been, undeniably, one of the city's great cultural assets. Competent critics have given it high rank among the great orchestras of the world.

Through its regular concerts, it provides musical enchantment for capacity audiences at Symphony Hall. Students may attend its rehearsals at prices within their means. Spring, in Boston, becomes a more joyful season thanks to the Pop Concerts. Under the stars, the Orchestra provides good music, free for all who congregate along the Esplanade in the cool of summer evenings. At Tanglewood, through its Summer School and concert series in the Shed, it provides expert instruction for students and inspiration for thousands. Through weekly broadcasts over Station WGBH the Orchestra reaches a vast audience at home.

The costs of maintaining this musical organization of 104 players and its many musical services to the community have mounted steadily. To meet this the price of tickets has been advanced twice during the past five years and economies effected wherever possible. In addition a generous public has contributed $758,300 or $151,660 per year. This large sum came from generous concert goers who banded together as Friends of the Orchestra. Encouraging too was the donation of $13,450 in 1953 by business organizations and this year Mayor Hynes and the City of Boston, realizing the Orchestra's problem, have exempted Symphony Hall from taxes.

In spite of this most generous support substantial deficits have been incurred. Here are the figures:

SEASON	DEFICIT	SURPLUS
1948–49	$139,109	
1949–50	165,984	
1950–51		$58,132
1951–52	48,054	
1952–53	68,743	

In order to meet the five-year accumulated deficit of $363,758 it has been necessary to apply all available funds, including $80,700 of unrestricted legacies, with the result that the Orchestra has no longer any available cash reserves and, in addition, has had to dip into the present season's receipts to the extent of $37,909.

After careful estimates, the Trustees find that a sum of $250,000 must be raised if the Orchestra is to meet its obligations for the current season 1953-54.

Is this asking too much of the New England community? The answer may be found in the record of sums raised in other large cities for the support of their symphony orchestras.

Total Funds Raised 1951-52 Season	
Boston	$166,578
New York	265,381
Chicago	311,441
Detroit	400,230
Minneapolis	198,541
Cincinnati	235,742
Los Angeles	281,824
Pittsburgh	251,000
Houston	180,616

With the determination to meet our deficit, restore our capital funds and maintain the Boston Symphony Orchestra at its traditional high level, Dr. Palfrey Perkins, one of the trustees, will undertake a campaign for funds among individuals. Mr. Michael T. Kelleher in his capacity as trustee will seek the support of business organizations to the same end.

If you wish to share in maintaining a great civic asset, we urge you to send your tax-deductible check in any amount you can afford to Richard C. Paine, Treasurer, Symphony Hall, Boston. And from those who wish to project their influence over the years ahead we invite bequests under will. Such bequests, in the past, have meant survival for the Orchestra.

THE TRUSTEES

Henry B. Cabot, *President*
Jacob J. Kaplan, *Vice-President*
Richard C. Paine, *Treasurer*
Philip R. Allen
John Nicholas Brown
Theodore P. Ferris
Alvan T. Fuller
N. Penrose Hallowell
Francis W. Hatch
M. A. De Wolfe Howe
Michael T. Kelleher
Palfrey Perkins
Lewis Perry
Edward A. Taft
Raymond S. Wilkins
Oliver Wolcott

The publication of this message has been made possible by the generosity of Alvan T. Fuller

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"No Orchestra Is So Dear to My Heart"—Charles Munch

CHARLES MUNCH, extreme right, conducts Symphony rehearsal with violin soloist Ruth Posselt playing the Symphonie Espanol.

PLAN BOOST FOR SYMPHONY—At special rehearsal meeting of Boston Symphony yesterday to plan fund campaign to eliminate orchestra's deficit were, left to right, Adrian O'Keefe, of First National Stores; Peter Fuller, of Cadillac-Olds; Henry B. Cabot, president of orchestra trustees; Michael T. Kelleher, trustee, and Daniel Bloomfield, Retail Trade Board.

(Globe Photos by Danny Goshtigian).

MUSIC LOVERS listen to plea for support by Henry B. Cabot, president of the Symphony trustees.

Best of the Day in Pictures

Local, National, World Wide

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
DEC 10 1953

Boston Symphony Exhausts Funds, Needs $250,000

BOSTON (AP)—Officials of the Boston Symphony Orchestra said today that world famous musical organization is broke.

Henry B. Cabot, president of the Symphony's trustees, said:

"We have had to use all our cash reserves, and there is just no money left.

For This Season

"We need one quarter million dollars to keep the Boston Symphony Orchestra solvent for the remainder of this season."

He outlined a plan for raising money to a group of Boston business leaders and industrialists.

Because of the difficulty in raising donations, Cabot told the group, orchestra officials have worked out a "premium advertising" plan under which full pages in the program books will be sold at $2,500.

(Outlining the financial problem, George E. Judd, manager, reported that the annual budget for the 104-player orchestra is 1½ million dollars. Concert receipts are about a million. Other earnings come from record royalties, endowments and rents at Symphony Hall.

(There have been deficits over the past five years despite two boosts in admission prices. Unrestricted legacies and gifts have been consumed, he said, along with contributions from the orchestra's "Friends" organization averaging $151,600 annually.)

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JOURNAL

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WATERTOWN, N. Y.
TIMES

Cir. (D 8,895)
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CLAREMONT, N. H.
EAGLE

Cir. (D 143,029)
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CLEVELAND, OHIO
NEWS

Cir. (D 111,232)
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OKLAHOMA CITY, OKLA.
TIMES

Cir. (D 75,750)
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SPOKANE, WASH.
CHRONICLE
DEC 10 1953

FAMED SYMPHONY RATES SYMPATHY

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BLADE

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TIMES

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OMAHA, NEBR.
MORNING WORLD-HERALD
DEC 11 1953

Financial Aid Asked for Boston Symphony

Boston, Mass. (AP)—Officials of the Boston Symphony Orchestra said Thursday that world-famous musical organization is broke.

Henry B. Cabot, president of the Symphony's trustees, said:

"We need 250 thousand dollars to keep the Boston Symphony Orchestra solvent for the remainder of the season."

He asked a group of Boston business leaders and industrialists to consider a "premium advertising" fund-raising plan under which full pages in program books would be sold at $2,500.

"No Orchestra Is So Dear to My Heart"—Charles Munch

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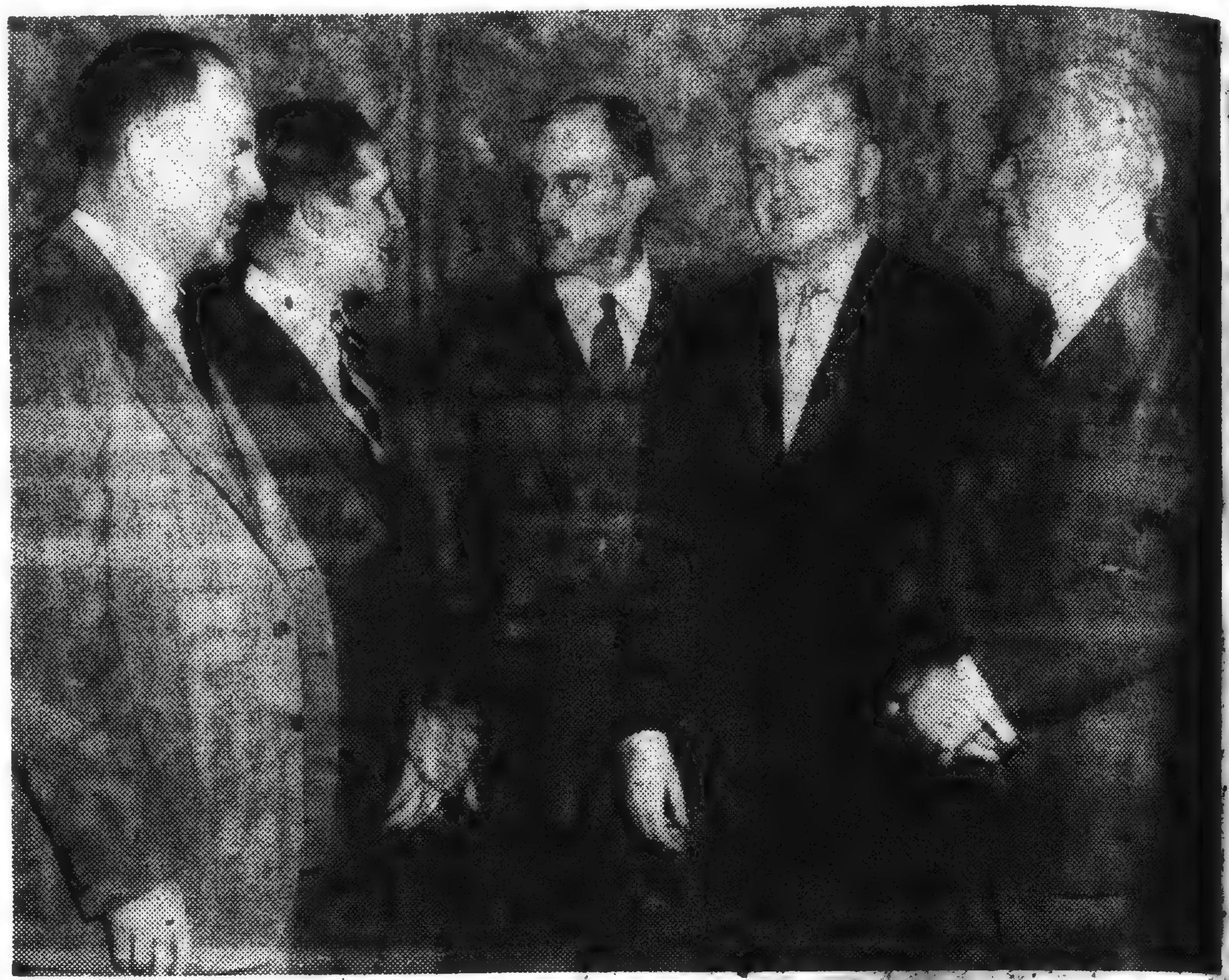

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GREENFIELD, MASS.
RECORDER-GAZETTE

Cir. (D 43,177)

TIMES

DEC 1

Boston Symphony Boss Says Organization Broke

BOSTON, Dec. 10—(AP)—Officials of the Boston symphony orchestra said Thursday that world famous musical organization is broke. Henry B. Cabot, president of the symphony's trustees, said: "We need $250,000 to keep the Boston symphony orchestra solvent for the remainder of the season."

He asked a group of Boston business leaders and industrialists to consider a "premium advertising" fund raising plan under which full pages in program books would be sold at $2,500.

Cir. (D 6,706)

NEWS

DEC 10 1953

Boston Symphony Is Broke

BOSTON, Dec. 10 (AP).—Executives of the Boston Symphony Orchestra said today that the world-famous musical organization is broke and needs $250,000 to keep solvent for the remainder of the season.

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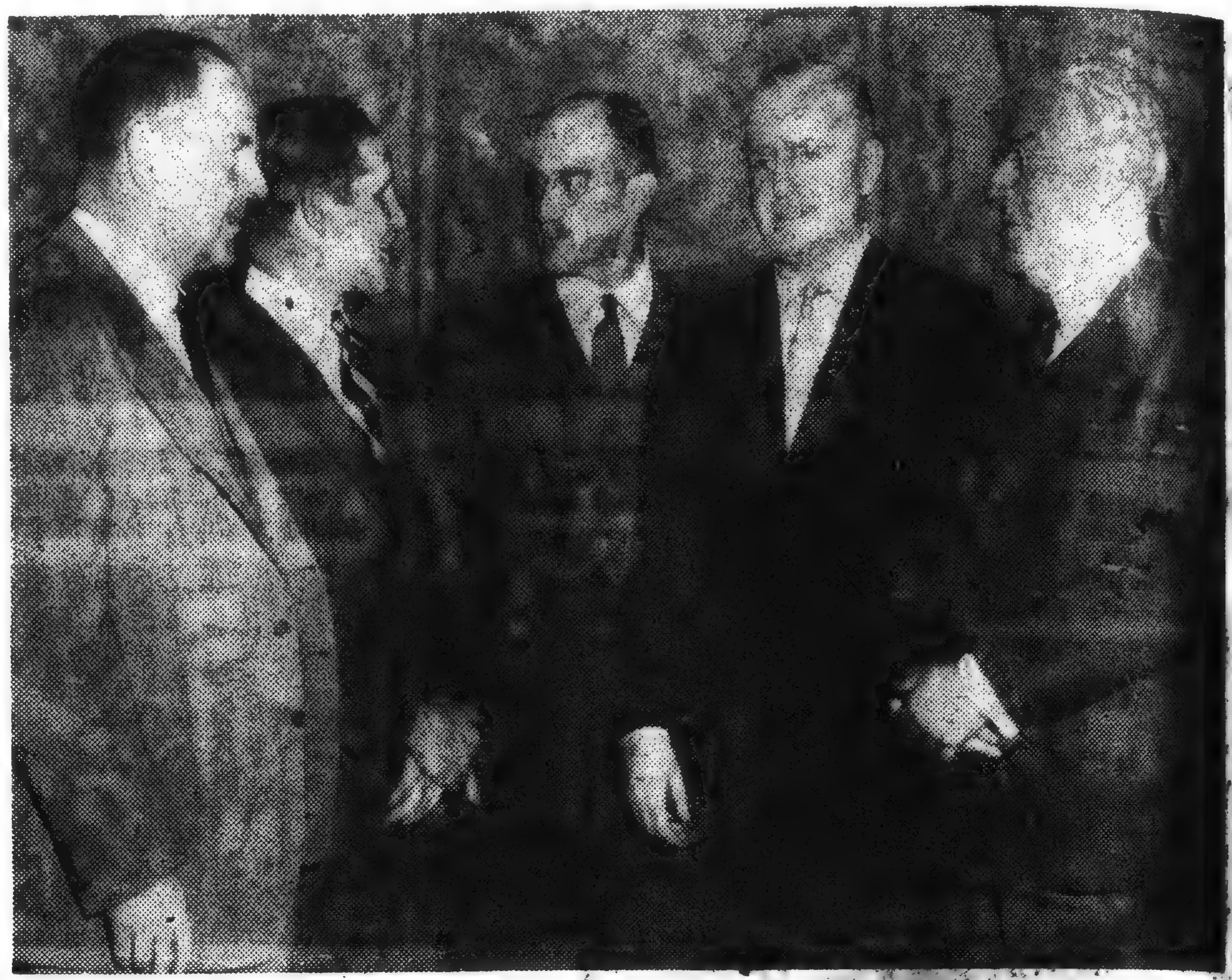
"No Orchestra Is So Dear to My Heart"—Charles Munch

CHARLES MUNCH, extreme right, conducts Symphony rehearsal with violin soloist Ruth Posselt playing the Symphonie Espanol.



PLAN BOOST FOR SYMPHONY—At special rehearsal meeting of Boston Symphony yesterday to plan fund campaign to eliminate orchestra's deficit were, left to right, Adrian O'Keefe, of First National Stores; Peter Fuller, of Cadillac-Olds; Henry B. Cabot, president of orchestra trustees; Michael T. Kelleher, trustee, and Daniel Bloomfield, Retail Trade Board.

(Globe Photos by Danny Goshtigian).

MUSIC LOVERS listen to plea for support by Henry B. Cabot, president of the Symphony trustees.

Best of the Day in Pictures

Local, National, World Wide

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
DEC 10 195

Boston Symphony Exhausts Funds, Needs $250,000

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Henry B. Cabot, president of the Symphony's trustees, said:

"We have had to use all our cash reserves, and there is just no money left.

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"We need one quarter million dollars to keep the Boston Symphony Orchestra solvent for the remainder of this season."

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Because of the difficulty in raising donations, Cabot told the group, orchestra officials have worked out a "premium advertising" plan under which full pages in the program books will be sold at $2,500.

(Outlining the financial problem, George E. Judd, manager, reported that the annual budget for the 104-player orchestra is 1½ million dollars. Concert receipts are about a million. Other earnings come from record royalties, endowments and rents at Symphony Hall.

(There have been deficits over the past five years despite two boosts in admission prices. Unrestricted legacies and gifts have been consumed, he said, along with contributions from the orchestra's "Friends" organization averaging $151,600 annually.)

Cir. (D 186,970) (S 150,268)

This Clipping From
TOLEDO, OHIO

DEC 10 1953

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DEC 10 1953

IN THE NATION

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DEC 10 1953

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DEC 10 1953

Boston Symphony Broke, Officials Say

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Henry B. Cabot, president of the symphony's trustees, asked a group of Boston business leaders to consider a "premium advertising" fund raising plan under which full pages in program books would be sold at $2,500. He said the orchestra needed $250,000 to operate the rest of this season.

Cir. (D 26,991)

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
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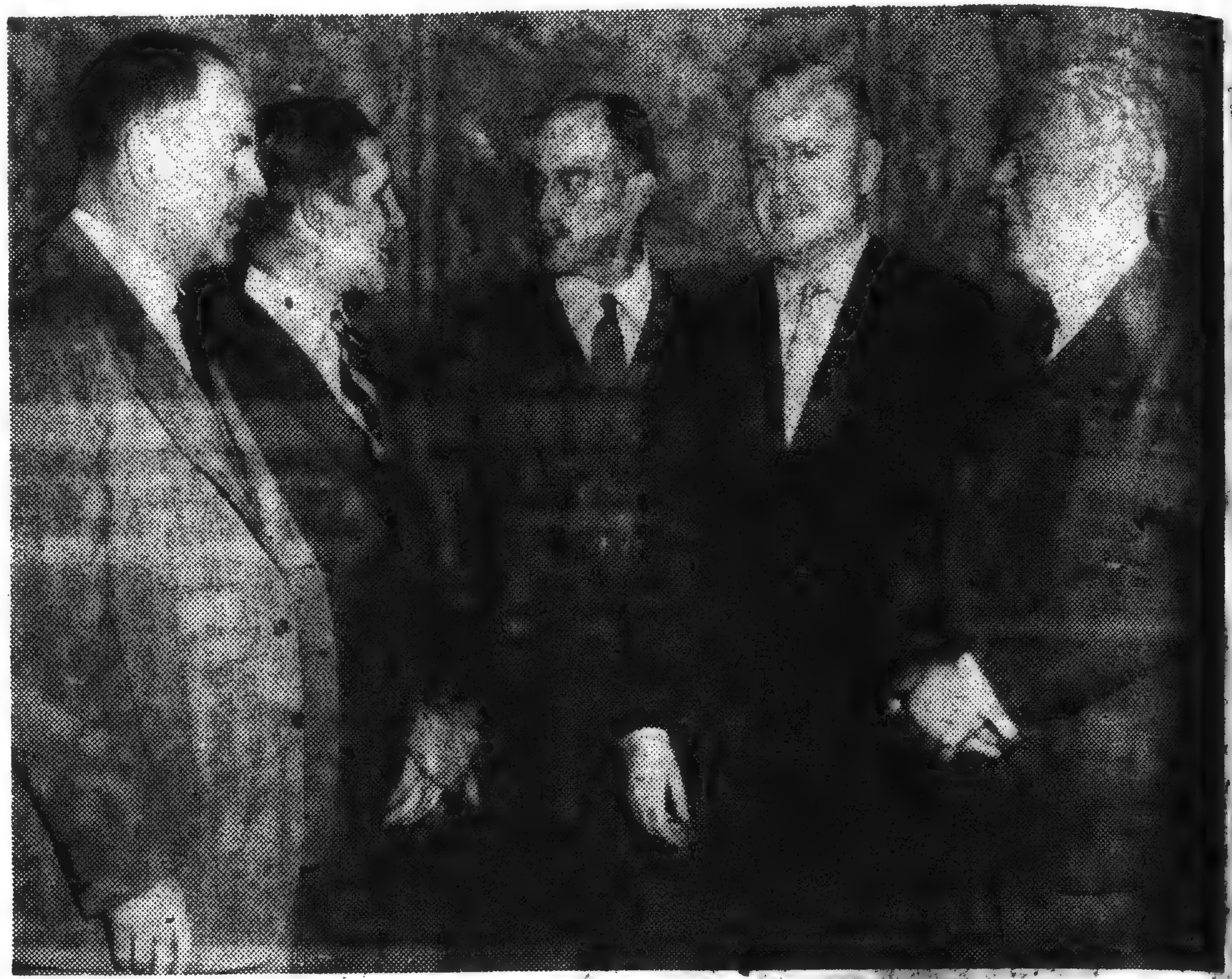

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This Clipping From

NEW BEDFORD, MASS.
STANDARD-TIMES

DEC 10 1953

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This Clipping From

YOUNGSTOWN, OHIO
VINDICATOR

DEC 11 1953

Boston Symphony Lacks Funds, Asks for Help

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Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

Cir. (D 179,039) (S 196,432)

This Clipping From
HOUSTON, TEX.
POST

Cir. (D 91,651) (S 180,496)

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SALT LAKE CITY, UTAH
TRIBUNE

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TIMES

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Cir. (D 157,288) (S 216,744)

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COLUMBUS, OHIO
DISPATCH

DEC 11 1953

Boston Symphony Needs $250,000

Cir. (D 15,484)

Cir. (D 4,967)

This Clipping From
CANANDAIGUA, N. Y.
MESSENGER

DEC 10 1953

Boston Symphony Admits Insolvency

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TELEGRAPH
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This Clipping From
DALLAS, TEX.
NEWS
DEC 11 1953

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HARTFORD, CONN.
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ROME, N. Y.
SENTINEL
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This Clipping From
AKRON, OHIO
BEACON JOURNAL

DEC 11 1953

Orchestra Broke

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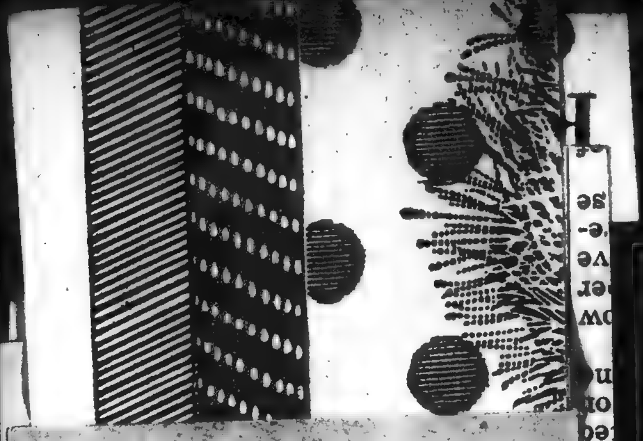

This Clipping From
WASHINGTON, D. C.
POST

DEG 11 1953

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This Clipping From,
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
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By the Associated Press.

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TIMES-UNION
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DANBURY, CONN.
NEWS-TIMES

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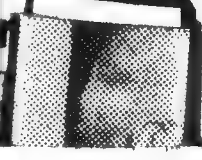

This Clipping From
ROCHESTER, N. Y.
TIMES-UNION

DEC 10 1953

Boston Symphony Broke

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Orchestra Needs $250,000

BOSTON (AP)—Officials of the Boston Symphony Orchestra said today that world famous musical organization is broke.

Henry B. Cabot, president of the symphony's trustees, said:

"We have had to use all our cash reserves, and there is just no money left.

"We need $250,000 to keep the Boston Symphony Orchestra solvent for the remainder of the season."

He outlined a plan for raising money to a group of Boston business leaders and industrialists.

Because of the difficulty in raising donations, Cabot told the group orchestra officials have worked out a "premium advertising" plan under which full pages in the program books will be sold at $2,500.

TIMES

DEC 11 1953

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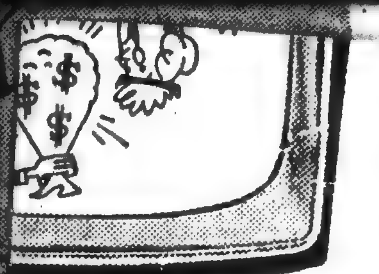

This Clipping From
PROVIDENCE, R. I.
BULLETIN
DEC 10 1953

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Alfred Wa
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ET and TABLE LIGHTER Set 7.95

Precision-built ... time glass wick; airtight reservoir prevents evaporation. The Ritepoint Lighter is a wonderful gift value.

Visible FUEL SUPPLY

Available in with Real

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This Clipping From
DENVER, COLO.
ROCKY MTN. NEWS
DEC 11 1953

Famous Boston Symphony Orchestra Is Broke

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This Clipping From
MEDFORD, MASS.
MERCURY
DEC 10 1953

Drive on to Save Symphony

BOSTON (INS) — Business and civic leaders today got behind a drive to save one of Boston's biggest attractions, its symphony orchestra.

The Boston Symphony needs a quarter of a million dollars to meet its obligations for the current season.

George E. Judd, orchestra manager, said the annual budget for the 104 artists is $1,500,000, and $1 million of this must be raised from concert receipts. Despite two boosts in ticket prices in the past five years, deficits have consumed all unrestricted legacies and gifts.

Judd said $37,000 of this year's income had to go to pay last year's debts.

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ALBANY, N. Y.
KNICKERBOCKER NEWS
DEC 11 1953

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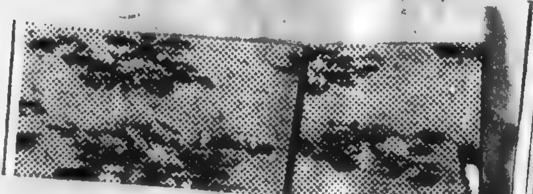

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Cir. (D 134,403) (S [illegible])

This Clipping From
DAYTON, OHIO
NEWS

DEC 13 1953

Boston Symphony Reported "Broke"

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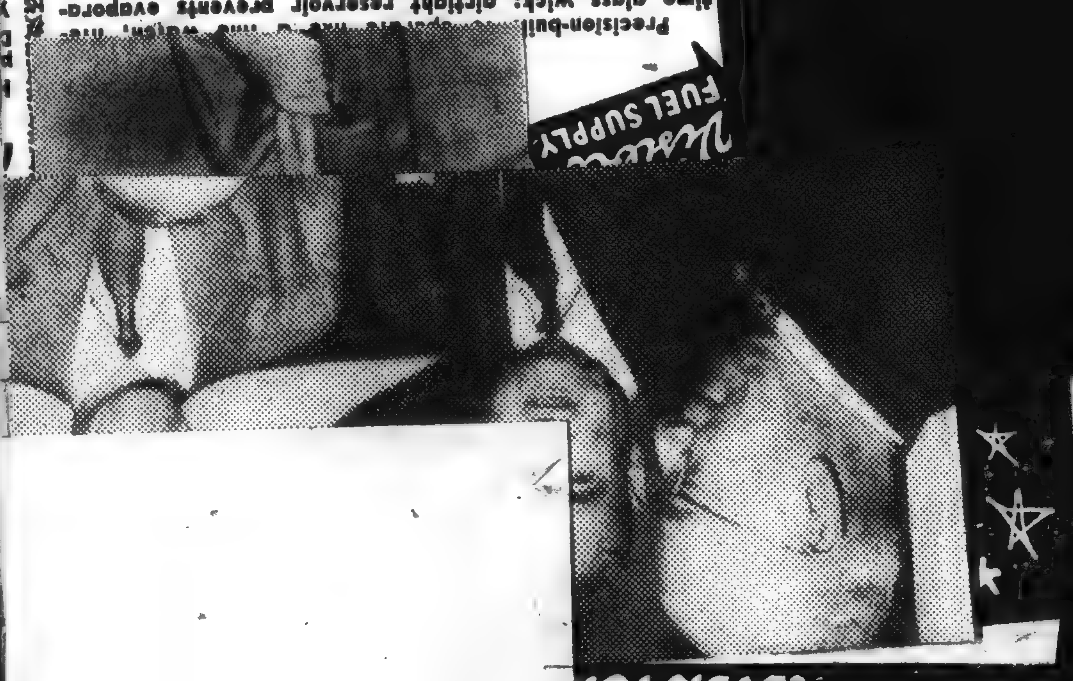

This Clipping From
SAN ANTONIO, TEX.
EXPRESS

DEC 11 1953

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This Clipping From
CORTLAND, N. Y.
STANDARD

DEC 10 1953

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Alfred Wallenstein
Bach's Christmas Oratorio; Philhar
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This Clipping From
LYNN, MASS.
ITEM
DEC 16 1953

Hub Symphony Out of Funds

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He outlined a plan for raising money to a group of Boston business leaders and industrialists.

Because of the difficulty in raising donations, Cabot told the group, orchestra officials have worked out a "premium advertising" plan under which full pages in the program books will be sold at $2500.

This Clipping From
LAWRENCE, MASS.
TRIBUNE
DEC 10 1955

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This Clipping From

WELLSVILLE, N. Y.
REPORTER

DEC 10 1953

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

DEC 0 1953

Symphony Broke; Ads To Be Sold In Program Books

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This Clipping From

CHICAGO, ILL.
NEWS

DEC 10 1953

On the Rocks

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This Clipping From
BROCKTON, MASS.
ENTERPRISE & TIMES
DEC 12 1955

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Editorial Quips

Bought your wreath yet?

Downtown Brockton will sure be a busy place today!

The alleged left-wing element in Lynn's GE plants were beaten by the CIO in an election to determine which element would be the bargaining agent there. Significantly, all but 813 of those eligible to vote did so.

When a man reaches the age of 70 it's estimated he has spent time amounting to one year talking on the telephone. No one dares estimate how much time a woman of 70 has spent on the phone.

News Commentator Frank Edwards is anything else but!

One of the happiest men we know hasn't a lot of money but he has a lot of faith in human nature and the Good Lord.

The Boston Symphony is almost broke, but business men and music lovers in Boston will not allow this famous musical organization to die.

A New York doctor advises that sufferers from cardiac ailments be allowed to "live a little" rather than held to stern diets and long lists of "don'ts."

Alfred Wa
Bach's Christmas Oratorio; Philhar
Auditorium; 8:30 p.m

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NEWPORT, R. I.
NEWS
DEC 10 1953

Boston Symphony Orchestra Broke, Its Officials Reveal

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"We need one quarter million dollars to keep the Boston Symphony Orchestra solvent for the remainder of this season."

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This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN
DEC 11 1953

Orchestra Asks Funds

Financial assistance is being sought by the Boston Symphony Orchestra.

To keep the orchestra solvent for the remainder of the season, $250,000 in contributions are needed, Henry B. Cabot, president of the board of trustees, told the Associated Press.

Deficits in the last five years have used up all unrestricted legacies and gifts, despite two increases in ticket prices in that period, according to George E. Judd, orchestra manager.

Methods of obtaining the necessary money include sale of advertising at "premium" prices for programs, and solicitation of individuals.

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asadena Civic Auditorium; 3 p
Ballet Productions: Wilshire
Theater; 8:30 p.m.

Monday

Evenings on the Roof presents
cert of songs by contemporary
can composers and instrumental
from the classical repertoire with
gery McKay, mezzo soprano,
McKay and Mildred Portney,, p
and Dixie Blackstone and Bever
Beck, violinists; Los Angeles
Auditorium, West Hollywood Park
p.m.

Tuesday

Sadler's Wells Ballet productio
"Sylvia" in three acts with Nadia
rina and Alexis Rassine dancing
leads; Shrine Auditorium; 8 p.m.

Wednesday

Helsinki University Chorus,
Turenen, conductor; Pasadena
Auditorium; 8:30 p.m.

Sadler's Wells Ballet productio
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Thursday

Los Angeles Philharmonic Orch
Alfred Wallenstein conducting, pr
Bach's Christmas Oratorio; Philhar
Auditorium; 8:30 p.m

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Three Lett
Included F

ATHERTONS
for fine furniture
41 Centre Street Brockton

Miss Joan Steady Pre-Nuptial Guest

Miss Joan Steady of Arch St. Springfield, was guest at a pre

(Anth-
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7:48; Mackey (Irvi-Gau), 7:54;
Bergen, 10:51.

Boston Bruins Meet Red Wings

Legion Auxiliary Plans Christmas Party Dec 15

Hollis, Dec 10—Donald C. Petry American Legion Auxiliary is planning a Christmas party at the home of Mrs Anne Parkhurst . Each member

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

DEC 10 1953

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CHICAGO, ILL.
TRIBUNE

DEC 11 1953

Boston Symphony Hits Financial Skids; Seeks Help

The Boston Symphony orchestra is in financial distress. Henry B. Cabot, president of the board of trustees, was quoted by the Associated Press yesterday as saying, "We need $250,000 to keep the Boston Symphony orchestra solvent for the remainder of the season."

Among the emergency fund raising schemes adopted is a donation form of advertising, with business houses asked to pay "premium" prices for displays in the program booklets. Individual executives are being asked for cash gifts as high as $1,000.

George E. Judd, manager of the orchestra, reported that despite two raises in ticket prices in the last five years, deficits of the period have consumed all unrestricted legacies and gifts.

The annual budget is $1,700,000, but box office receipts account for only one million dollars. Supplemental income and endowments have only partly made up the difference, leaving the organization in its present emergency. "We could let the orchestra go," said one trustee, "or we could reduce the number of players, but we don't intend to do that."

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ST. LOUIS, MO.
POST-DISPATCH

DEC 10 1953

BOSTON SYMPHONY BROKE, HEAD OF TRUSTEES SAYS

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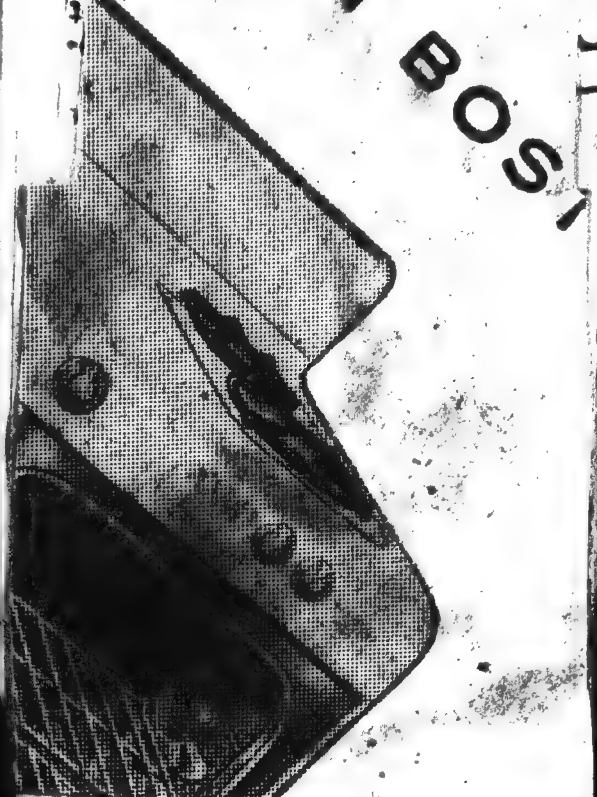

This Clipping From
HOLLYWOOD, CAL.
CITIZEN-NEWS

DEC 11 1953

THE MUSICAL SCORE

'Beauty' on Tap at Shrine; Boston Orchestra Broke

The visiting Sadler's Wells Ballet continues its Shrine Auditorium stay tonight with the first of two performances of "The Sleeping Beauty." This wonderful old fairy tale danced to Tschaikovsky music offers Margot Fonteyn one of her most celebrated roles as Princess Aurora.

Michael Somes will be her cavalier, Prince Florimund, in a ballet fairly bursting with divertissements, plus a prologue and three acts.

Rowena Jackson and John Hart take over in tomorrow night's repeat performance. Sunday afternoon, the English company ventures for the first time here this season into the contemporary realm with John Cranko's new ballet "The Shadow" to music by von Dohnanyi, and "Homage to the Queen" which is Frederick Ashton's Coronation Ballet to music by Malcolm Arnold. "Checkmate" and "Les Patineurs" will be added to the Sunday evening bill while Ashton's new ballet in three acts, "Sylvia" arrives Tuesday night for the first of two performances.

* * *

Officials of the Boston Symphony Orchestra have announced that the world famous musical organization has succumbed to a chronic orchestral affliction. The Bostonians are broke.

Henry B. Cabot, president of the symphony's trustees sent out an emergency plea to Boston business firms for $250,000 worth of advertising in the orchestra's program right away. He said that sum was needed to keep the Boston Symphony Orchestra solvent for the remainder of the

Christmas concert by the Pasadena Civic Music Association featuring the Pasadena Civic Orchestra and Chorus under the direction of Richard Lert; Pasadena Civic Auditorium; 3 p.m.

Ballet Productions: Wilshire Ebell Theater; 8:30 p.m.

Monday

Evenings on the Roof presents a concert of songs by contemporary American composers and instrumental music from the classical repertoire with Margery McKay, mezzo soprano, Howard McKay and Mildred Portney,, pianists, and Dixie Blackstone and Beverly Lebeck, violinists; Los Angeles County Auditorium, West Hollywood Park; 8:30 p.m.

Tuesday

Sadler's Wells Ballet production of "Sylvia" in three acts with Nadia Nerina and Alexis Rassine dancing the leads; Shrine Auditorium; 8 p.m.

Wednesday

Helsinki University Chorus, Martti Turenen, conductor; Pasadena Civic Auditorium; 8:30 p.m.

Sadler's Wells Ballet production of "Sylvia" in three acts with Svetlana Beriosova and John Field dancing the leads; Shrine Auditorium; 8:30 p.m.

Thursday

Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting, presents Bach's Christmas Oratorio; Philharmonic Auditorium; 8:30 p.m

This Clipping From

**PAWTUCKET, R. I.
TIMES**

DEC 10 1953

Boston Symphony Called Stony Broke

BOSTON (AP)—Officials of the Boston Symphony Orchestra said today that world-famous musical organization is broke.

Henry B. Cabot, president of the symphony's trustees, said:

"We have had to use all our cash reserves, and there is just no money left.

"We need $250,000 to keep the Boston Symphony Orchestra solvent for the remainder of the eason."

He outlined a plan for raising noney to a group of Boston business leaders and industrialists.

Because of the difficulty in aising donations, Cabot told the group orchestra officials have vorked out a "premium adver-ising" plan under which full ages in the program books will e sold at $2,500.

51

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Cir. (D 541,485) (Sat. 274,211)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

DEC 12 1953

Music, at Least, Not Blacked Out

By LOUIS BIANCOLLI

Behind the news blackout, concert music went its merry way, with New York audiences as responsive as ever and New York critics masquerading as music lovers for a change.

Most dramatic of the readings I heard were the "Eroica" Symphony and "Coriolan" overture on Arturo Toscanini's NBC Beethoven broadcast last Sunday. The 86-year-old maestro looked as fit as a Stradivarius, and he made the music sound like all the good news anyone would ever need to hear.

Charles Munch preceded him by a day with Beethoven's "Eroica" at the Saturday matinee of the Boston Symphony. That was also a stupendous experience. I happen to be a fanatic on the subject of Arturo Toscanini, so I'd better not make any comparisons. I enjoyed both readings, and both are superlative conductors. Suppose I leave it at that.

Novelties In Boston.

Exciting novelties bristled on the Wednesday program of the Boston Symphony. Included was a brand-new cello concerto by the Soviet composer Kabalevsky, played brilliantly by Samuel Mayes. Concert colleagues of Mr. Mayes will also find it a warmly melodious, richly appealing score couched in a straightforward folk idiom.

Equally attractive was a new Concerto Grosso by Ernest Bloch, a composer who divides his time and allegiance between the classics and the moderns. The concerto represents the perfect meeting of extremes. The past fortnight has been featuring something of a Bloch Party. At least four major works of the Swiss-American master have been featured.

...the Met... change into ... and sing ... ances of ... Rob...

Cir. (D 10,048)
Cir. (D 4,421)
Cir. (D 3,196)
Cir. (D 8,016)
Cir. (D 1,221)
Cir. (D 26,192)
Cir. (D 11,500)
Cir. (D 13,153)
Cir. (D 8,231)
Cir. (D 9,994)
Cir. (D 39,532)
Cir. (D 5,715)
Cir. (D 10,736)
Cir. (D 17,771) (S 17,771)
Cir. (D 8,092)
Cir. (D 13,254)
Cir. (D 26,042)
Cir. (D 7,106) (S 7,106)
Cir. (D 215,362) (S 527,395)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER

DEC 11 1953

Symphony Asks Financial Help

BOSTON. Dec. 10.—(AP)—Officials of the Boston Symphony Orchestra said today that world famous musical organization is broke. Henry B. Cabot, president of the symphony's trustees, said:

"We need $250,000 to keep the Boston Symphony Orchestra solvent for the remainder of the season."

...ess leaders and industrialists.

"End of a Tonal Drought"

Boston Globe 10/10/53

Munch, Symphony Brilliant in Opening of 73d Season

By CYRUS DURGIN

Charles Munch is back at Symphony Hall and all's well with the local world of music. This, if you don't mind rewriting a gobbett of Robert Browning, is one way of saying that the Boston Symphony Orchestra is back in glorious operation. The opening of the 73d season, yesterday afternoon, was an occasion of familiar sight and brilliant sound, and for many Bostonians the end of a tonal drought which only this orchestra can relieve.

Although for many years it has been the custom for the orchestra to rise, closely followed by the audience, when the conductor first appears on stage at an opening concert, the ritual has not become stale. People really mean it as homage to a fine man and great musician, and there was nothing perfunctory about the rising tribute to smiling Charles Munch yesterday.

The new season begins with some changes in the orchestra. Since this time a year ago, violinist Harry Dubbs and cellist Enrico Fabrizio have died, and first bassoon Raymond Allard and cellist Hippolyte Droeghmans have retired. The new first bassoon is Sherman Walt. Leonard Moss has joined the violins, and the two new cellists are Martin Hoherman and Louis Berger. There is also a new member of the board of trustees, Rev. Palfrey Perkins.

Munch's initial program for 1953-54 followed exactly his formula for good concerts, of one-quarter new music and three-quarters familiar. The new piece was Ernest Bloch's Concerto Grosso No. 2 for Strings; the "standard" items were the Handel F major Concerto for Two Wind Choirs and Strings, Brahms' Second Symphony, and the Tchaikovsky Overture-Fantasia, "Romeo and Juliet."

To work somewhat backwards from this point, let it be said that the tempestuous account of "Romeo and Juliet" which Munch achieved, was a real stunner. Never before have I heard the work end with such a dramatic thunder of the kettledrums, nor have the musical descriptions of the Montague and Capulet brawls been more vivid. This was not, however, a grossly exaggerated performance, it was simply one of heroic size, in which the love scenes were quite as transcendent as all the rest, and at the same time sensitive.

Munch did not stifle horns, trumpets and trombones, but neither did he bring them up too high, as occasionally he is inclined to do, trumpets especially. This was a passionate reading, and a personal one, and if you conceive Shakespeare to be profound, moving, full of the roar and tumult of life, and full of poetry too, it was likewise very Shakespearean.

Apart from an unaccountable near-catastrophe in the horns at the outset of Brahms' Second Symphony, the gracious and summery masterpiece went smoothly and with great beauty of tone and architectural symmetry.

Bloch's new Concerto Grosso, which received first performance in America and which had had but one previous hearing, in London, is a fine modern example of the archaic concerto grosso form. The little concertino of four strings is nicely contrasted with the larger mass of instruments, the music sings and has that quality so often missing from contemporary music: Real rhythmic life and inner motion. There is a rousing five-voice fugue and for finale, a set of engaging variations whose foremost interest, as in Beethoven variations, is rhythmic change.

The harmony is neither lush nor acid, but something in between, flavorsome and lively, like one of those Neufchatel wines of Bloch's native Switzerland. When all is said, the Concerto Grosso gives us nothing new; other composers have done much the same thing and in the same manner. But this is engaging and pleasant music, worthy to be heard again. The strings played gorgeously, with something of that dark richness of the Koussevitzky days.

As for Handel's bracing piece, the epitome of healthy and abstract music, with two wind choirs cleverly set against the other, it was pleasure from first measure to last.

BOSTON, FRIDAY, DECEMBER 11, 1953

Monitor

mbridge—Take t

James Abresch

Ruth Posselt, week-end Symphony soloist

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THE NEW YORKER

THURSDAY, DEC. 10, 1953 BOSTON DAILY RECORD,

Ballet in Sunday Symphony

The Boston Symphony Orchestra will give concerts in its two shorter series in Symphony Hall Sunday afternoon and next Tuesday evening.

Richard Burgin will be the conductor, and Grant Johannesen the piano soloist.

The program includes Stravinsky's ballet suite, "Danses Concertantes," Beethoven's Piano Concerto No. 2, the Adagio from Mahler's posthumous Tenth Symphony and Tchaikovsky's "Italian Capriccio."

On Friday and Saturday next week Charles Munch will present for the first time at these concerts Berlioz' religious oratorio, "L'Enfance du Christ." This work is a music presentation of the Nativity, the Slaughter of the Innocents, and the Flight into Egypt. The chorus of the New England Conservatory will assist.

The soloists are Jennie Tourel, soprano; Mack Morgan, baritone; Lee Cass, bass, and John McCollum, tenor.

THE JEWISH ADVOCATE

12/11/53

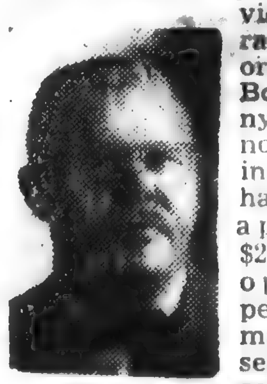
...ber 10, 1953

Teveth 4, 5714

Why Boston Symphony Cannot Pay Its Way

By CYRUS DURGIN

Most of the best things in life are not free. Most of them have to be paid for, and one of the very best is great music, especially that provided by a first-rank symphonic orchestra. The Boston Symphony Orchestra now finds itself in the position of having to raise approximately $250,000 to meet operating expense for the remainder of this season. Cash reserves have been exhausted. There is no more money left. What would happen if this sum is not raised in the next few months?



"Well, what happens if you can't pay your bills?" asked Henry B. Cabot, president of the orchestra's board of trustees, in his Federal st. office one day last week.

The implication was, you go out of business.

"This is a serious situation," continued Mr. Cabot, "and it will cause grave doubt of future seasons if this sum is not raised. I believe there are people who would step into this emergency and save us. But we don't want a rescue party. We would much prefer continuing support on a broad and solid foundation.

"There is no question of trying to save money by cutting down the size of the orchestra. You do that only when you've assumed that you're going down hill, when you admit that you've become second rate. Nor is there any question of trying to save by eliminating or curtailing the Esplanade concerts.

"There is, however, doubt whether we can operate the Berkshire Music Center beyond this next Summer, and it may be we shall have to run it on a curtailed basis in 1954. We shall know that definitely in a short time. The school at Tanglewood has been a heavy burden, much as we have been proud and glad to operate it."

There you have the whole truth in a few paragraphs. It seems unthinkable that we should ever lose the Boston Symphony, but unthinkable only if we all assume a share of the load and give what we can. That $250,000 must be raised by contribution.

In terms of what it adds to the happiness, the cultural and emotional well-being of literally hundreds of thousands of people, the value of the Boston Symphony is beyond estimate. In terms of ticket prices, the cost to the public is not exceptional. But the expense of maintaining a first rank orchestra, in all its glory of beauty and efficiency, is considerable.

Like all the rest of us the Boston Symphony has been vitally affected by the High Cost of Everything. It is not an exaggeration that public interest in its concerts, here and elsewhere, is greater than ever, and increasing.

The net income for the season of 1952-53 was greater by $206,000 than that for 1951-52. But due to that High Cost of Everything, the total expense of 1952-53 was greater by $71,000 than in the season preceding.

But the Boston Symphony is not merely a fine orchestra which gives concerts in Boston and other cities. It is, and much more importantly, one of the great institutions, cultural and practical, in Boston and New England; in fact, it is a national institution.

If the cultural value is evident, it does not require specialized analysis to find the practical value. In terms of money, the orchestra is an institution which, like the colleges and universities, attracts many of the thousands of students who come here. It is a prime attraction for visitors

Tanglew

(the complete Bo... in the Fall and ... the Pops and Esp... during the warm... Berkshire Festiv... international rep... Boston Symphon... major enterpris... character to th... centre.

Anything whic... worthy—and as ... lieve, entitled—t... throughout all s... al and business community.

Some shrewd business men ma... symphonic music as a deficit e... shouldn't it pay ...

The answers ar... and logical. Beca... tial size and qu... class orchestral ... a costly enterpr... live upon its inc... sales.

Then why not ... Because there is ... ing maximum w... exceeded without... cy. The Boston ... gives, in Boston ... the seven month... through April, ... concerts. Add to ... pension fund concerts annually, ... munity and ourselves

Save Our Symphony!

On page 12 of this issue there appears "A Frank Statement from the Trustees" of the Boston Symphony Orchestra. It describes the sad financial plight of this great musical organization, the pride of Boston culture and joy of music lovers the world over.

It reveals that the very survival of Boston's greatest civic asset is hanging in the balance.

A swift reading of the "Statement" is reminder enough of the priceless benefits which are ours by virtue of the Boston Symphony's presence here. Does anyone doubt how calamitous its passing would be? It is a possibilility too awful to contemplate.

The "Statement" also points out that of nine large cities which raise sums to support their symphony orchestras, the Boston public contributes the least.

The Trustees have issued an S.O.S. — Save Our Symphony! The sum of $250,000 will do it. Any amount the donor can afford will be welcomed by Richard C. Paine, Treasurer, Symphony Hall, Boston.

65

Cir. (D 541,485) (Sat. 274,991)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

DEC 12 1953

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Cir. (D 10,5[illegible])

Cir. (D 4,421)

This Clipping From
WESTERLY, R. I.
SUN

DEC 10 1953

Outlines Plan to Keep Boston Symphony Solvent

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"We need $250,000 to keep the Boston Symphony Orchestra solvent for the remainder of the season."

He outlined a plan for raising money to a group of Boston business leaders and industrialists.

Cir. (W 370,017)

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NEW YORKER
NEW YORK, N. Y.

DEC 12 1953

MUSICAL EVENTS

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THE NEW YORKER

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THE JEWISH

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THURSD[illegible]

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51

Monitor

BOSTON, FRIDAY, DECEMBER 11, 1953

[illegible]mbridge— [illegible]

James Ahrasch

Ruth Posselt, week-end Symphony soloist

Why Boston Symphony Cannot Pay Its Way

Tanglewood Music Center May Be Out By 1955

• By CYRUS DURGIN

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If the cultural value is evident, it does not require specialized analysis to find the practical value. In terms of money, the orchestra is an institution which, like the colleges and universities, attracts many of the thousands of students who come here. It is a prime attraction for visitors (the complete Boston Symphony in the Fall and Winter season, the Pops and Esplanade concerts during the warm weather). The Berkshire Festivals now have international repute. In sum, the Boston Symphony is among the major enterprises which give character to this metropolitan centre.

Anything which so functions is worthy—and as many of us believe, entitled—to broad support throughout all social, professional and business layers of the community.

Some shrewd and successful business men may question why symphonic music should be run as a deficit enterprise. Why shouldn't it pay for itself?

The answers are at hand, direct and logical. Because of the essential size and quality of a first class orchestral apparatus, it is a costly enterprise, and cannot live upon its income from ticket sales.

Then why not more concerts? Because there is a definite working maximum which cannot be exceeded without loss of efficiency. The Boston Symphony now gives, in Boston and on tour over the seven months from October through April, upward of 100 concerts. Add to this figure two pension fund concerts annually, about 60 Pops, 18 on the Charles River Esplanade and a dozen or more at Tanglewood, and you have an approximate total of 200. For each of the Friday-Saturday programs in Boston some four rehearsals are necessary.

Why not play in an auditorium with larger seating capacity? Because there is a point, in matter of size, beyond which the sound and power of a first-class orchestra will be diminished. There, again, quality would suffer. The size of Symphony Hall, with its capacity of 2631, is about ideal for symphonic music at its best. Furthermore, the orchestra owns Symphony Hall, and if even by a stretch of imagination, it were considered to play in a larger hall, the cost of creating an acoustically suitable one today would be fantastic.

Unless and until endowments become large enough to provide the income—and that is most unlikely—the solution is obvious. We must plan and conduct campaigns each year to maintain the Boston Symphony Orchestra at its highest peak of artistic and institutional efficiency. Not only this $250,000, but whatever deficits may exist in other years to come. By so doing we not only help music, we help our community and ourselves.

Cir. (D 541,485) (Sat. 274,741)

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
DEC 11 1953

Boston businessmen are being asked to underwrite the deficit of the Boston Symphony Orchestra, which is now broke. Most of the big orchestras in this country depend on some kind of substantial private support. The alternative is government financing.

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THE NEW YORKER

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51

Monitor

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James Abresch

Ruth Posselt, week-end Symphony soloist

THURSD...

Ballet...

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THE JEWISH...

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Cir. (D 541,465) (Sat. 274,[illegible])

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
DEC 12 1953

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OSWEGO, N. Y.
PALLADIUM-TIMES
DEC 10 1953

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"We have had to use all our cash reserves, and there is just no money left.

"We need $250,000 to keep the Boston Symphony Orchestra solvent for the remainder of the season."

He outlined a plan for raising money to a group of Boston business leaders and industrialists.

Cir. (W 370,017)

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NEW YORKER
NEW YORK, N. Y.
DEC 12 1953

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BOSTON, FRIDAY, DECEMBER 11, 1953

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The Boston
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The progra
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Concerto No
Mahler's post
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Capriccio.
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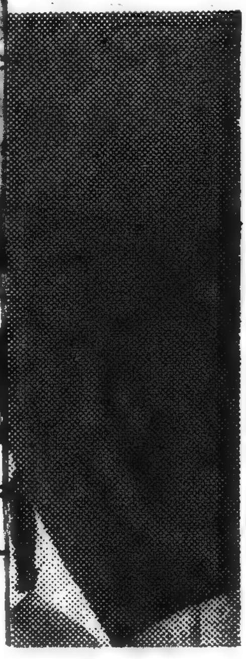

THE JEWISH

ber 10, 1953

Why Boston Symphony Cannot Pay Its Way

Tanglewood Music Center May Be Out By 1955

By CYRUS DURGIN

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WORLD-TELEGRAM & SUN

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This Clipping From
NYACK, N. Y.
JOURNAL-NEWS

DEC 11 1953

FINANCIAL CAMPAIGN TO AID BOSTON SYMPHONY

BOSTON, (INS)—Business and civic leaders are behind a drive to save one of Boston's biggest attractions, its symphony orchestra. The Boston Symphony needs a quarter of a million dollars to meet its obligation for the current season.

George E. Judd, orchestra manager, said the annual budget for the 104 artists is $1,500,000, and one million of this must be raised from concert receipts. Despite two boosts in ticket prices in the past five years, deficits have consumed all unrestricted legacies and gifts. Judd said $37,000 of this year's income had to go to pay last year's debts.

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THE NEW YORKER

Monitor

BOSTON, FRIDAY, DECEMBER 11, 1953

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Ruth Posselt, week-end Symphony soloist

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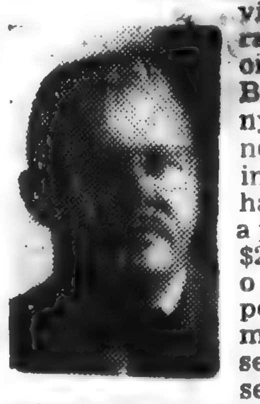

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BANGOR, ME.
COMMERCIAL

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65

Cir. (D 541,485) (Sat. 274,741)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
DEC 12 1953

Music, at Le… Not Blacked…

By LOUIS BI…

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This Clipping From
GLOVERSVILLE, N. Y.
LEADER-REPUBLICAN
DEC 10 1953

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Cir. (W 370,617)

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NEW YORKER
NEW YORK, N. Y.
DEC 12 1953

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THE NEW YORKER

51

Monitor

BOSTON, FRIDAY, DECEMBER 11, 1953

…mbridge—Take t…

James Abresch

Ruth Posselt, week-end Symphony soloist

THURSD…

Balle…

The Boston … tra will give … shorter serie… Sunday after… day evening… … Richard Bu… ductor, and … piano soloist.

The progr… sky's ballet … certantes," … Concerto No. … Mahler's pos… phony and To… Capriccio …

On Friday … week Charle… … for the … concerts Be… …torio, "L'E…

Why Boston Symphony Cannot Pay Its Way

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SENTINEL

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Cir. (W 370,917)

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NEW YORKER
NEW YORK, N. Y.

DEC 12 1953

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Monitor

BOSTON, FRIDAY, DECEMBER 11, 1953

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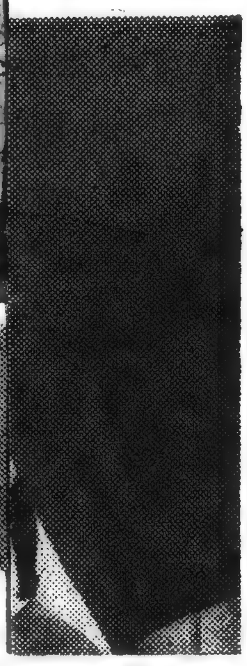

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

DEC

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Szell at Philharmonic

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BROCKTON, MASS.
ENTERPRISE & TIMES
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Cir. (W 370,017)

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NEW YORKER
NEW YORK, N. Y.

DEC 12 1953

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BOSTON, FRIDAY, DECEMBER 11, 1953

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PORTSMOUTH, N. H.
HERALD

DEC 10 1953

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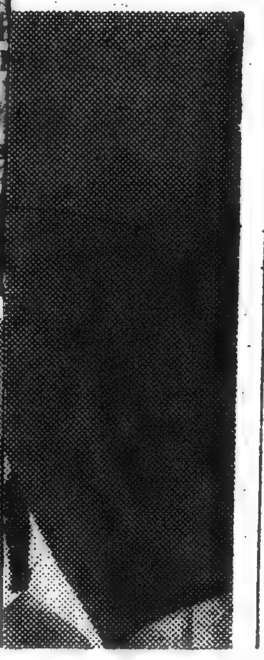
THURSDA

Ballet

The Boston tra will give shorter series Sunday aftern day evening ichard Bu ductor, and G piano soloist.

The progra sky's ballet certantes, Concerto No Mahler's post phony and Tc Capriccio.

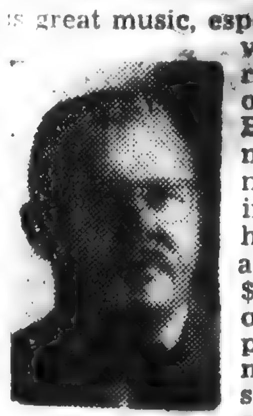
On Friday week Charles ... for the concerts Ber torio, "L'En



Why Boston Symphony Cannot Pay Its Way

Tanglewood Music Center May Be Out By 1955

By CYRUS DURGIN



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Cir. (D 541,485)

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NEW YORK
WORLD-TELEG

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JOURNAL

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NEW YORK, N. Y.

DEC 12 1953

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BOSTON, FRIDAY, DECEMBER 11, 1953

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NORTH ADAMS, MASS.
TRANSCRIPT

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JAMESTOWN, N. Y.

POST-JOURNAL

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NEW YORKER

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BOSTON, FRIDAY, DECEMBER 11, 1953

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STEUBEN ADVOCATE
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NEW YORKER
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BOSTON, FRIDAY, DECEMBER 11, 1953

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ENDICOTT, N. Y.
BULLETIN

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NEW YORK, N. Y.

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THE NEW YORKER

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BOSTON, FRIDAY, DECEMBER 11, 1953

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Szell at Philharmonic

Cir. (D 3,190)

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BATH, ME.
TIMES

DEC 10 1953

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NEW YORKER
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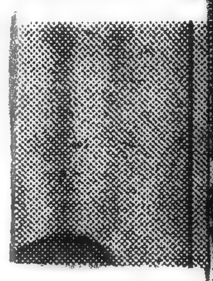

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Cir. (D 5

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WORLD-T

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By LOUIS B

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Szell at Philharmonic

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ATHOL, MASS.
NEWS

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Cir. (W 370,017)

This Clipping From
NEW YORKER
NEW YORK, N. Y.

DEC 12 1953

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BOSTON, FRIDAY, DECEMBER 11, 1953

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Szell at Philharmonic

CONCORD, N. H.
MONITOR & N. H. PATRIOT

DEC 10 1953

Orchestra In Boston Broke

Reserves Are Used Up To Keep Going Rest Of Season

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NEW YORKER
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THE NEW YORKER

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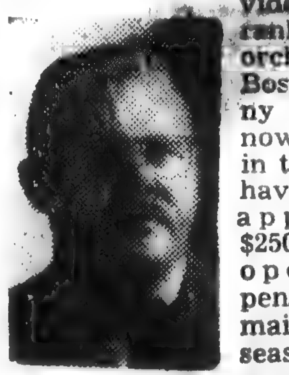

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Cir. (D 145,494) (S 272,067)

This Clipping From
BOSTON, MASS.
HERALD
DEC 12 1953

MUSIC

Symphony Concert

The Boston Symphony gave the ninth program of the 73d season yesterday afternoon. The soloist was Ruth Posselt, violin. Charles Munch conducted one number on the program: the rest was conducted by Richard Burgin. The program:

Danses Concertantes .... Stravinsky
Symphonie Espagnole .... Lalo
Adagio from the Tenth Symphony .... Mahler
Italian Capriccio, Op. 45 .... Tchaikovsky

By RUDOLPH ELIE

RUTH POSSELT, without much room for doubt, is now the foremost woman violinist of the land.

She appeared yesterday as soloist in Lalo's perennially beautiful Symphonie Espagnole to honor the memory of the late Jacques Thibaud with whom she and Charles Munch were long and devotedly associated; both, in fact, were his pupils. While this no doubt lent additional fervor to the occasion for both artists, there is no questioning that it was one of the very finest traversals by soloists, conductor and orchestra alike.

Although Miss Posselt's accomplishments on [illegible] fingerboard are miracles [illegible]eed and accuracy of intonation, it is her bowing arm that provides the chiefest wonder here, for with it she draws a tone of great beauty but one of infinite gradations of color, and expressivity as well. If on occasion she is inclined to attack the G string so lustily as to produce a rasp, particularly in passages requiring the sul G effect of playing notes on that string usually played on the higher strings, it only serves to heighten the tension.

For while she plays with ease and grace, and indeed is as beautiful to watch as she is to hear, her playing is characterized by an inner fire and verve of great force. Yet with all her force of expression there is always sensibility and poetry in her playing. In short, it mingles the best aspects of the virtuoso and the musicianly, of the stage personality and the serious, devoted artist.

As it happened, her fiery approach to a whirling pizzicato passage in the finale managed to snap a string, but she exchanged instruments with Alfred Krips, the first violinist, and resumed after the slightest pause. Despite the seeming uniformity of violins, there are wide differences to sensitized fingers, and this sort of thing can throw a lesser artist, but Miss Posselt finished as though nothing had happened. Feats of this kind always especially endear a performer to an audience and Miss Posselt was given four stage calls.

Although Mr. Munch conducted this one piece, the rest of the program was led by Richard Burgin, who began the concert with a curious little set of dances by Stravinsky. The master hand is always to be heard in these five pieces for a chamber orchestra, and there are moments of great beauty, particularly in the Theme Varie and the Pas de deux. Due, however, to rather more Stravinskian emphasis than usual on angular, ever-changing rhythms, the work really needs the fluidity of motion on the ballet stage to achieve its best effect. It belongs, in fine, more in the orchestra pit than on the concert stage, but it is a work of singular charm nonetheless.

MR. BURGIN has always had a special place for Mahler and he has always demonstrated an elevated and very gifted ability to conduct it as well. The work, one of the two movements the composer completed before his death, is a lyric meditation of the most sombre and unusual beauty. Its anguish is so apparent throughout as to be almost unendurable at times and when it reaches its climax in a gigantic chord of a searing dissonance few living experts in the field could achieve it is momentously affecting. And the reluctance with which Mahler gropes his way to the final chord, as if dreading to touch it, is an awesome thing to hear.

The concert came to a clamorous conclusion with Tchaikovsky's "Italian Capriccio," a piece, obvious although it is, that sends you out into the street feeling as warm and sunny as Tchaikovsky's Italy. The program next week will be given over Berlioz' exquisite "L'Enfance du [illegible]" with soloists and [illegible]

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 12 1953

MUSIC

Burgin, Munch, Posselt Appear With Symphony

Eighth pair of concerts in the Friday afternoon–Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall. The program: Stravinsky: Danses Concertantes (first performances at these concerts); Lalo: Symphonie Espagnole (in memory of Jacques Thibaud; soloist, Ruth Posselt; conducted by Charles Munch); Mahler: Adagio from the Tenth Symphony (first performances in Boston); Tchaikovsky: Italian Caprice. All but the Symphonie Espagnole was conducted by Richard Burgin.

By CYRUS DURGIN

It was a peculiar and mostly rewarding program—even if it did peter out at the end—that Richard Burgin chose for his first appearances this season conducting the Boston Symphony. Nor does he conduct the entire concert, for in the first half comes the Lalo Symphonie Espagnole, in memory of Jacques Thibaud, conducted by the late violinist's old friend and former pupil, Charles Munch. Also a devoted pupil of Thibaud was the soloist this week, violinist Ruth Posselt. No better tribute to a great French musician could have been arranged, for in addition to the personal association between him and the soloist and condoctor, the Lalo work is one which Thibaud himself had played here.

Miss Posselt gave another of her beautifully-poised, clearly-bowed and fingered performances, one that rode on a tone large and rich and bright. That is, until a point toward the close of the finale, when her E string snapped. Miss Posselt took the accident coolly in stride, swapped instruments with temporary concert master Alfred Krips and finished the piece. Meanwhile, Mr. Munch and the orchestra had given Miss Posselt a superb and full-bodied collaboration. The Symphonie Espagnole is well-worn today, old-fashioned, too, but its tunes are nice, the structure solid, and it is well worth hearing from time to time. There was most cordial response from the Friday audience, especially for Miss Posselt.

Stravinsky's Danses Concertantes, new to these concerts, probably will not turn up frequently hereafter. They are good Stravinsky and good ballet music, also decorative [illegible] but they are synthetic and sterile, and the harmonic complication sounds mostly like artificial out-of-key additions to a basically plain texture. In their tricky, buoyant rhythms the Danses Concertantes are most effective, and even there I suspect they make best effect if presented as accompaniment to dancing. Anyway, it was good to hear them from a first-rate orchestra.

The Mahler excerpt was very interesting, if long for its substance. Ernest Krenek finished in 1924 the orchestration of the incompleted sketch left by Mahler at his death in 1911. It is a meditative and sad song of death, punctuated by a horrendously dissonant chord that is both a powerful emotional climax and a chilling suggestion of annihilation. The style is typical Mahler, long-phrased melodies and a restless, constantly changing harmonic foundation which convinces you that Mahler, had he lived a while longer, would have ended in something analogous to the 12-tone style. The performance, apart from one conspicuously bad stretch of string ensemble, was eloquent and sensitive.

Mr. Burgin's conducting was, as always, of the superior and scholarly sort which has helped to win him his reputation as a notable musician. But what does he hear in Tchaikovsky's Italian Caprice that justifies disturbing the dust upon this plodding, banal score?

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 10 1953

Symphony Asks Business to Help Raise $250,000

(Pictures on Page 21)

"We need $250,000 to keep the Boston Symphony Orchestra solvent for the remainder of this season," said Henry B. Cabot at a meeting of industrial leaders and others at Symphony Hall yesterday afternoon. "We have had to use all our cash reserves, and there is just no more money left."

"Last January we embarked upon the project of getting business interested in the orchestra," continued the president of the Symphony's trustees.

"We have had encouraging response, but there is a habit hereabouts for business to give mainly to much philanthropic causes as the Community Fund, and we know it will take a long time to alter this habit. Some forms of business enterprise, like utilities, are prevented by regulatory statutes from making contributions.

"We have worked out an idea, however, which I think will make it possible for some forms of business to donate money to the orchestra: I have outlined the plan to four insurance men and they thought favorably of it.

"This plan would be what you might call 'premium advertising' in the Boston Symphony program book, at a page rate of about $2500. Thereby they can both advertise and simultaneously assist Boston's great cultural asset."

Won't Reduce Quality

Cabot and Michael T. Kelleher, also a Symphony trustee and former Fire Commissioner of Boston, were the principal speakers at this meeting, which was another step in the campaign to enlist financial support of business in the New England area.

"The Boston Symphony is one of the great orchestras of the world; we need help and we are going to get it, with all your help," said Kelleher. "We are not going to let the orchestra go, or cut down the number or quality of musicians.

"By 1954 I think we shall have worked out a method whereby some businesses, such as banks, now prevented from giving money, will be able to do so. I am happy to report that through the efforts of Daniel Bloomfield, head of the Retail Trade Board, the stores of Boston have agreed to permit solicitation of funds in the stores. I want also to thank Herbert Fenderson of the City of Boston law department for his efforts which led to action upon the part of Mayor Hynes and the City of Boston in exempting the Symphony Hall property from taxes. That will save us $34,000 this year.

"Just today Harold D. Hodgkinson sent us a personal gift of $1000. That is new money for the orchestra. This had nothing to do with Filene's; that gift will come later. I have to thank, also, Frank Sawyer of the Checker Taxi Company for $500, more new money for the orchestra. We have been helped, too, by Adrian O'Keefe of the First National Stores—one of the early contributors; by Peter Fuller, president of the Boston Cadillac agency, for his father, Alvan T. Fuller; Peter Fuller was responsible for the large advertisement which appeared in the Boston newspapers today. The Polaroid Company, too, has been helpful."

Donors at Meeting

All of the donors and others named by Kelleher present at the meeting, as were Ralph Lowell, president of the Boston Safe Deposit and Trust Company; Rev. Palfrey Perkins, Francis W. Hatch, Edward A. Taft, M. A. De Wolfe Howe and Philip R. Allen of the Boston Symphony trustees and Jerome D. Greene.

Before the meeting the guests listened to a rehearsal of Lalo's Symphonie Espagnole, conducted by Charles Munch, with Ruth Posselt as violin soloist. Munch addressed the gathering:

"Gentlemen: Thank you for coming. I wish to tell you that I have conducted many orchestras in my lifetime, but not one is so close to my heart as the Boston Symphony. I hope it will be close to your hearts, also."

In this campaign for funds, Kelleher will seek contributions from business firms, while Rev. Palfrey Perkins will solicit individuals.

SYM[illegible]NY HALL

Guard Republican Band of Paris

The Guard Republican Band of Pa Capt. Francois-Julien Brun conduct gave a concert last night in Sympho Hall; Arthur Fiedler and Charles Mun were the guest conductors. The pr gram:

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Recitative and Polonaise .... Web
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Bolero .... Ra
Prelude a L'Apres-Midi D'un Faune .... Debu
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Martial Music from the Revolution to Present.

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[illegible]

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
DEC 12 1953

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12, 1953

Violinist Not Upset By Snapped String

Violinist Ruth Posselt [illegible] more than 2000 people [illegible] programmed thrill at [illegible] day afternoon's concert in Symphony Hall. A string of [illegible] violin snapped while she played as soloist the "Symphonie Espagnole" with the 100-man Boston Symphony Orchestra. There was a moment of hush in the audience. The orchestra came to a stop. Miss Posselt calmly walked to the first violinist, exchanged fiddles with him, conferred briefly with Conductor Charles Munch about where to pick up the symphony, then continued brilliantly, finishing to an ovation. Veteran observers said the incident was almost unprecedented.

Garde Republicaine Band Wins Rousing Reception

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Properly styled Batterie et Musique de la Garde Republicaine, this band is large, with many clarinets, and generous proportions of flutes, oboes and brass. Its players are the pick of French wind musicians. For concert occasions like this, there are also two string basses and a harp.

The high peak of virtuosity—and dazzling, indeed, it was! — came with band arrangements of the Debussy and Strauss symphonic works. Re-scored with amazing cleverness, and performed in the same fashion, these familiar pieces showed what a gossamer tone the Garde Republicaine Band can sustain, as well as its extreme sensitivity, lightning response and flexibility of rhythm. The same was true with Ravel's Bolero, which, conducted by the man we now regard as "our own" Charles Munch, went at a fine, deliberate pace and was a steady crescendo.

But it was the French military music, and Sousa's "Stars and Stripes Forever," which put everyone in Symphony Hall to sitting straight up, raised hair on one's head and chills along the spine. Here you were faced with that fundamental, semi-exalting effect of a great military band which plays with glittering precision and an unconquerable fierceness of spirit.

The Sousa work, incidentally, was conducted by Arthur Fiedler upon invitation of Capt Brun, as Harry Ellis Dickson, Boston Symphony violinist, explained from the stage. As a director of the orchestra's pension fund, Mr. Dickson thanked the Garde Republicaine Band for their friendly cooperation. The evening began with the National Anthems.

Capt Brun was recalled again and again, and the terrific enthusiasm was as much a token of regard for his splendid [illegible] as conductor as for the [illegible] performance of a truly g[illegible] band.

C. W. D.

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Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD
DEC 12 1953

MUSIC

Symphony Concert

The Boston Symphony gave the ninth program of the 73d season yesterday afternoon. The soloist was Ruth Posselt, violin. Charles Munch conducted one number on the program: the rest was conducted by Richard Burgin. The program:

Danses Concertantes .... Stravinsky
Symphonie Espagnole .... Lalo
Adagio from the Tenth Symphony .... Mahler
Italian Capriccio, Op. 45 ... Tchaikovsky

By RUDOLPH ELIE

RUTH POSSELT, without much room for doubt, is now the foremost woman violinist of the land.

She appeared yesterday as soloist in Lalo's perennially beautiful Symphonie Espagnole to honor the memory of the late Jacques Thibaud with whom she and Charles Munch were long and devotedly associated; both, in fact, were his pupils. While this no doubt lent additional fervor to the occasion for both artists, there is no questioning that it was one of the very finest traversals by soloists, conductor and orchestra alike.

Although Miss Posselt's accomplishments on [illegible] fingerboard are miracles [illegible]eed and accuracy of intonation, it is her bowing arm that provides the chiefest wonder here, for with it she draws a tone of great beauty but one of infinite gradations of color, and expressivity as well. If on occasion she is inclined to attack the G string so lustily as to produce a rasp, particularly in passages requiring the sul G effect of playing notes on that string usually played on the higher strings, it only serves to heighten the tension.

For while she plays with ease and grace, and indeed is as beautiful to watch as she is to hear, her playing is characterized by an inner fire and verve of great force. Yet with all her force of expression there is always sensibility and poetry in her playing. In short, it mingles the best aspects of the virtuoso and the musicianly, of the stage personality and the serious, devoted artist.

As it happened, her fiery approach to a whirling pizzicato passage in the finale managed to snap a string, but she exchanged instruments with Alfred Krips, the first violinist, and resumed after the slightest pause. Despite the seeming uniformity of violins, there are wide differences to sensitized fingers, and this sort of thing can throw a lesser artist, but Miss Posselt finished as though nothing had happened. Feats of this kind always especially endear a performer to an audience and Miss Posselt was given four stage calls.

Although Mr. Munch conducted this one piece, the rest of the program was led by Richard Burgin, who began the concert with a curious little set of dances by Stravinsky. The master hand is always to be heard in these five pieces for a chamber orchestra, and there are moments of great beauty, particularly in the Theme Varie and the Pas de deux. Due, however, to rather more Stravinskian emphasis than usual on angular, ever-changing rhythms, the work really needs the fluidity of motion on the ballet stage to achieve its best effect. It belongs, in fine, more in the orchestra pit than on the concert stage, but it is a work of singular charm nonetheless.

MR. BURGIN has always had a special place for Mahler and he has always demonstrated an elevated and very gifted ability to conduct it as well. The work, one of the two movements the composer completed before his death, is a lyric meditation of the most sombre and unusual beauty. Its anguish is so apparent throughout as to be almost unendurable at times and when it reaches its climax in a gigantic chord of a searing dissonance few living experts in the field could achieve it is momentously affecting. And the reluctance with which Mahler gropes his way to the final chord, as if dreading to touch it, is an awesome thing to hear.

The concert came to a clamorous conclusion with Tchaikovsky's "Italian Capriccio," a piece, obvious although it is, that sends you out into the street feeling as warm and sunny as Tchaikovsky's Italy. The program next week will be given over Berlioz' exquisite "L'Enfance du Christ" with soloists and [illegible]

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 12 1953

MUSIC

Burgin, Munch, Posselt Appear With Symphony

Eighth pair of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall. The program: Stravinsky: Danses Concertantes (first performances at these concerts); Lalo: Symphonie Espagnole (in memory of Jacques Thibaud; soloist, Ruth Posselt; conducted by Charles Munch); Mahler: Adagio from the Tenth Symphony (first performances in Boston); Tchaikovsky: Italian Caprice. All but the Symphonie Espagnole was conducted by Richard Burgin.

By CYRUS DURGIN

It was a peculiar and mostly rewarding program—even if it did peter out at the end—that Richard Burgin chose for his first appearances this season conducting the Boston Symphony. Nor does he conduct the entire concert, for in the first half comes the Lalo Symphonie Espagnole, in memory of Jacques Thibaud, conducted by the late violinist's old friend and former pupil, Charles Munch. Also a devoted pupil of Thibaud was the soloist this week, violinist Ruth Posselt. No better tribute to a great French musician could have been arranged, for in addition to the personal association between him and the soloist and condoctor, the Lalo work is one which Thibaud himself had played here.

Miss Posselt gave another of her beautifully-poised, clearly-bowed and fingered performances, one that rode on a tone large and rich and bright. That is, until a point toward the close of the finale, when her E string snapped. Miss Posselt took the accident coolly in stride, swapped instruments with temporary concert master Alfred Krips and finished the piece. Meanwhile, Mr. Munch and the orchestra had given Miss Posselt a superb and full-bodied collaboration. The Symphonie Espagnole is well-worn today, old-fashioned, too, but its tunes are nice, the structure solid, and it is well worth hearing from time to time. There was most cordial response from the Friday audience, especially for Miss Posselt.

Stravinsky's Danses Concertantes, new to these concerts, probably will not turn up frequently hereafter. They are good Stravinsky and good ballet music, also decorative [illegible] but they are synthetic and sterile, and the harmonic complication sounds mostly like artificial out-of-key additions to a basically plain texture. In their tricky, buoyant rhythms the Danses Concertantes are most effective, and even there I suspect they make best effect if presented as accompaniment to dancing. Anyway, it was good to hear them from a first-rate orchestra.

The Mahler excerpt was very interesting, if long for its substance. Ernest Krenek finished in 1924 the orchestration of the incompleted sketch left by Mahler at his death in 1911. It is a meditative and sad song of death, punctuated by a horrendously dissonant chord that is both a powerful emotional climax and a chilling suggestion of annihilation. The style is typical Mahler, long-phrased melodies and a restless, constantly changing harmonic foundation which convinces you that Mahler, had he lived a while longer, would have ended in something analogous to the 12-tone style. The performance, apart from one conspicuously bad stretch of string ensemble, was eloquent and sensitive.

Mr. Burgin's conducting was, as always, of the superior and scholarly sort which has helped to win him his reputation as a notable musician. But what does he hear in Tchaikovsky's Italian Caprice that justifies disturbing the dust upon this plodding, banal score?

MUSIC

SYMPHONY HALL

Guard Republican Band of Paris

The Guard Republican Band of Paris, Capt. Francois-Julien Brun conductor, gave a concert last night in Symphony Hall; Arthur Fiedler and Charles Munch were the guest conductors. The program:

Overture, "Benvenuto Cellini" .... Berlioz
Recitative and Polonaise .... Weber
Second Hungarian Rhapsody .... Liszt
Bolero .... Ravel
Prelude a L'Apres-Midi D'un Faune .... Debussy
"Till Eulenspiegel's" Merry Pranks .... R. Strauss
Martial Music from the Revolution to the Present.

Last year the Boston Symphony conquered France; with meticulous Gallic courtesy France returned the favor in Symphony Hall last night.

The Guard Republican Band of Paris, playing before a capacity—and wildly enthusiastic—audience for the Symphony's Pension Fund, triumphed so completely it is almost superfluous to add they are the ranking musical organization of its kind in the world today. The musicians, resplendent in red, blue and black uniforms, cockaded fore-and-aft hats, medals and clusters of braid, are a treat to the eye. They are even kinder to the ear.

If you can imagine a symphonic band, accustomed as we are to the "oomph" tradition, that has the character of the best French playing in strings, light, dry, crisp and eminently musical, you might get a remote idea of how the Guard Republican sounds; not a brass band in the true sense of the word, since double base and harp are employed, but an instrument of infinite military precision and buoyant resonance. Their director, Capt. Francois-Julien Brun, presents his clarinets to the fore and the other choirs are balanced and blended with matchless virtuosity.

Capt. Brun's conducting is military, too, sharply-defined, free of mannerism. The ensemble reacts as though on a parade-ground, but with the ideal enthusiasm apparent in professionals who know their work, an extraordinarily responsive spirit informing the music. They are, as any great band should be, spirited. The brass floods in a bright, golden unique surge; the woodwinds are liquid in texture; the temper of the band is fiery, precise, spit-and-polish.

Moreover their arrangements are superb. I didn't think "L'Apres Midi," came off, magnificently played though it was, since the final effect of this tenuous delicacy seems something of a tour-de-force with a band. "Till Eulenspiegel," however, sounded as if Strauss had written with brass concertizing in mind. Charles Munch was on hand to lend animation to Ravel's "Bolero" and Arthur Fiedler, Chevalier of the Legion of Honor, led "The Stars and Stripes Forever," with immense [illegible]. A special word should be added for the exceptional solo work of Henri Bruart and [illegible] Lebon on clarinet and flute. [illegible] the close, the audience [illegible] called back Capt. [illegible] again, conquered by the old guard and refusing to surrender the moment.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
DEC 12 1953

Music in Review

By TUCKER KEISER

Yesterday afternoon Charles Munch shared podium honors with Richard Burgin, concertmaster and assistant conductor, at the Symphony Concert. Mr. Burgin conducted two works never before performed during these concerts, Stravinsky's Danses Concertantes and the Adagio from Mahler's Tenth Symphony, as well as the Tchaikovsky warhorse, Italian Caprice. Mr. Munch dedicated his reading of Lalo's Symphonie Espagnole to the memory of Jacques Thibaud, the great French violinist who died earlier this year. Ruth Posselt was the soloist.

The Danses Concertantes, scored for chamber orchestra, is a ballet arranged by the composer for concert performances and is a brilliant academic exercise in sonorities and tricky rhythms. A ballet version makes visible the melodic line and rhythmic complexities; but, like most ballet scores performed in concert halls, this work is considerably less effective when its appeal is purely aural.

Mahler, like Bruckner with whom he is so often linked, is most eloquent in his adagios, always movements of some length. This Adagio from the posthumous Tenth Symphony is a powerful work, expansive and profound. The long opening theme in the violas describes a tortured soul seeking the meaning of life, the violent outburst in the middle portrays the anguished realization that man wages a battle he cannot win, and the long epilogue expresses poignantly the resigned acceptance of fated disaster.

Symphonie Espagnole was an odd work to be dedicated to the memory of one of our greatest violinists. Perhaps some very personal and private reason prompted Mr. Munch in this choice. Nevertheless, there was great rapport between conductor and soloist and the performance made the effect intended, flashy and colorful. Miss Posselt merited the resounding ovation she received for her spirited playing and for her poise exhibited in the last movement when a broken string forced her to borrow the concertmaster's instrument to conclude the final bars.

Tchaikovsky's Italian Caprice, another hemi-demi-semi-classical item, closed the program. Mr. Burgin elected to take this short piece at snail's pace, squeezing every bit of resonance from Tchaikovsky's notes. This deprived the work of its Italian vivacity but made it evident that a conductor who wishes to can still draw a beautiful and rich tone from our orchestra.

12, 1953

Violinist Not Upset By Snapped String

Violinist Ruth Posselt gave more than 2000 people an unprogrammed thrill at yesterday afternoon's concert in Symphony Hall. A string of her violin snapped while she played as soloist the "Symphonie Espagnole" with the 100-man Boston Symphony Orchestra. There was a moment of hush in the audience. The orchestra came to a stop. Miss Posselt calmly walked to the first violinist, exchanged fiddles with him, conferred briefly with Conductor Charles Munch about where to pick up the symphony, then continued brilliantly, finishing to an ovation. Veteran observers said the incident was almost unprecedented.

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C. W. D.

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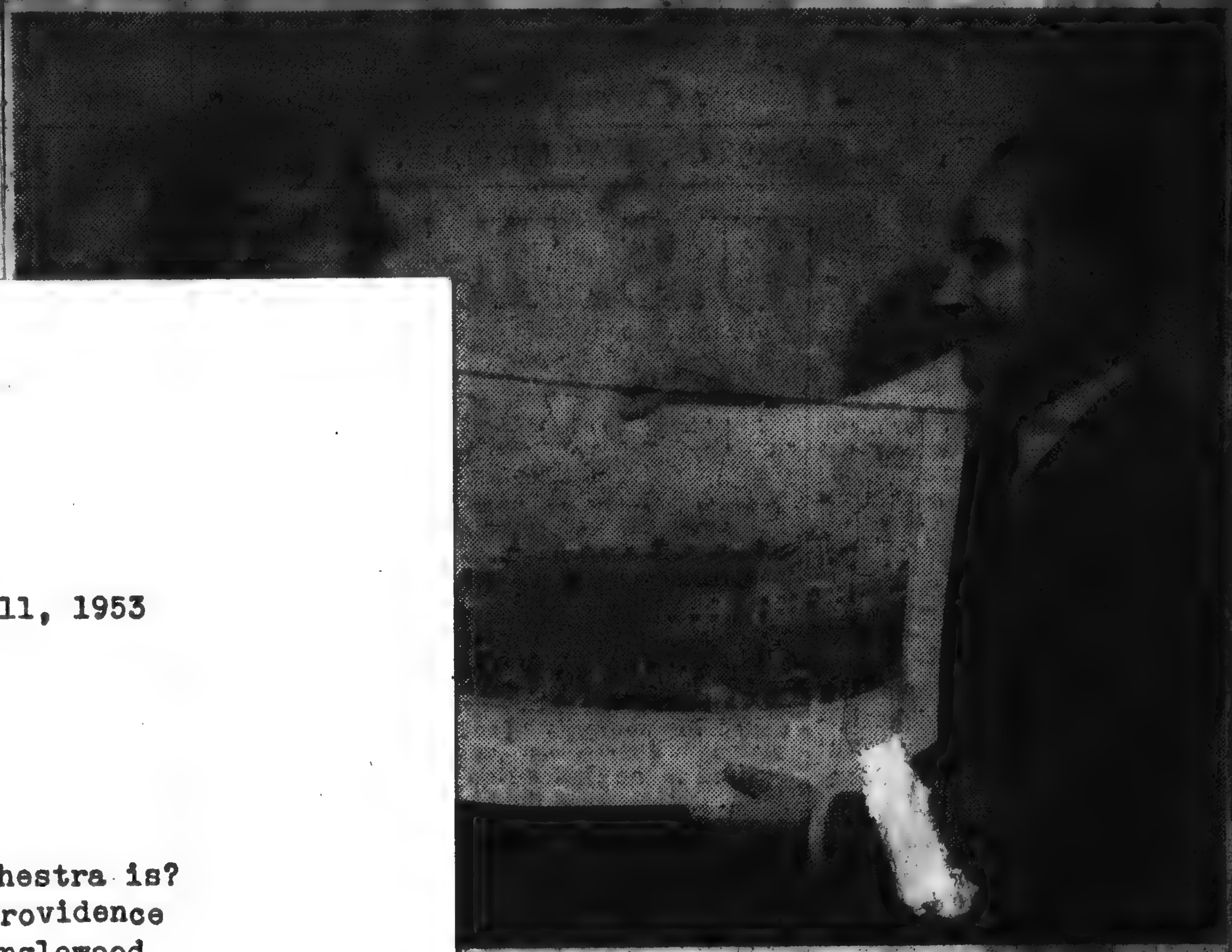
This Clipping From
NEW YORK TIMES
DEC 13 1953

PICKING UP AGAIN

CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, DECEMBER 12, 1953



Jubilee. Mr. Whitney heard the band just 50 years ago in San Francisco and now has come to Boston from Connecticut to hear it again. He met the French consul-general, François Charles-Roux, right, at Symphony Hall.

SYMPHONY HALL · BOSTON

December 11, 1953

Dear Subscriber,

Do you realize how hard-working the Boston Symphony Orchestra is? The regular subscription series in Boston, Cambridge, Providence and New York; the Pops and Esplanade concerts; the Tanglewood season; the extended tours - these occupy the full time of the players for at least forty-five weeks each year. Do you realize that more than 700,000 "live" listeners hear its performances, and that there are thousands more who listen on radio and on records? Do you realize that the cost of operating this enterprise is about 1 3/4 million dollars a year?

Of this great sum roughly 85% comes from ticket sales, royalties on recordings and endowment income. The remaining 15% - a considerable amount if you figure it out - must be raised by contributions from those men and women who value the Orchestra as an essential asset to our community and who believe that its very front rank place in the world of music must not be endangered by financial insecurity.

Your attendance at these concerts is evidence that you share these feelings. Your interest has been deeply appreciated by the Trustees. Indeed, were it not for friends like you, the Orchestra would find it difficult - perhaps impossible - to continue. Nearly two thousand Friends have already responded generously to Mr. Cabot's October letter. If we are to make both ends meet this year, however, another hundred score must respond as generously. Won't you be among them and make a Christmas gift to your Orchestra now?

Yours sincerely,

Palfrey Perkins

Chairman, Special Friends' Committee

I enclose a reprint of the advertisement you may have already seen in the Boston papers.

THE WOONSOCKET (R.I.) CALL
December 11, 1953

Editorial

Save The Symphony

New Englanders rightfully regard as their own, institutions, aggregations or what have you that are actually located in Boston. We think at once of athletic teams such as the Red Sox, the Bruins and the Celtics. None of them could exist, financially, if they depended solely upon the city of Boston for their support. So they don't. They get support from all over New England which, incidentally, didn't think enough of the Braves in recent years, forcing that baseball team to seek financial refuge in Milwaukee.

No doubt Boston athletic institutions receive far more support from New England than does the Boston Symphony Orchestra, which is too bad because in musical circles the Boston Symphony is regarded as the greatest symphony orchestra in the world. It is an orchestra of which all New England can be proud; and right now it needs financial help.

No doubt this help will be forthcoming, especially from business and industrial firms which can afford it. Yet, the Boston Symphony is certainly beneficial to the cultural welfare of our entire area and everyone who possibly can should contribute his share. Boston, itself, is rallying to save the symphony which, by the way, needs $250,000 to meet its obligations for the current season. That may seem like a lot of money to maintain an orchestra, but after all, there is only one Boston Symphony.

Henry B. Cabot, president of the symphony trustees, admits that the drive for support will take time and hard work, but he reported an initial success, among insurance firms, with his plan of "donation-advertising" under which firms will pay a premium price for page advertisements in symphony programs. At the same time, a number of business establishments in Boston have pledged generous financial contributions.

What does it cost to maintain such an aggregation? Well, George E. Judd, orchestra manager, reports that the annual budget of the orchestra of 104 artists is $1,500,000. Of this amount concert receipts account for about $1 million. The rest must come from record royalties, earnings on endowments and other income such as rental of Symphony Hall.

But despite two increases in ticket prices in the past five years deficits in that time have consumed all unrestricted legacies and gifts. In addition, $37,000 of this year's income had to go to pay last year's debts. All this holds true now, Mr. Judd reported, despite generous contributions from "Friends of the Orchestra" which averaged $151,660 per year and a check for $13,450 this year from Boston business places.

So the symphony is in financial difficulties. But New Englanders who regard the orchestra as their own will, we have no doubt, come to its aid and keep in this area the world's finest symphony orchestra.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
DEC 13 1953

Berkshire Hills C
Offers Servic

Even Arranged Baby-Sitting f
ed to Hear Boston

Pittsfield—The year-round attractions of Massachusetts' famed Berkshire Hills are made more convenient for tourists by the Berkshire Hills Conference.

Conference Director John F. Downing and his staff handle all types of requests from persons who want to spend their vacations or week ends here.

It was only last summer that the conference received a request from a Boston couple who wanted

erature and further information will be provided on request.

Orchestra—or an art museum, a public library, a Latin School or a cathedral—on a cold cash basis.

Yet the Boston Symphony orchestra needs money.

You have to pay Samuel Mayes even if you couldn't buy the tone of his cello for a hundred times his salary.

It costs money to operate the busiest symphony in the country—the regular series, the open rehearsals, the Sunday series and the Tuesday series, the Cambridge performances, Tanglewood, Pops, the Esplanade, recordings and FM broadcasts, a European and a transcontinental tour. But you cannot tell, in dollars and cents, what those performances have meant to the spirit and mind of those who have come under the orchestra's spell.

Beauty—free, creative, original beauty—can't be sold on the market place. Its cultivation can mean prestige for a city, it can attract people to a shopping center, it can bring people to live nearby, it can inspire students, it can argue a way of life—

of a million dollars. In an anci
society a duke might become
patron; in Europe the state suppo
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Last year Boston business ga
$13,450. Perhaps this is the begi
ning of an exciting trend in whi
free business enterprise will suppo
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We are not sure. We are su
that some answer must be found.

Civilization is measured by thos
societies which have given expres
sion to the ideas, emotions, hope
dreams and sensibilities which are th
core of that thing we call the sou
of man.

The Boston Symphony Orchestr
is a great, free voice which give
man's spirit both song and comfor
Without our great necessary lux
uries—the symphony, the library
the art museum, the classroom, the
church, the garden, the theatre—our
life would be an empty room.

Living would be a matter of longevity alone. We desperately need the great, free voice of the Boston Symphony, alive and lusty in our midst.

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C. W. D.

This Clipping From
NEW YORK TIMES
DEC 13 1953

PICKING UP AGAIN

Musical Excellence of 'Pelleas'; M
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By OLIN DOWNES

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This Clipping From
NEW YORK TIMES
DEC 13 1953

BOSTON ORCHESTRA IN NEW FUND PLEA

Business Men Urged to Bolster 72-Year-Old Organization—$250,000 Needed for Season

Special to THE NEW YORK TIMES.

BOSTON, Dec. 12—The Boston Symphony Orchestra, which has enriched this city's cultural life for seventy-two years, called this week on the business community to help restore its depleted capital assets.

In a frank statement on the orchestra's financial condition, Henry B. Cabot, president of the trustees, told a group of business leaders that $250,000 was needed to keep the world-famous institution solvent in this seventy-third season.

Mr. Cabot said that there had been an "encouraging response" to a drive among business men since last January, but that regulatory statutes, for example, had prevented some enterprises, such as utilities, from contributing. He added that he had worked out a plan to overcome that snag.

The orchestra will offer advertising space in its program book at a rate of about $2,500 a page, which would permit any business house to advertise, and at the same time "assist Boston's great cultural asset," Mr. Cabot went on.

Leaders Attend Rehearsal

As a setting for the appeal, Boston's business leaders were invited to attend a rehearsal of the orchestra under the direction of Charles Munch, who conducted the Lalo Violin Concerto, with Ruth Posselt as soloist.

Mr. Munch, who succeeded Dr. Serge Koussevitzky in 1949, told his audience that while he had conducted many orchestras, "none is so close to my heart as the Boston Symphony, and I hope it will be close to your hearts, also."

Later, George E. Judd, manager of the orchestra, reported that the annual budget for the organization of 104 artists was $1,500,000. He said that concert receipts accounted for $1,000,000, but that the rest must come from record royalties, earnings on endowments and rentals of Symphony Hall for other purposes.

Despite two increases in seat prices in the last five years, deficits have consumed all unrestricted legacies and gifts, Mr. Judd added. He revealed further that $37,000 of this year's receipts had gone to pay last year's debts.

This has held true despite contributions averaging $151,660 from "friends of the orchestra," and $13,450 from Boston business this year so far, he explained.

Noting that Detroit had raised $400,230 for its orchestra last year and Chicago $311,441, Michael T. Kelleher, a trustee, emphasized that Boston "could let our orchestra go, or reduce the number of players, but we don't intend to do that."

Cir. (D. 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
DEC 13 1953

Berkshire Hills
Offers Servi

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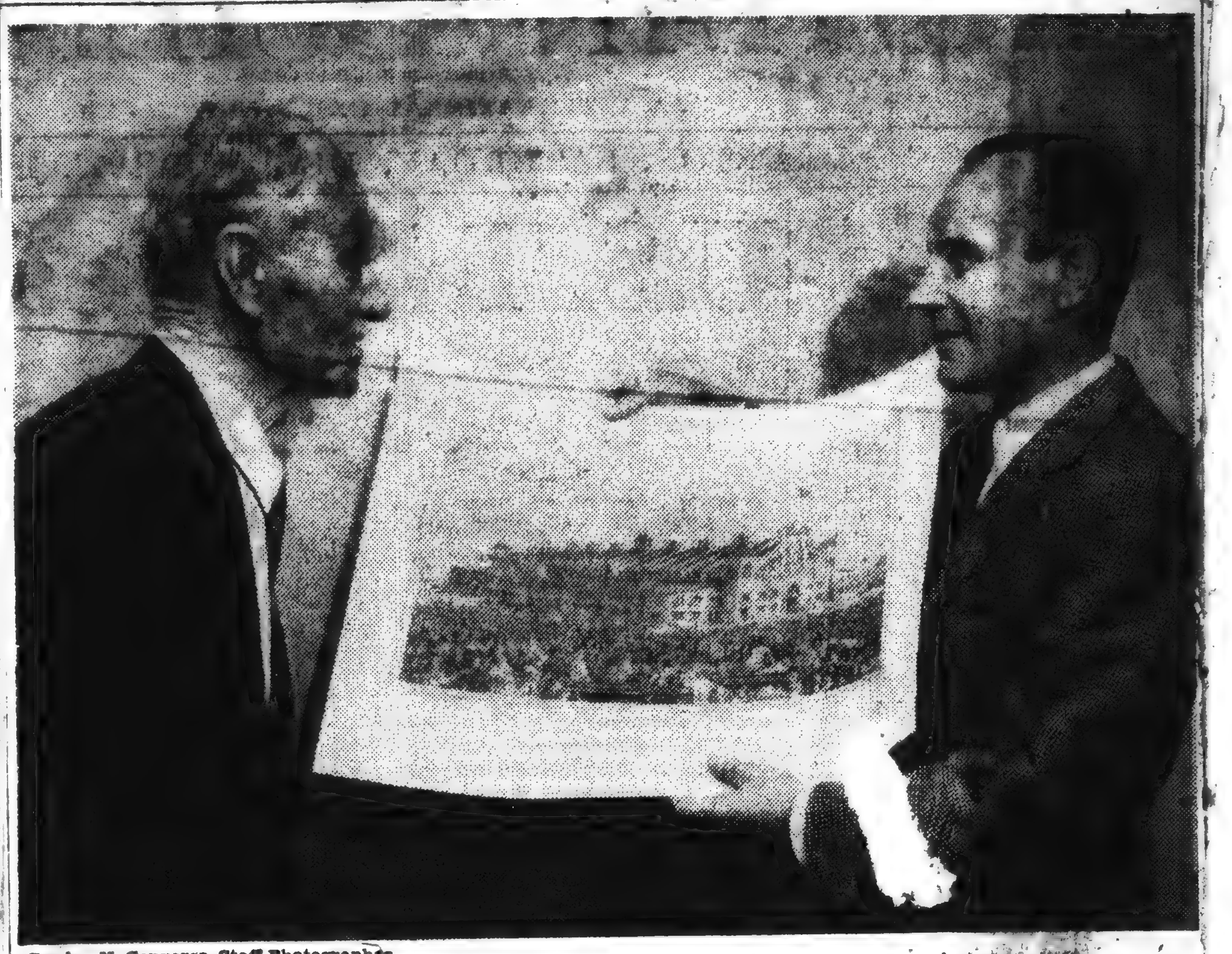
CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, DECEMBER 12, 1953



Gordon N. Converse, Staff Photographer

Charles A. Whitney of New Britain, Conn. (left), looks at old print of the Great Coliseum that was once located in Copley Square, Boston. At this spot the Guard Republican Band of Paris first played in 1872 at the World Peace Jubilee. Mr. Whitney heard the band just 50 years ago in San Francisco and now has come to Boston from Connecticut to hear it again. He met the French consul-general, François Charles-Roux, right, at Symphony Hall.

Monitor

TURDAY, DECEMBER 12, 1953

er Adagio in B

Ruth Posselt Solo
In Lalo V

By Harold Roge

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THE WOONSOCKET (R.I.) CALL
December 11, 1953

Editorial

Save The Symphony

New Englanders rightfully regard as their own, institutions, aggregations or what have you that are actually located in Boston. We think at once of athletic teams such as the Red Sox, the Bruins and the Celtics. None of them could exist, financially, if they depended solely upon the city of Boston for their support. So they don't. They get support from all over New England which, incidentally, didn't think enough of the Braves in recent years, forcing that baseball team to seek financial refuge in Milwaukee.

No doubt Boston athletic institutions receive far more support from New England than does the Boston Symphony Orchestra, which is too bad because in musical circles the Boston Symphony is regarded as the greatest symphony orchestra in the world. It is an orchestra of which all New England can be proud; and right now it needs financial help.

No doubt this help will be forthcoming, especially from business and industrial firms which can afford it. Yet, the Boston Symphony is certainly beneficial to the cultural welfare of our entire area and everyone who possibly can should contribute his share. Boston, itself, is rallying to save the symphony which, by the way, needs $250,000 to meet its obligations for the current season. That may seem like a lot of money to maintain an orchestra, but after all, there is only one Boston Symphony.

Henry B. Cabot, president of the symphony trustees, admits that the drive for support will take time and hard work, but he reported an initial success, among insurance firms, with his plan of "donation-advertising" under which firms will pay a premium price for page advertisements in symphony programs. At the same time, a number of business establishments in Boston have pledged generous financial contributions.

What does it cost to maintain such an aggregation? Well, George E. Judd, orchestra manager, reports that the annual budget of the orchestra of 104 artists is $1,500,000. Of this amount concert receipts account for about $1 million. The rest must come from record royalties, earnings on endowments and other income such as rental of Symphony Hall.

But despite two increases in ticket prices in the past five years deficits in that time have consumed all unrestricted legacies and gifts. In addition, $37,000 of this year's income had to go to pay last year's debts. All this holds true now, Mr. Judd reported, despite generous contributions from "Friends of the Orchestra" which averaged $151,660 per year and a check for $13,450 this year from Boston business places.

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SCIENCE MONITOR, BOSTON, SA

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Golden Trumpet
Gleaming golden finish... over 13" long. Complete with music book and carrying case.

GOLDEN S-L-I-D-E Trombone
Gleaming golden finish... solid brass tubing slide operates ... professional trom... 27" lo...

CHOOSE FROM MAN

Look like the real thing — Play real songs without a single lesson.

Edit

C S Monitor

BOSTON. SATURDAY, DECEMBER 12, 1953

-Mahler Adagio in Boston Premiere

Ruth Posselt Soloist In Lalo Violin Work

By Harold Rogers

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THE ORIGINAL
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PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD
DEC 10 1953

Great Free Voice

Give an answer in dollars and cents: How much for your daughter's laughter?

You can't answer. Neither can you defend the Boston Symphony Orchestra—or an art museum, a public library, a Latin School or a cathedral—on a cold cash basis.

Yet the Boston Symphony orchestra needs money.

You have to pay Samuel Mayes even if you couldn't buy the tone of his cello for a hundred times his salary.

It costs money to operate the busiest symphony in the country—the regular series, the open rehearsals, the Sunday series and the Tuesday series, the Cambridge performances, Tanglewood, Pops, the Esplanade, recordings and FM broadcasts, a European and a transcontinental tour. But you cannot tell, in dollars and cents, what those performances have meant to the spirit and mind of those who have come under the orchestra's spell.

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The symphony, plagued with high costs and a restricted number of seats to sell, desperately needs a quarter of a million dollars. In an ancient society a duke might become its patron; in Europe the state supports its orchestras; in other days a few rich people could underwrite the loss.

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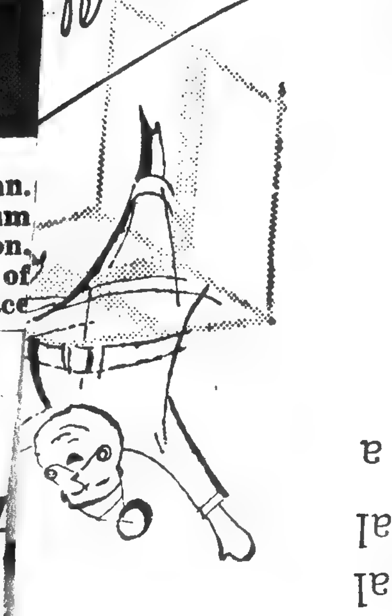

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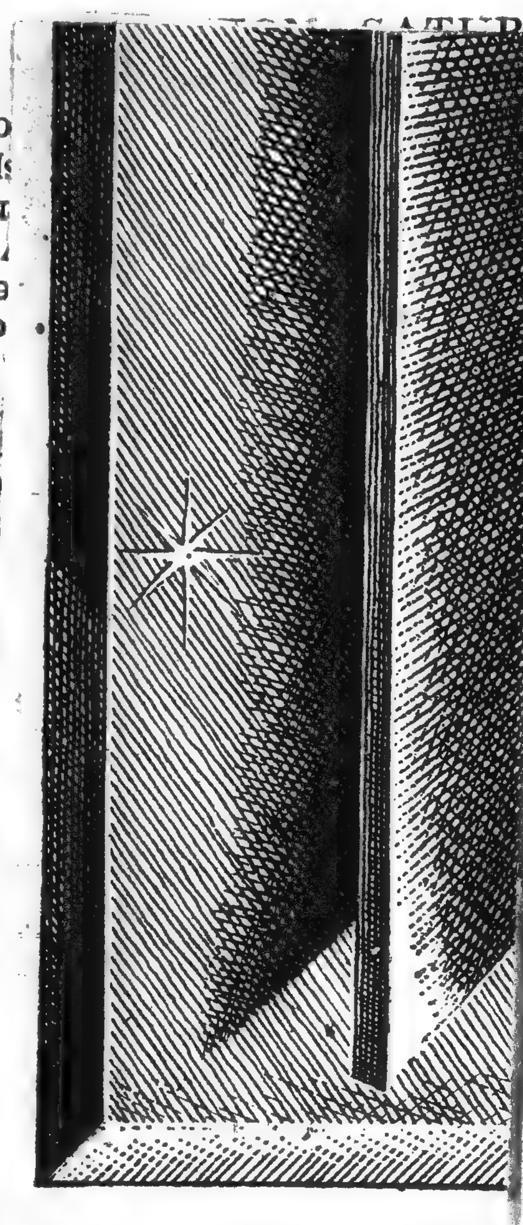
C. S. Monitor

SATURDAY, DECEMBER 12, 1953



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The program also includes a first performance for Boston—the Adagio from Mahler's Tenth Symphony. All these elements—together with the diversity of talents provided by Stravinsky, Lalo, Mahler, and Tchaikovsky—provided much that was intriguing and entertaining, plus several portions that were inspiring.

♪ ♪ ♪

Miss Posselt's minor catastrophe in the Lalo did nothing to spoil the excellence of her work and really turned out to be a triumph. True, the music came to a stop while she traded instruments with Alfred Krips, seated in the first chair for these concerts. Mr. Munch meanwhile consulted the score and asked the musicians to backtrack a few bars. Then, with a fresh start, Miss Posselt, Mr. Munch, and the orchestra came through with colors flying. The ovation was tremendous.

Mr. Munch and Miss Posselt had a reason, other than a musical one, for appearing together in the Lalo work. They played it in memory of Jacques Thibaud, the eminent French violinist who had been their close friend. Mr. Munch was once Thibaud's pupil. Miss Posselt coached with him in French repertoire. In 1924 Thibaud was soloist with the Boston Symphony in this same work.

Miss Posselt's playing was warmly communicative, though perhaps slightly less so than in times past. She has the remarkable ability to combine a masculine quality of strength with a serene feminine tenderness. For the Scherzando her playing had a buoyant lilt that swept the listener along. The Andante had more of the "in memoriam" mood, eloquently impassioned and richly toned. The Finale, with its soupçon of a tango, was delicious.

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The Mahler Adagio (posthumously published in playable form after the composer's sketch had been deciphered by Ernst Křenek) is [illegible] amazing. Had Mahler's writing continued further into the 20th century, there is no doubt that he would have explored the possibilities of the atonal realms.

In this Adagio periods of contemplation alternate with rhapsodic aspiration. During these climaxes the melodic and harmonic elements are splayed apart into dissonant areas, producing intensely poignant effects that seize and hold the emotions. Perhaps the movement is too long to sustain such tension, but it is a heroic piece of musical tapestry, boldly delineated. It's a shame that the composer was unable to complete the symphony in finished form.

Mr. Burgin's closing selection was the Tchaikovsky Italian Capriccio, filled with dark, brassy statements and hummable folk tunes. It closed the concert on a jovial note.

Next week Mr. Munch will present Berlioz' religious oratorio, "L'Enfance du Christ," which depicts the Nativity, the Massacre of the Innocents, and the Flight into Egypt. The soloists will be Jennie Tourel, soprano; Mac Morgan, baritone; Lee Cass, bass, and John McCollum, tenor. The New England Conservatory Chorus, prepared by Lorna Cooke deVaron, will assist.

Cir. (D 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
DEC 13 1953

Berkshire Hills Conference Offers Service to Tourists

Even Arranged Baby-Sitting for Couple Who Wanted to Hear Boston Symphony

Pittsfield—The year-round attractions of Massachusetts' famed Berkshire Hills are made more convenient for tourists by the Berkshire Hills Conference.

Conference Director John F. Downing and his staff handle all types of requests from persons who want to spend their vacations or week ends here.

It was only last summer that the conference received a request from a Boston couple who wanted to take in a series of weekend programs by the Boston Symphony Orchestra at Tanglewood in Southern Berkshire. The only difficulty was that they had three young children and no portable baby sitters.

The conference solved that problem for them. Downing's staff secured the couple rooms at one of the many private tourist homes registered with the organization. The couple running the tourist home agreed to house the family of five and do the baby sitting while the Boston couple enjoyed their music.

All types of accommodations can be secured by writing the Berkshire Hills Conference, Berkshire County Courthouse, Pittsfield. Literature and further information will be provided on request.

Stra symphonic ored with amazing d performed in the hese familiar pieces a gossamer tone the caine Band can sus s its extreme sen ing response and rhythm. The same a / Ravel's Bolero, ed by the man we "our own" Charles t a fine, deliberate a steady crescendo. he French military ousa's "Stars and ver," which put Symphony Hall to up, raised hair on d chills along the u were faced with ntal, semi-exalting eat military band th glittering precision conquerable fierce-

work, incidentally, by Arthur Fiedler, of Capt Brun, as ckson, Boston Symst, explained from a director of the sion fund, Mr. Dickhe Garde Republi their friendly coevening began with nthems.

was recalled again d the terrific en s much a token of splendi ilities for the ous a truly g band.

C. W. D.

554

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 15 1953

Symphony Leader Honored by France

NEW YORK, Dec. 15 (UP)—Pierre Monteux, former conductor of the Boston Symphony Orchestra, today held the rank of commander in the French Legion of Honor.

He received the award from Consul General Jean de Legarde here last night and was cited for his "outstanding contribution to the diffusion of French music in the United States."

Monteux was guest conductor at the Berkshire Music Festival last Summer and also will lead the Boston orchestra in its present season.

Cir. (D 99,838)

This Clipping From
WORCESTER, MASS.
GAZETTE
DEC 15 1953

France Honors Orchestra Conductor

NEW YORK, Dec. 15 (UP)—Pierre Monteux, former conductor of the Boston Symphony Orchestra, now has the rank of commander in the French Legion of Honor.

Mr. Monteux

He received the award from consul general Jean De Legarde here last night and was cited for his "outstanding contribution to the diffusion of French music in the United States."

Monteux was guest conductor at the Berkshire Music Festival last Summer and also will lead the Boston orchestra in its present season.

NEW YORK HERALD TRIBUNE, SUNDAY, DECEMBER 13, 1953

Brief Reviews of Recent Events

MUNCH AND BASTIANINI

On Dec. 5, Charles Munch conducted the Boston Symphony in Copland's Piano Concerto with Leo Smit as soloist, in a performance that did "immense credit to all concerned." Alfredo Campoli, violinist, made his American debut playing Lalo's "Symphonie Espagnole." "His playing is warm and definitely lyric in nature. It is not, as one might expect, bravura, although it occasionally has the superficial brilliance of such." Ettore Bastianini, baritone, making his debut at the Met as Germont in "Traviata," was said to have "a fine, ringing and resonant voice. It is big, it is clear. And it projects."

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This Clipping From
HERALD TRIBUNE N.Y.
DEC 13 1953

Brief Revi

The following are excerpts and paraphrases from reviews by Herald Tribune critics of musical events which took place during the period in which this paper was not published:

"TROVATORE" AND BOSTON

Verdi's "Trovatore," back at the Met on Dec. 2 after a year's absence, was presented with "a resounding lack of success. It was an off night for all concerned." The Boston Symphony presented Bloch's Concerto Grosso No. 2, a new work which "provides ample variety of instrumental sonorities." Also played was Kabalevsky's Cello Concerto, "a simple, fluent and melodious piece." [illegible] proved to be "a skillful pianist, but not a very interesting one."

• • •

LASKER AND

THE NEW YORK TIMES, SUNDAY, DECEMBER 13, 1953

EVENTS OF ELEVEN DAYS IN REVIEW

By HOWARD TAUBMAN

ANY musician spends countless weeks and months preparing himself for the ordeal of a New York appearance. If he is an artist with an established reputation, his career cannot be affected seriously by a failure to be noticed in the press. But if he is a young performer, everything—past and future as well as the quivering present—is at stake, and if he is a living composer getting a performance, he has a great deal to gain from favorable attention and a great deal to lose from no attention at all.

For better or for worse, the influence of New York on musical careers of all sorts has become pivotal in the great majority of cases, and the critical opinions that appear in the New York newspapers weigh heavily in molding this impact. This is why the shutting down of the city's newspapers in recent days struck the musical world as a grave blow.

Artists, managers, friends of artists and interested laymen phoned, wrote and wired appeals to the musical staff of this newspaper, asking that all the scheduled events be covered. And they were covered. The full-length reviews that might have been writ-

A Digest of Criticisms That Were Not Printed During the Strike

self a gifted young violinist" at a young people's concert of the Philharmonic. (R. P.)

Grace Castagnetta, pianist. "Standard program, with improvisations at end. At best in small works by Couperin and Debussy. In larger pieces, such as the Bach-Tausig Toccata and Fugue in D minor, she let the notes get somewhat out of hand." (H. C. S.)

"Rigoletto," Metropolitan Opera. "Best singing by Robert Merrill and Eugene Conley." (R. P.)

Composers' Forum, first of season. "A beautifully sustained, deeply thoughtful string quartet by Irving Fine was outstanding work." (R. P.)

Sunday, Nov. 29

N. B. C. Symphony, Toscanini conducting. Fresh poetry in "Tannhaeuser," Act III Prelude, and breadth of conception in Berlioz "Harold in Italy," with Carlton Cooley as fine viola soloist. (H. T.)

Marisa Regules, pianist. "Made best impression in the romantic

"An artist of intelligence and musical integrity, she has a pleasant voice, marred by nasality and tremolo. Her best impression was made in songs by German composers; she was less happy with music demanding more in vocal technique." (J. B.)

Barbara Custance, pianist. "Competent, straightforward playing without great subtlety or variety. As nervousness wore off, performance improved. Beethoven's 'Appassionata' Sonata and Bach's C minor Fantasy received sound, musicianly readings, and a Brahms group was among the best of the evening's offerings." (J. B.)

Wednesday, Dec. 2

Boston Symphony. Bloch's Concerto Grosso No. 2, in New York première, had the touch and vitality of the master, and Kabalevsky's 'Cello Concerto, played brilliantly by Samuel Mayes, led off with two romantically spacious movements and crashed to earth with a trashy third. (H. T.)

"Trovatore," Metropolitan, "Competent run-through under Cleva, with Zinka Milanov singing with angelic beauty after she had warmed up." Others in the cast were Kurt Baum, Robert Merrill and Jean Madeira. (J. B.)

This Clipping From
NEW YORK TIMES
DEC 13 1953

EVENTS OF E

By HOWARD TAUBMAN

Wednesday, Dec. 2

Boston Symphony. Bloch's Concerto Grosso No. 2, in New York première, had the touch and vitality of the master, and Kabalevsky's 'Cello Concerto, played brilliantly by Samuel Mayes, led off with two romantically spacious movements and crashed to earth with a trashy third. (H. T.)

"Trovatore," Metropolitan, "Com-

Cir. (D 145,494) (S 272,057)

This Clipping From
BOSTON, MASS.
HERALD
DEC 14 1953

SYMPHONY HALL

Grant Johannesen

The third program in the Sunday afternoon series of the Boston Symphony Orchestra was played yesterday afternoon in Symphony Hall. Richard Burgin conducting. Grant Johannesen was the piano soloist:

Danses Concertantes .... Stravinsky
Piano Concerto No. 2, in B-flat major, Op. 19 .... Beethoven
Adagio from the Tenth Symphony .... Mahler
Italian Capriccio, Op. 45.... Tchaikovsky

While it is manifestly impossible to assess the capacities of a pianist on the basis of one performance, I'd say Grant Johannesen made an attractive debut here in Beethoven's B-flat major piano concerto at the Sunday afternoon series of the Boston Symphony Orchestra yesterday.

Of all five of the master's concertos, the B-flat major is the most Mozartean in character and although it has its own special charms, it seems to me the weakest in the quintet. Actually it is the first of the series, preceded by the C major only by virtue of the publishing date. The demands it makes on the artist are not punishing; the extended development of the opening allegro calls for a fleet dexterity in embroidering the melodic line, considerable elegance and polish, but in the final analysis, little of the profound aesthetic insights of the mature works.

That is not to say the interpreter can get by on mere facility, for the requirements of the B-flat impose a limitation of style in which technical exuberance often leads to disaster. Mr. Johannesen's interpretation was spacious without bravado; of a finely-flowing architecture. His tone was deep and lustrous and despite a passing phrase in the allegro, his technical equipment was disclosed as being of the first order. In matters of touch, the ability to lend weight and sonority and a variegated color to his playing, he proved especially vivid.

His personal approach seems rather mannered, but the intelligent scope of his artistic conception is direct and communicative. This was the B-flat without undue frills, cleanly and gracefully executed by a young pianist of considerable attainment. Richard Burgin conducted throughout the program, a glowing reprise of the Friday concert.

—R.S.T.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor
DEC 15 1953

Youth Should Be Heard

By Elizabeth Taylor

From a background of religious upbringing and musical training which the late Reverend Joshua H. Green and Mrs. Goldie Green of Baltimore conferred upon their 10 children, came a voice and personality of the caliber of Miss Theresa Green.

Miss Green, now garnering triumphs in all parts of the United States for her concert work, and well known for her recent appearance on Broadway in the musical extravaganza "My Darlin' Aida," has amazingly enough 19 years to her credit as a performer. Theresa, whose mother was a church organist and teacher, at an early age began to sing, and at the very advanced age of 5 had sufficient control of her voice to make her first public appearance. The audience of 1,100 pronounced her debut successful.

* * *

She continued her studies with her mother, and when she was 12, a kindly school principal, recognizing her talent, found her a job that paid a dollar and a quarter a week so that she could begin private lessons. The new teacher, in turn, was so impressed by Theresa's talent that she gave her pupil additional lessons free of charge.

Miss Green, being a hard-working and rarely determined young lady, it is not surprising that under the expert tutelage of Mme Eva Gauthier of New York she soon began to win one coveted award after another. First it was the Marion Anderson award, and in 1946 she received a scholarship for study at the Curtis Institute.

* * *

Proof of her aptitude at the institute came when she was chosen twice to represent the school, at the 25th anniversary program in the Philadelphia Academy of Music, where she sang the role of Tatjana in "Eugene Onegin" in Russian, and again as a representative at the American Students' Symposium in Rochester.

Awards thereafter rained casually on her modest and unperturbed head. An organization to promote outstanding musicians called the Juggs, bestowed their annual award on her in 1949—the prize a recital in New York's Town Hall; then came a John Hay Whitney fellowship which, breaking all precedent, was extended for a second year. She was also granted a fellowship at the Berkshire Music Center at Tanglewood and consequently was engaged to appear there as soloist under Leonard Bernstein in Mahler's "Resurrection" Symphony.

Theresa Green, soprano

Miss Green has sometime in these busy years managed to perfect French, and sings also in Italian, Spanish, German, and Russian. These and a well-balanced repertory, including Bach, Handel, early French and Italian music, and a wide acquaintance with the moderns make her a great favorite with concert audiences.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 14 1953

MUSIC

Johannesen Soloist at Sunday Symphony

Third Sunday afternoon concert by the Boston Symphony Orchestra, at Symphony Hall, Richard Burgin conducting. The program: Stravinsky: Danses Concertantes; Beethoven: Piano Concerto No. 2, in B-flat (soloist, Grant Johannesen, who made his Boston debut); Mahler: Adagio from the Tenth Symphony; Tchaikovsky: Itallian Caprice.

Strange as it seems, the Boston Symphony Orchestra had never played the B-flat Piano Concerto of Beethoven in Boston until yesterday. On this occasion Grant Johannesen, a young American pianist of repute elsewhere, made his Boston debut as soloist. The first of the five Beethoven Concertos to be composed, the B-flat is not the sort of music to attract the virtuoso, and probably is not especially appealing to the scholarly musician either, for apart from the gay rondo and the nice tunes of the adagio, the work is second-rank, or at least, young, Beethoven.

Mr. Johannesen is a good pianist, with all the essential equipment of finger articulation, strength, delicacy, a sense of style and command of rhythm. That he showed any personal distinction in this work is something which cannot be claimed [illegible] very few, if any, pianists [illegible]. But it was a solid and competent performance, and it aroused interest to hear Mr. Johannesen again in something more varied, substantial and rewarding. He [illegible] received cordially by the [illegible] subscribers.

The program otherwise was the same that Mr. Burgin had conducted last Friday and Saturday. I was glad to have another hearing of the Adagio from Mahler's posthumous and incomplete Symphony. It is very touching and resourceful music, and like most of Mahler grows upon acquaintance.—C. W. D.

This Clipping From
VARIETY
NEW YORK, N. Y.
DEC 16 1953

Hub Symph Makes 250G Fund Plea

Boston, Dec. 15.

In an unprecedented move here last week, trustees of the Boston Symphony Orchestra sent out an SOS for funds to meet obligations for the current season via half-page ads in two Hub dailies. Ads stated frankly that the BSO is in critical financial condition, pointing out the dire need to raise $250,000 for this season, and urging broader community support. In addition to the public appeal, several committees have been organized to solicit individuals and business houses for contributions with the feelings in some quarters that if this method fails, the only alternative is to cut down personnel or drop the orchestra entirely. However, regarding the latter course, trustee Michael Kelleher optimistically believes no such drastic move will be necessary and that the citizens will dig up the coin to underwrite the orchestra.

The annual budget for the organization, which includes 104 musicians, is $1,500,000, but only $1,000,000 of that amount is raised by concerts. The balance is dependent on record royalties, earnings on endowments, rental of Symphony Hall, which this year has been exempted from taxes, and contributions of "friends of the orchestra".

55

65

12, 1953

Music in Review

By TUCKER KEISER

Boston Symphony

Berlioz' "L'Enfance du Christ," a sacred trilogy, promised by Mr. Munch for two seasons ago and cancelled because of the conductor's illness, received a belated performance yesterday afternoon in Symphony Hall. Both Hector Berlioz and Charles Munch have a fondness for striking effects which led to the suspicion that sensationalism rather than sensitivity was the outstanding characteristic of both the composer and the conductor. Yesterday's performance, probably the first in Boston of this work, demonstrated that neither is incapable of meditative serenity.

The work is divided into three big parts: Herod's Dream, the Flight into Egypt, and the Arrival at Sais. Berlioz, who wrote his own libretto, freely adapting the St. Matthew account of the early years of Jesus, uses the device of a narrator to introduce various sections, to shift the scenes, and to comment on the action. Each of the big scenes is divided into orchestral interludes, solos, duets and choruses.

As in all oratorios, a large apparatus is necessary, comprised of soloists, orchestra and chorus. The soloists yesterday were the incomparable Jennie Tourel, listed on the program as a soprano; Mac Morgan, baritone; Lee Cass, bass, and the ubiquitous John McCollum, tenor.

The New England Conservatory Chorus, augmented for the occasion apparently, sang the choral part with a precision which even they must have found unbelievable. Trained to a faretheewell by Lorna Cooke de Varen, they sang, if anything, just a bit too well; they got honors for beauty of tone, they got honors for French diction, for vitality — they passed. Only a mechanical brain makes absolutely no mistakes; an error or two now and then is evidence that the artist is in the throes of current creation. (For example, Miss Tourel, Bar 48, Scene 5.) A chorus rehearsing feverishly for an important concert can, and in this case did, go a little stale in the process of polishing perfection.

Accustomed to the violent dynamic contrasts in the other works of Berlioz, one is apt to be surprised and disappointed by the lack of peaks and valleys in this consistently subdued score. There are, it is true, certain passages of greater comparative interest: the modal Herod's Air, the rhythmic Incantation Music, the etherial Angels' Song, and the fugual Ishmaelite Chorus.

Regretably, Mr. Munch chose to shorten two other interesting sections; he omitted the middle stanza of the naive Shepherd's Farewell to the Holy Family and allowed the two flutists, Doriot Anthony and James Pappoutsakis, and harpist Bernard Zighera, no repeats in the most beautiful instrumental selection, the Serenade.

Of the soloists, the most impressive was, of course, our Jennie, who as usual batted for 1000—well, anyway, 1000 minus one quarter-note. John McCollum, a rising star in the musical firmament, sang the part of the narrator with distinction. Mac Morgan and Lee Cass, baritone and bass, respectively, though singing with assurance, seemed rather disturbed by the conflicting demands made on their vocal organs by French diction and voice production. Accuracy of pitch is the first casualty when one does battle with the Gallis tongue, and Mr. Cass lost several such battles.

Although "L'Enfance du Christ" may never replace the "Messiah" as a Boston Christmas rite, it would afford a welcome change from the Handelian fare offered us by every local choral group every year.

This Clipping From
BOSTON MASS.
GLOBE

DEC 16 1953

Chorus Leader Lorna de Varon Rising Star in Hub Music World

By CYRUS DURGIN

One of the rising stars of music in Boston is a slim, dark-haired, dark-eyed lady who conducts the New England Conservatory Chorus. Her name is Lorna Cooke de Varon, and in five years she has held the post she has brought the Conservatory Chorus to new distinction and excellence. Her most recent contribution to music in this city is the preparation of the choral part of Berlioz' "L'Enfance du Christ," which Charles Munch will present at the concerts by the Boston Symphony Orchestra Friday afternoon and Saturday evening.

LORNA COOKE de VARON

Although she is all vivacity and authority when on the conductor's stand, it was plain to see, one day in the trustees' room at the New England Conservatory last week, that Mrs. de Varon does not especially enjoy talking about herself. The basic facts came easily enough: that she was born Lorna Cooke in Chicago, moved with her family when she was 15 to Rhode Island, went to Wellesley, and took graduate study at Radcliffe.

But there were just modest and pleasant "Thank you's" when it was mentioned that only this Fall, starting with 50 percent new members, she had accomplished a notable feat in so admirably drilling the Conservatory Chorus for its recent Jordan Hall concert. Nor was there forthcoming any quick or voluble listing of what she has done. Mrs. de Varon is the modest sort, quiet but thoroughly knowing of her business.

A Good Pinch-Hitter

The usual early studies in piano were amplified by voice training and organ lessons by the time she was a Wellesley undergraduate. Then she got a chance to work with G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society, and that started the de Varon career in choral conducting. For two years she studied with the widely esteemed Mr. Woodworth, and became his assistant. Then came two Summers as a pupil of Robert Shaw, founder of the famed Robert Shaw Chorale, at the Berkshire Music Center in Tanglewood. There was, too, study of theory with Nadia Boulanger, composition with Walter Piston and choral composition with Dr. Archibald T. Davison.

Then one mid-season, Mrs. de Varon received a summons from Bryn Mawr College to replace the chorus leader, who had resigned. A stint of pinch-hitting lengthened into a stay of nearly four years as assistant professor of music. That, as she says, "was very fortunate in all respects, musical and personal, because at that time my husband returned from military service." He is Jose de Varon, a Boston lawyer. Last Summer Mrs. de Varon was on the staff of the Berkshire Music Center at Tanglewood as assistant to Hugh Ross in the choral department. She will resume the post again next Summer.

Music is in the family. Mrs. de Varon's mother, Hazel Watts Cooke, was a professional and wrote several operettas for children. Mrs. de Varon obviously has in her veins what theatre people would call "trouping blood." Just a few weeks ago she got a call asking that she prepare the singing parts in the Polovetsian Dances of Borodin, which were to be presented by the Boston Symphony. It was the Thanksgiving week-end, but she got on the telephone, rounded up as many as she could of the Conservatory Alumni Chorus, and had prepared them in four days. I for one, can testify they sang very nicely.

What, in Mrs. de Varon's belief, is required for choral conducting in addition to musical competence? "You have to know people," she smiles.

Cir. (D 10 871)

This Clipping From
LOCKPORT, N. Y.
UNION-SUN & JOURNAL

DEC 17 1953

Today's Birthday

ARTHUR FIEDLER

ARTHUR FIEDLER, born Dec. 17, 1894, in Boston. Conductor of the famed "Pops" concerts which play everything from Bach to boogie-woogie, he has been called by his first name by his "Pops" audiences since he started the concerts in 1930. He studied in Vienna and Berlin, but returned home at the age of 19 to play second violin in the Boston Symphony Orchestra. He served in the U. S. Army in World War I

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

DEC 18 1953

1500 Firms Asked To Aid Symphony

Fifteen hundred New England business firms have been asked to help the Boston Symphony Orchestra's campaign for funds in letters sent out yesterday by Michael T. Kelleher, one of the trustees of the orchestra.

The appeal to businessmen is something new, the first widespread campaign to enlist the aid of industry in the preservation of a cultural activity. The Boston Symphony, Mr. Kelleher's letter to the leaders points out, "has made New England a better place to live and work."

A campaign for contributions from individuals has also been launched for the orchestra by Dr. Palfrey Perkins, of King's Chapel, another trustee. In order to be able to continue, the Symphony Orchestra must raise $250,000.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

DEC 19 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 73d season in Symphony Hall yesterday afternoon. The soloists were Jennie Tourel, soprano; Mac Morgan, bass; John McCollum, tenor and Lee Cass, bass. Assisting was the N. E. Conservatory orchestra, Lorna DeVaron Cooke, conductor. The program was given over the performance of Berlioz' "L'Enface du Christ."

By RUDOLPH ELIE

Berlioz' non-liturgial cantata "L'Enfance du Christ" is one of the most singular—and most singularly beautiful—works in all music.

Given its first Boston performance in many years yesterday afternoon it held the audience enthralled both by the poetry of the words and the music, and the poetry of the performance itself, which was on a spiritual plane of almost mystical character. Indeed, the performance was of such a lofty character it all but obscured the fact that Berlioz' methods here, as in the Requiem, are entirely secular.

However, if the music is secular, in contrast, say, to Bach's St. John Passion, its atmosphere throughout is of infinite spiritual tenderness. At no time, even in the scene in which the soothsayers of Herod's troubled dreams demand that he put to death every child under two in Bethlehem does the composer call upon the violent forces so typical of his style. There hardly exisits a real fortissimo in the entire 90 minutes, nor a fast or rushing tempo. The work is quiet almost to the point of inaudibility at times; the moods gentle and meditative, the rhythms soft and flowing and yielding always, the melodies long and untroubled and ever expressive.

Skill Prodigious

In close examination perhaps, the music is anything but substantial; reduced to a piano score it would be found to be thin and tenuous, but this applies to the whole body of Berlioz' music. Yet so prodigious is his skill with sounds, whether in the use of a thesaurus of orchestral colors and tints (in this case with the transparency of water colors) or in the use of the human voice, he evokes a mood not less than magical.

As this affecting legend of the flight of Mary and Joseph into Egypt with the Christchild to escape Herod's terror unfolds, the very essence of Berlioz'—and all French composer's—wonderful ear for the musical value of words is revealed. Where in Italian music (in connection with opera, of course), it is the voice and in Greman music it is the orchestra, in French music it is the word, and Berlioz here demonstrates that rule of thumb in truly classic fashion. Not a syllable escapes its precise musical value, not a word ever appears out of its musical context (as, for example, words appear so ludicrously out of musical context in Stravinsky's "The Rake's Progress"). And always these words are italicized in the orchestral music itself; when Mary cries out that she suffers, that cry is echoed ever so sadly in the strings. This sort of thing, which might be obvious in another's treatment abounds in the score, even to the sound of Joseph's knocking on the door. And always, too, the words can be heard, comprehended, even felt.

All this, it goes without saying, depends on a performance in which lingual capacities of the soloists and chorus are on the highest level, and so it was yesterday. Mr. Munch himself has always displayed a particular sensitivity to language in its musical expressivity and, with a quite evident devotion to this particular work, he achieved stunning results with soloists and chorus alike. Since French is not my native tongue I am of course unable to state that that accent was unimpeachable, but it seemed to me to be so.

I was a little fearful, before the concert, that the Messr. Morgan, Cass and McCollum might be at a disadvantage to be cast with Jennie Tourel in the leading roles, but such didn't prove to be the case. Miss Tourel herself certainly dominated in the always matchless quality of her singing, but Mac Morgan sang Joseph with great authority and splendor of tone. John McCollum and Lee Cass sang very well, too, but their voices were not always of sufficient carrying power and range, though stylistically excellent. The chorus of the New England Conservatory, trained for the occasion by Lorna Cooke DeVaron, was in every way perfection, responding to the softest pianissimos of the conductor in a beautiful tone—a very difficult thing for an amateur chorus to do. A speecial word at this point, also for that exquisite trio of Doriot Anthony and James Pappoutsakis, flutes, and Bernard Zighera, harp.

All in all, a choice event for the connoisseur who will hardly believe that Berlioz brought out the second part in Paris 100 years ago under the name of Pierre Ducles, terming him "an unknown 18th century composer"! Nicolle Henriot appears next Thursday afternoon and Saturday night in Saint-Saen's Third Piano Concerto. Brahms' Fourth is also on the program.

THE

MUSIC

"L'Enfance du Christ" Presented at Symphony

Ninth concerts in the Friday afternoon—Saturday evening series of the Boston Symphony Orchestra, Charles Munch, music director, at Symphony Hall. The program: Berlioz: "L'Enfance du Christ," Sacred Trilogy, Op. 25. The soloists: Jennie Tourel, soprano, Mary; Mac Morgan, baritone, Joseph; Lee Cass, bass, Herod and The Father of a Family; John McCollum, tenor, The Narrator. Chorus: The New England Conservatory Chorus, Lorna Cooke de Varon, conductor.

By CYRUS DURGIN

Yesterday afternoon's concert by the Boston Symphony Orchestra will, I think, go down as one of the great occasions in the history of this organization. For only then, nearly 100 years after its creation, the Sacred Trilogy, "L'Enfance du Christ," of Hector Berlioz, was for the first time in the history of these concerts, presented complete, and in a performance of the utmost beauty.

In this world perfection is a quality—and, for that matter, a quantity—often hoped for and rarely attained. Yet if any musical experience within my memory ever has approached perfection, it was this performance of "L'Enfance du Christ." Here was symphonic playing of the highest order, of a richness, delicacy and precision of style which this reviewer has never heard exceeded and, added to it, vocal excellence, from soloists and chorus, of equal caliber.

A product of Berlioz' later years and highest maturity, "L'Enfance du Christ" is another telling of that most fabulous of all stories, the birth of Christ; the massacre of the babies, by Herod; the flight of the Holy Family into Egypt, and the simple kindliness of the Ishmaelite family who received in their home Mary, Joseph and the Infant. In terms of elaborate orchestral apparatus, and of large expression, this work is quite unlike the Berlioz of the better-known masterworks, the "Fantastic" Symphony, "Harold in Italy," "Les Troyens," "The Damnation of Faust" and the Requiem.

Though of large dimensions in length and conception, "L'Enfance du Christ" is remarkably simple and intimate in manner. The orchestra rarely speaks out in grand or proclamatory fashion; the chorus more often sings soft, then loud, and even the sometimes plainly operatic style of the vocal solos is tempered to the nature of the story. Nonetheless, the musical fabric is Berlioz at his most individual: the melodies frequently have that assymetrical cast so natural to the composer, and so eloquent because it is so rare; the patterns of the rhythms are both unconventional and even after a Century, so seemingly new and fresh; the harmonic background, as always with Berlioz is a mingling of ordinary practices and of distinct chromatic originality; the orchestration, for all its subdued dynamic nature, is extraordinarily rich and multi-colored.

Charles Munch's regime here may ultimately be known, among its other excellences, as the time when Berlioz came to be known again in Boston. Certainly this performance has brought us a mostly unfamiliar work in the best possible light. The strings glowed with an amazing, unearthly beauty; the winds were mellow and luminous, and the brass, when called upon, had a truly magical brilliance. Here, too, was all the bright clarity of a genuine "French tone." The harp-and-flutes trio was magnificently done.

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55

65

19, 1953

Music in Review

By TUCKER KEISER

Boston Symphony

Berlioz' "L'Enfance du Christ," a sacred trilogy, promised by Mr. Munch for two seasons ago and cancelled because of the conductor's illness, received a belated performance yesterday afternoon in Symphony Hall. Both Hector Berlioz and Charles Munch have a fondness for striking effects which led to the suspicion that sensationalism rather than sensitivity was the outstanding characteristic of both the composer and the conductor. Yesterday's performance, probably the first in Boston of this work, demonstrated that neither is incapable of meditative serenity.

The work is divided into three big parts: Herod's Dream, the Flight into Egypt, and the Arrival at Sais. Berlioz, who wrote his own libretto, freely adapting the St. Matthew account of the early years of Jesus, uses the device of a narrator to introduce various sections, to shift the scenes, and to comment on the action. Each of the big scenes is divided into orchestral interludes, solos, duets and choruses.

As in all oratorios, a large apparatus is necessary, comprised of soloists, orchestra and chorus. The soloists yesterday were the incomparable Jennie Tourel, listed on the program as a soprano; Mac Morgan, baritone; Lee Cass, bass, and the ubiquitous John McCollum, tenor.

The New England Conservatory Chorus, augmented for the occasion apparently, sang the choral part with a precision which even they must have found unbelievable. Trained to a fare-theewell by Lorna Cooke de Varen, they sang, if anything, just a bit too well; they got honors for beauty of tone, they got honors for French diction, for vitality — they passed. Only a mechanical brain makes absolutely no mistakes; an error or two now and then is evidence that the artist is in the throes of current creation. (For example, Miss Tourel, Bar 48, Scene 5.) A chorus rehearsing feverishly for an important concert can, and in this case did, go a little stale in the process of polishing perfection.

Accustomed to the violent dynamic contrasts in the other works of Berlioz, one is apt to be surprised and disappointed by the lack of peaks and valleys in this consistently subdued score. There are, it is true, certain passages of greater comparative interest: the modal Herod's Air, the rhythmic Incantation Music, the etherial Angels' Song, and the fugual Ishmaelite Chorus.

Regretably, Mr. Munch chose to shorten two other interesting sections; he omitted the middle stanza of the naive Shepherd's Farewell to the Holy Family and allowed the two flutists, Doriot Anthony and James Pappoutsakis, and harpist Bernard Zighera, no repeats in the most beautiful instrumental selection, the Serenade.

Of the soloists, the most impressive was, of course, our Jennie, who as usual batted for 1000—well, anyway, 1000 minus one quarter-note. John McCollum, a rising star in the musical firmament, sang the part of the narrator with distinction. Mac Morgan and Lee Cass, baritone and bass, respectively, though singing with assurance, seemed rather disturbed by the conflicting demands made on their vocal organs by French diction and voice production. Accuracy of pitch is the first casualty when one does battle with the Gallis tongue, and Mr. Cass had several such battles.

Although "L'Enfance du Christ" may never replace the "Messiah" as a Boston Christmas rite, it would afford a welcome change from the Handelian fare offered us by every local choral group every year.

This Clipping From
BOSTON, MASS.
GLOBE

DEC 18 1953

Chorus Leader Lorna de Varon Rising Star in Hub Music World

By CYRUS DURGIN

One of the rising stars of music in Boston is a slim, dark-haired, dark-eyed lady who conducts the New England Conservatory Chorus. Her name is Lorna Cooke de Varon, and in five years she has held the post she has brought the Conservatory Chorus to new distinction and excellence. Her most recent contribution to music in this city is the preparation of the choral part of Berlioz' "L'Enfance du Christ," which Charles Munch will present at the concerts by the Boston Symphony Orchestra Friday afternoon and Saturday evening.

Although she is all vivacity and authority when on the conductor's stand, it was plain to see, one day in the trustees' room at the New England Conservatory last week, that Mrs. de Varon does not especially enjoy talking about herself. The basic facts came easily enough: that she was born Lorna Cooke in Chicago, moved with her family when she was 15 to Rhode Island, went to Wellesley, and took graduate study at Radcliffe.

But there were just modest and pleasant "Thank you's" when it was mentioned that only this Fall, starting with 50 percent new members, she had accomplished a notable feat in so admirably drilling the Conservatory Chorus for its recent Jordan Hall concert. Nor was there forthcoming any quick or voluble listing of what she has done. Mrs. de Varon is the modest sort, quiet but thoroughly knowing of her business.

A Good Pinch-Hitter

The usual early studies in piano were amplified by voice training and organ lessons by the time she was a Wellesley undergraduate. Then she got a chance to work with G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society, and that started the de Varon career in choral conducting. For two years she studied with the widely esteemed Mr. Woodworth, and became his assistant. Then came two Summers as a pupil of Robert Shaw, founder of the famed Robert Shaw Chorale, at the Berkshire Music Center in Tanglewood. There was, too, study of theory with Nadia Boulanger, composition with Walter Piston and choral composition with Dr. Archibald T. Davison.

LORNA COOKE de VARON

Then one mid-season, Mrs. de Varon received a summons from Bryn Mawr College to replace the chorus leader, who had resigned. A stint of pinch-hitting lengthened into a stay of nearly four years as assistant professor of music. That, as she says, "was very fortunate in all respects, musical and personal, because at that time my husband returned from military service." He is Jose de Varon, a Boston lawyer. Last Summer Mrs. de Varon was on the staff of the Berkshire Music Center at Tanglewood as assistant to Hugh Ross in the choral department. She will resume the post again next Summer.

Music is in the family. Mrs. de Varon's mother, Hazel Watts Cooke, was a professional and wrote several operettas for children. Mrs. de Varon obviously has in her veins what theatre people would call "trouping blood." Just a few weeks ago she got a call asking that she prepare the singing parts in the Polovetsian Dances of Borodin, which were to be presented by the Boston Symphony. It was the Thanksgiving week-end, but she got on the telephone, rounded up as many as she could of the Conservatory Alumni Chorus, and had prepared them in four days. I for one, can testify they sang very nicely.

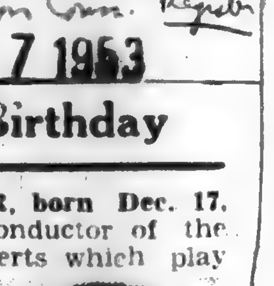
What in Mrs. de Varon's belief is required for choral conducting in addition to musical competence? "You have to know people," she smiles.

Cir. (D 10,871)

This Clipping From
LOCKPORT, N. Y.
UNION-SUN & JOURNAL
also Torrington Conn. Register

DEC 17 1953

Today's Birthday



ARTHUR FIEDLER

ARTHUR FIEDLER, born Dec. 17, 1894, in Boston. Conductor of the famed "Pops" concerts which play everything from Bach to boogie-woogie, he has been called by his first name by his "Pops" audiences since he started the concerts in 1930. He studied in Vienna and Berlin, but returned home at the age of 19 to play second violin in the Boston Symphony Orchestra. He served in the U. S. Army in World War I.

Cir. (D 294,859) (S 252,707)

This Clipping From
BOSTON, MASS.
POST

DEC 18 1953

1500 Firms Asked To Aid Symphony

Fifteen hundred New England business firms have been asked to help the Boston Symphony Orchestra's campaign for funds in letters sent out yesterday by Michael T. Kelleher, one of the trustees of the orchestra.

The appeal to businessmen is something new, the first widespread campaign to enlist the aid of industry in the preservation of a cultural activity. The Boston Symphony, Mr. Kelleher's letter to the leaders points out, "has made New England a better place to live and work."

A campaign for contributions from individuals has also been launched for the orchestra by Dr. Palfrey Perkins, of King's Chapel, another trustee. In order to be able to continue, the Symphony Orchestra must raise $[illegible]

Cir. (D 131,670) (S 255,529)

This Clipping From
BOSTON, MASS.
HERALD

19 1953

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 73d season in Symphony Hall yesterday afternoon. The soloists were Jennie Tourel, soprano; Mac Morgan, bass; John McCollum, tenor and Lee Cass, bass. Assisting was the N. E. Conservatory orchestra, Lorna DeVaron Cooke, conductor. The program was given over the performance of Berlioz' "L'Enfance du Christ."

By RUDOLPH ELIE

Berlioz' non-liturgial cantata "L'Enfance du Christ" is one of the most singular—and almost singularly beautiful—works in all music.

Given its first Boston performance in many years yesterday afternoon it held the audience enthralled both by the poetry of the words and the music, and the poetry of the performance itself, which was on a spiritual plane of almost mystical character. Indeed, the performance was of such a lofty character it all but obscured the fact that Berlioz' methods here, as in the Requiem, are entirely secular.

However, if the music is secular, in contrast, say, to Bach's St. John Passion, its atmosphere throughout is of infinite spiritual tenderness. At no time, even in the scene in which the soothsayers of Herod's troubled dreams demand that he put to death every child under two in Bethlehem does the composer call upon the violent forces so typical of his style. There hardly exisits a real fortissimo in the entire 90 minutes, nor a fast or rushing tempo. The work is quiet almost to the point of inaudibility at times; the moods gentle and meditative, the rhythms soft and flowing and yielding always, the melodies long and untroubled and ever expressive.

Skill Prodigious

In close examination perhaps, the music is anything but substantial; reduced to a piano score it would be found to be thin and tenuous, but this applies to the whole body of Berlioz' music. Yet so prodigious is his skill with sounds, whether in the use of a thesaurus of orchestral colors and tints (in this case with the transparency of water colors) or in the use of the human voice, he evokes a mood not less than magical.

As this affecting legend of the flight of Mary and Joseph into Egypt with the Christchild to escape Herod's terror unfolds, the very essence of Berlioz'—and all French composer's—wonderful ear for the musical value of words is revealed. Where in Italian music (in connection with opera, of course), it is the voice and in Greman music it is the orchestra, in French music it is the word, and Berlioz here demonstrates that rule of thumb in truly classic fashion. Not a syllable escapes its precise musical value, not a word ever appears out of its musical context (as, for example, words appear so ludicrously out of musical context in Stravinsky's "The Rake's Progress"). And always these words are italicized in the orchestral music itself; when Mary cries out that she suffers, that cry is echoed ever so sadly in the strings. This sort of thing, which might be obvious in another's treatment abounds in the score, even to the sound of Joseph's knocking on the door. And always, too, the words can be heard, comprehended, even felt.

All this, it goes without saying, depends on a performance in which lingual capacities of the soloists and chorus are on the highest level, and so it was yesterday. Mr. Munch himself has always displayed a particular sensitivity to language in its musical expressivity and, with a quite evident devotion to this particular work, he achieved stunning results with soloists and chorus alike. Since French is not my native tongue I am of course unable to state that that accent was unimpeachable, but it seemed to me to be so.

I was a little fearful, before the concert, that the Messr. Morgan, Cass and McCollum might be at a disadvantage to be cast with Jennie Tourel in the leading roles, but such didn't prove to be the case. Miss Tourel herself certainly dominated in the always matchless quality of her singing, but Mac Morgan sang Joseph with great authority and splendor of tone. John McCollum and Lee Cass sang very well, too, but their voices were not always of sufficient carrying power and range, though stylistically excellent. The chorus of the New England Conservatory, trained for the occasion by Lorna Cooke DeVaron, was in every way perfection, responding to the softest pianissimos of the conductor in a beautiful tone—a very difficult thing for an amateur chorus to do. A speccial word at this point, also for that exquisite trio of Dorjot Anthony and James Pappoutsakis, flutes, and Bernard Zighera, harp.

All in all, a choice event for the connoisseur who will hardly believe that Berlioz brought out the second part in Paris 100 years ago under the name of Pierre Ducles, terming him "an unknown 18th century composer"! Nicolle Henriot appears next Thursday afternoon and Saturday night in Saint-Saen's Third Piano Concerto. Brahms' Fourth is also on the program.

THE

MUSIC

"L'Enfance du Christ" Presented at Symphony

Ninth concerts in the Friday afternoon—Saturday evening series of the Boston Symphony Orchestra, Charles Munch, music director, at Symphony Hall. The program: Berlioz: "L'Enfance du Christ," Sacred Trilogy, Op. 25. The cast: Jennie Tourel, soprano, Mary; Mac Morgan, baritone, Joseph; Lee Cass, bass, Herod and The Father of a Family; John McCollum, tenor, The Narrator. Chorus: The New England Conservatory Chorus, Lorna Cooke de Varen, conductor.

By CYRUS DURGIN

Yesterday afternoon's concert by the Boston Symphony Orchestra will, I think, go down as one of the great occasions in the history of this organization. For only then, nearly 100 years after its creation, the Sacred Trilogy, "L'Enfance du Christ," of Hector Berlioz, was for the first time in the history of these concerts, presented complete, and in a performance of the utmost beauty.

In this world perfection is a quality—and, for that matter, a quantity—often hoped for and rarely attained. Yet if any musical experience within my memory ever has approached perfection, it was this performance of "L'Enfance du Christ." Here was symphonic playing of the highest order, of a richness, delicacy and precision of style which this reviewer has never heard exceeded and, added to it, vocal excellence, from soloists and chorus, of equal caliber.

A product of Berlioz' later years and highest maturity, "L'Enfance du Christ" is another telling of that most fabulous of all stories, the birth of Christ; the massacre of the babies by Herod; the flight of the Holy Family into Egypt, and the simple kindliness of the Ishmaelite family who received in their home Mary, Joseph and the Infant. In terms of elaborate orchestral apparatus, and of large expression, this work is quite unlike the Berlioz of the better-known masterworks, the "Fantastic" Symphony, "Harold in Italy," "Les Troyens," "The Damnation of Faust" and the Requiem.

Though of large dimensions in length and conception, "L'Enfance du Christ" is remarkably simple and intimate in manner. The orchestra rarely speaks out in grand or proclamatory fashion; the chorus more often sings soft, then loud, and even the sometimes plainly operatic style of the vocal solos is tempered to the nature of the story. Nonetheless, the musical fabric is Berlioz at his most individual: the melodies frequently have that assymetrical cast so natural to the composer, and so eloquent because it is so rare; the patterns of the rhythms are both unconventional and even after a Century, so seemingly new and fresh; the harmonic background, as always with Berlioz is a mingling of ordinary practices and of distinct chromatic originality; the orchestration, for all its subdued dynamic nature, is extraordinarily rich and multi-colored.

Charles Munch's regime here may ultimately be known, among its other excellences, as the time when Berlioz came to be known again in Boston. Certainly this performance has brought us a mostly unfamiliar work in the best possible light. The strings glowed with an amazing, unearthly beauty, the winds were mellow and luminous, and the brass, when called upon, had a truly magical brilliance. Here, too, was all the bright clarity of a genuine "French tone." The harp-and-flutes trio was magnificently done.

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56

ce du Christ' at Symphony

Munch Conducts Berlioz' Sacred Trilogy

By Harold Rogers

The Berlioz renaissance in Boston, initiated by Charles Munch when he assumed the directorship of the Boston Symphony in 1949, is now coming into full effulgence with the performances this week of "L'Enfance du Christ." This "sacred trilogy" on events surrounding the infant Jesus is a masterful example of what Berlioz could do with a restrained hand, a tender touch, a devoted heart.

When first heard in 1854 this oratorio found immediate acceptance with the same public that rebelled against Berlioz' massive works for augmented instrumental forces. He expressed his annoyance in a letter to Liszt. "So be it—," he wrote, "I have become a good little boy, human, clear, melodic. I am at least writing music like everybody else. We are all agreed on that point."

But surely Berlioz did not sincerely believe that. He was too clearly aware of his unique individuality. He seldom said anything in a conventional way, yet what he did say was exactly right for the idea he was expressing. Therein lies his genius—the ability to speak with originality in universal terms.

* * *

We can easily see, almost a full century later, that in "L'Enfance du Christ" Berlioz was not "writing music like everybody else." Every bar is stamped with his original seal. He wrote his own text of the Christmas story. He set it to music that is at the same time both dramatic and devotional. Other composers have achieved this, of course, but only the great ones seem to know the secrets of such alchemy.

In "Herod's Dream" of Part I we are given music of terror and foreboding while Herod tells of his nightly dream of the child that is to be born who will dethrone him and take away his power. Here Lee Cass, the bass soloist, sang with intense conviction. Since his voice is more lyrical than dramatic, it is especially suited to the changing colors of this score.

The instrumental portion in seven-four time, representing the incantations of the soothsayers, who recommend the Slaughter of the Innocents, is an awesome piece of composing. Mr. Munch and his forces played as if covered by a mystical veil.

Part I also includes the scene in the stable at Bethlehem. Here the roles of Mary and Joseph were sung by Jennie Tourel and Mac Morgan, whose voices are well matched in power, if not in style.

Miss Tourel, of course, has long been known as a specialist in French music, and her work yesterday afternoon was in her best vein. Within the past few seasons Mr. Morgan has come up rapidly with his excellent operatic performances, both with the New England Opera Theater and elsewhere. His singing yesterday was also in his best vein, though his style, in juxtaposition with Miss Tourel's, was more American than French.

Bender

Jennie Tourel, soprano soloist with the Boston Symphony Orchestra in Berlioz' "L'Enfance du Christ" yesterday afternoon and this evening.

* * *

Another singer who is coming rapidly to the fore is James McCollum, a California tenor who has sung, within the past few weeks, the role of Pelléas in Boris Goldovsky's production of "Pelléas and Mélisande," the tenor solos in the Handel and Haydn Society's performances of "The Messiah," and now the role of the Narrator in "L'Enfance du Christ." His tenor is silver in quality, the kind that compasses the range with ease and carries well. Yesterday he sang beautifully, and if his French pronunciation was not always of the finest, his enunciation was of the best.

One could expand at length on the many beauties of this work. Mention should be made of the fine choral singing — especially in the "Farewell of the Shepherds" in Part II, the "Flight into Egypt." Trained by Lorna Cooke deVaron, the chorus of the New England Conservatory of Music sang with eloquence, precision, and sensitive dynamic control.

Next Week's Symphony

The Boston Symphony Orchestra will give its tenth pair of concerts in Symphony Hall next week on Thursday afternoon, Dec. 24, instead of Christmas Day, and on Saturday evening as usual. The soloist will be Nicole Henriot, who will be heard in two concertos new to Boston—the Suite Concertante for Piano and Orchestra by Darius Milhaud and the Third Piano Piano Concerto by Saint-Saëns.

The Milhaud piece had its first public performance in Paris last summer by Miss Henriot under the direction of Charles Munch. Mr. Munch will open the program with Auber's Overture to "La Muette de Portici" (Masaniello), and close it with the Fourth Symphony of Brahms in E minor.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

DEC 19 1953

Szell, Ormandy, and Munch in New York

By Miles Kastendieck
New York

When George Szell returned to the Philharmonic Symphony as guest conductor for a two-weeks' span, the programs, as was expected, took a conservative slant. A conservative course might also be noted in the concerts of the Philadelphia Orchestra which has made three visits so far this season. It remained for Charles Munch and the Boston Symphony to inject the most contemporary interest at one time on its first trip to the city this season.

A Brahms' program consisting of the Second Symphony and the Second Piano Concerto opened Mr. Szell's fortnight. It was followed by another, listing the Franck Symphony, Lalo's Symphonie Espagnole and Berlioz's Excerpts from "The Damnation of Faust."

Performances of all these works were characterized by a studied approach, which meant a workmanlike rather than an enlightened presentation of the music. Eugene Istomin played the Brahms Concerto in masterly fashion, but resorted to pounding in doing so. Alfredo Campoli proved himself an accomplished musician as the violin soloist in the Lalo work.

In a shift of program, Mr. Szell greatly enhanced the next week's offerings by including the New York première of Bloch's "Sinfonia Breve." His enthusiasm for this work is wholly justified. In contrast to the Concerto Grosso No. 2, which Mr. Munch introduced, this work is more modern in concept and in content. Once again it is clear that Bloch writes with genuine feeling, though perhaps not all of this shone through the performance. As usual, the score is impressively written.

The symphony of that program was Schumann's Fourth, tastefully but not exuberantly projected. Paul Badura-Skoda played Mozart's Piano Concerto (K491) in somewhat the same manner. A later concert brought Rudolf Firkusny as soloist in the Beethoven Fourth Piano Concerto. He played with more brilliance than insight into its subjective nature.

Genuine Pleasure

Eugene Ormandy has conducted all the Philadelphia concerts to date. In each of them the orchestral playing has been a source of genuine pleasure. His first program, listing Bach, Brahms, and Debussy, also included Hindemith's Concert Music for Strings and Brass, op. 50, which holds up well after a score of years, and which audiences definitely like.

On its second visit, Mr. Ormandy offered an all-Wagner program; and on the third, an all-Beethoven program. The Wagner items were standard, probably because of an eleventh-hour shift, when Margaret Harshaw became indisposed. Under those circumstances the orchestral playing was a tour-de-force. The audience luxuriated in its tonal beauty, though some of the music moved rather heavily.

The Beethoven concert listed the First Symphony and the Ninth Symphony. This music came alive chiefly in the Choral Finale of the Ninth, through the brilliant singing of the Temple University Choirs and the vital contribution of Kenneth Smith, the bass soloist. Rita Kolacz, soprano, Eunice Alberts, contralto, and Harold Haugh, tenor, completed the quartet.

Boston Symphony

Two first New York performances marked the Boston Symphony's first concert—Bloch's Concerto Grosso No. 2, and the Kabalevsky 'Cello Concerto op 49, both of which were enthusiastically received. The Bloch work had a beauty, purity, and vitality that made grateful listening. The Kabalevsky 'Cello Concerto proved delightful, though somewhat conventional for two movements, then grew too showy in the last. Samuel Mayes, the soloist, gave a brilliant account of his part.

The second program brought notable performances of Beethoven's "Eroica" Symphony and Debussy's "Iberia." It included Copland's Piano Concerto, expertly set forth by Leo Smit. The audience did not find this early Copland work too palatable.

Meanwhile, the Little Orchestra Society, under Thomas Scherman's direction, has been giving stimulating programs at regular intervals. Among the highlights have been performances of Paul Creston's Second Symphony and Bartók's Music for Strings, Percussion and Celesta.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC 20 1953

Nicole Henriot will be soloist with Boston Symphony Orchestra at Veterans Memorial Auditorium night of Dec. 29.

Young French Pianist To Be Concert Soloist

A SLIM, blonde Parisienne who has been called the "frail thunderer" will be the piano soloist with Charles Munch and the Boston Symphony Orchestra when the musical organization plays its second concert of the season here, in Veterans Memorial Auditorium on the evening of Tuesday, Dec. 29.

She is Nicole Henriot and although she is still in her twenties she has already appeared with 38 orchestras on three continents. She has appeared here once before, with the Boston Symphony Orchestra in 1950.

Mlle. Henriot will play Saint-Saens' Third Piano Concerto at next week's concert.

Made Debut at 15

The young pianist began her musical studies at the age of seven and soon entered the Paris Conservatoire. At 15 she made her debut with the Pasdeloup Orchestra and achieved such success that she was engaged as soloist with the Colonne, the Lamoureux and the Conservatoire groups in her native city. Later she appeared with the Brussels Philharmonic and at Liege and Anvers.

When France fell in the recent war she continued her musical career, acting at the same time as the innocent cover for brave work in the Underground. She still bears scars from the morning after D-day, when the Gestapo raided her home and knocked her unconscious. Fortunately, just before their visit she had managed to dispose of papers hidden by her brother, an active member of the Resistance.

For her service to France in this dangerous work she was decorated with the badge of the Commandos d'Afrique, given to only some three dozen civilians.

After the German surrender she was the first French pianist to be heard in England. This was the beginning of a postwar music career which has included Holland, Belgium, Portugal, Czechoslovakia, Germany, Austria, Luxembourg, Switzerland, Scandinavia, Egypt, Israel and Turkey as well as the United States, Canada and Cuba.

Hailed Everywhere

She received the nickname "The Frail Thunderer," from Time magazine on the occasion of her American debut in 1948. Everywhere she was hailed as a charming girl and a great pianist.

"Here," wrote the critic Virgil Thomson, "is an artist one can enjoy with all the faculties—with the sentiments, with the mind, and with the musical ear."

Conservative Boston critics bowled over when she made her first appearance with the Boston Symphony in February, 1949, playing the Liszt E Flat Concerto.

The rest of the Dec. 29 program here will consist of Mozart's Divertimento in D, K.136; Debussy's "Iberia," Brahms' Variations on a Theme by Haydn, and Ravel's Second Suite from the Ballet "Daphnis and Chloe." Charles Munch will conduct.

57 65

Cir. (S 3,543)

This Clipping From
OGDENSBURG, N. Y.
ADVANCE-NEWS

DEC 20 1953

Symphony Orchestra In Straits

The world famed Boston Symphony orchestra, which was heard in Ogdensburg during the days of the old Musical Festival, is feeling the financial pinch and unless additional revenue can be discovered its future is precarious.

In a frank statement on the orchestra's financial condition, Henry B. Cabot, president of the trustees, told a group of Boston business leaders that $250,000 was needed to keep the world-famous institution solvent in this seventy-third season.

Mr. Cabot said that there had been an "encouraging response" to a drive among business men since last January, but that regulatory statutes, for example, had prevented some enterprises, such as utilities, from contributing. He added that he had worked out a plan to overcome that snag.

The orchestra will offer advertising space in its program book at a rate of about $2,500 a page, which would permit any business house to advertise, and at the same time "assist Boston's great cultural asset," Mr. Cabot went on.

As a setting for the appeal, Boston's business leaders were invited to attend a rehearsal of the orchestra under the direction of Charles Munch, who conducted the Lalo Violin Concerto, with Ruth Posselt as soloist.

Mr. Munch, who succeeded Dr. Serge Koussevitzky in 1949, told his audience that while he had conducted many orchestras, "none is so close to my heart as the Boston Symphony, and I hope it will be close to your hearts, also."

Later, George E. Judd, manager of the orchestra, reported that the annual budget for the organization of 104 artists was $1,500,000. He said that concert receipts accounted for $1,000,000, but that the rest must come from record royalties, earnings on endowments and rentals of Symphony Hall for other purposes.

Despite two increases in seat prices in the last five years, deficits have consumed all unrestricted legacies and gifts, Mr. Judd added. He revealed further that $37,000 of this year's receipts had gone to pay last year's debts.

Cir. (D 80,555) (S 79,110)

This Clipping From
FLINT, MICH.
JOURNAL

DEC 20 1953

Boston Symphony 'Broke,' Needs $250,000 for Year

Boston (AP)—Officials of the Boston Symphony Orchestra said last week that world famous musical organization is broke.

Henry B. Cabot, president of the symphony's trustees, said: "We need $250,000 to keep the Boston Symphony solvent for the remainder of the season."

He asked a group of Boston business leaders and industrialists to consider a "premium advertising" fund raising plan under which full pages in program books would be sold at $2,500.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

DEC 17 1953

About People

By GRACE DAVIDSON

Richard Burgin, associate conductor of the Boston Symphony Orchestra, lived through 33 seconds that seemed to him like a decade last Friday. His wife Ruth Posselt's violin string snapped as she played the solo part with the Boston Symphony Orchestra. Busy backstage, he felt his heart leap to his throat as the music stopped dead in the midst of an exciting virtuoso movement of Lalo's "Symphonie Espanole."

Someone shouted, "It's Posselt's string." But all that he heard was "Posselt." Before he could reach the wings, he was calmed with the sound of his wife's brilliant tones as that concerto came to its climactic end.

"It was awful for my husband," Miss Posselt said yesterday at their Salisbury rd. home in Brookline. "It was a hair-raising experience for everyone, the audience, Mr. Munch, for me, and especially for my husband."

Asked if it happens often that a violinist's string breaks during a solo, she replied, "Well, it's happened to me three times in 30 years." Miss Posselt made her debut at Carnegie Hall at the age of 9.

The pause was just 33 seconds, one of the musicians told her afterwards. Usually when a string breaks, the soloist goes backstage, picks up a spare violin and resumes playing. But Miss Posselt did not do the usual thing. After her string snapped, she immediately walked to the first violinist, Alfred Krips, and exchanged fiddles with him, conferred briefly with conductor Charles Munch, about where to pick up the symphony, and finished received an ovation from a packed house of 2800 people.

"My husband was pleased with me, I must admit," said Miss Posselt, whom Europe calls "the blonde American doll—the Adelina Patti of the Violin." He told her that she showed "real presence of mind and ingenuity in an emergency." His words made a triumphant concert "something very special" for her.

To make it a perfect event—this her 43rd appearance as soloist with the Boston Symphony—Miss Posselt's great teacher, Emanuel Ondricek, was in the audience; he, was proud of her.

"Now," she said, "we can laugh at the episode. But Mr. Krips' violin felt very strange to me. The cushion was hard." She explained that violin cushions are arranged for long, medium and short necks. She has a medium neck that takes a medium cushion. Then, too, a violinist must get accustomed to a violin, however excellent it is. Each violin has its own tone, its own individuality.

The Burgins—Miss Posselt and her conductor husband—have between them three Guadagnini violins and a Gand used as a spare. "Of course," she said, "we would love to have a Strad. Maybe some day." She and her husband interchange the violins. She insists a lot of twaddle is voiced about violins and the difference between the playing of a man and a woman.

"Some people say I produce tones that sound like a man's. That's nonsense," she said. "There are men that produce small tones and women who produce big tones. The volume of the tone has nothing to do with sex; it depends upon the player."

The Burgins live with their two children, Diana, 10, who goes to the Driscoll School, and Richard, 6, the Rivers Country Day School, in a 17-room house. Mr. Burgin has the third floor for his studio; Miss Posselt, the second floor, and the children each have a practice room on the first floor. For they are extraordinarily musical. Diana plays Bach on the piano and violin; Richard plays the piano as well as many a gifted boy of 12.

"The trouble is Richard wants to play all the time. May Heaven help him," said Miss Posselt. "You have to give up so much to be a musician. But there's one thing I didn't give up and that's marriage. People thought I was quite mad to marry. She revealed her husband, then Symphony Orchestra concertmaster and first violinist, noticed her for the first time when she broke a horse's hair on her bow at a 1938 concert at Symphony Hall. "He was a bachelor and supposed to be a woman-hater," laughed Miss Posselt.

This Clipping From
BOSTON MASS.
GLOBE

DEC 20 1953

Symphony Concerts on Thursday and Saturday This Week

The Boston Symphony Orchestra will give its 10th pair of concerts in Symphony Hall this week on Thursday afternoon, Dec. 24, instead of Christmas Day, and on Saturday evening as usual. The soloist will be Nicole Henriot, who will be heard in two concertos new to Boston, the Suite Concertante for Piano and Orchestra by Darius Milhaud and the Third Piano Concerto by Saint-Saens.

The Milhaud piece had its first public performance in Paris last Summer by Miss Henriot under the direction of Charles Munch. Mr. Munch will open the program with Auber's Averture to "La Muette de Portici" (Masaniello), and close it with the Fourth Symphony of Brahms in E minor.

NICOLE HENRIOT will be soloist in two piano concertos with the Boston Symphony at the concerts on Thursday afternoon and Saturday evening.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

DEC 20 1953

Symphony Orchestra

Boston Must Aid Great Organization for Reasons Reported Here by Trustee

By FRANCIS W. HATCH

(Ed. Note: Mr. Hatch is a trustee of the Boston Symphony Orchestra.)

Not since the old Music Hall was condemned in the 1890's, which threatened to leave the Boston Symphony without a home, has there been such a furor about saving the orchestra. Boston then rose to the occasion and its citizens provided the funds with which to build Symphony Hall, involving an outlay of about $700,000. At that time the founder of the orchestra, Major Higginson, was still living and taking care of all operating deficits. It was not until after World war I when Mr. Higginson, already past 80, turned the orchestra over to a board of trustees that any further financial assistance was asked from the citizens of Boston.

In fact, in the '20s, most of the money needed was raised privately and it was not until the '30s that wide public support was sought.

It was the great good fortune of the orchestra to be able to set its standards and policies without compromise. For 20 years now, the orchestra has needed and sought wider and wider support, and hand in hand with this expanded support has gone expanded service to the community.

In 1929, Arthur Fiedler was able to start the free Esplanade concerts, backed by a few friends, including several trustees of the orchestra. In 1936, the orchestra added to its world reputation by the establishment of the Berkshire Festival, now the most important summer Festival in the world. In 1940 it started the one and only music school supported by an orchestra. During all this period the orchestra has continued to add to the number of concerts it gives in Boston in the symphony season, until now, with its symphony concerts, Pops, Esplanade, Festival, and tours, it gives approximately two concerts in every three days throughout the year.

As if this were not enough, it now helps to carry the running cost of radio station WGBH [illegible] Greater [illegible], in fact an area with a radius [illegible] miles, can hear two full Symphony broadcasts each week, another unprecedented public service.

The Boston Post has told this expanding story again and again, in its daily news columns and its Sunday feature stories. One article by Eleanor Roberts was entitled "Music for the Millions." The Post was one of the first to point out that symphony music now attracts more people annually than professional baseball.

Literally thousands of people help support the orchestra. There are the 10,000 who own season tickets, besides all those who are "regulars" at the Boston Pops and at the Esplanade, both of which are developments which grew out of an existence of a symphony orchestra in this city. Without them these popular musical contributions could not exist.

The question most often asked is why not have ticket prices high enough to pay the orchestra's bills? The simplest answer is that such a policy would keep away many of the most genuine music lovers. It has been the orchestra's policy from the beginning to make the concerts widely available.

Last week the trustees, in advertisements, told the orchestra's financial story and the need and occasion for additional support, especially from industry.

Although the day of the single patron has passed, something more substantial has taken his place. Nearly 4000 people individually assist the orchestra each year, but gifts in larger amounts are badly needed, and if obtainable, must come from business.

Within the last 20 months the Boston Symphony Orchestra has carried the name of Boston from Berlin to San Francisco. Millions of lines of news have been published in the world press, bringing this city of Boston favorably to the attention of the western world. This is promotion for Boston that could not be bought at any price. It can only be earned by our institutions, which make a national and international contribution to our good name and our fame.

BOSTON, MASS
CHRONICLE
12/19/53

Award Winner

MISS THERESA GREEN, soprano, who hails from Baltimore. Daughter of the late Rev. Joshua H. Green and Mrs. Goldie Green, she is one of ten children. During the past several years she has gained such outstanding [illegible] as the Marion Anderson Award and the John Hay Whitney Fellowship, having won a scholarship in 1946 to study at the Curtis Institute, which she represented at its 25th anniversary program in the Philadelphia Academy of Music. She was also granted a fellowship at the Berkshire Music Center at Tanglewood.

Cir. (D 91,651) (S 180,496)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
DEC 20 1953

Music

Musical World Watching Progress Of Fine Arts Department Bill

by Lowell Durham

Many people in the musical world are wishing that Santa Claus would wave his magic wand Christmas Eve and make it possible for the so-called Howell Bill (HR 5397) to become law in the current session of the national Congress.

However, it seems highly unlikely that any such thing will transpire. For those readers who are unfamiliar with this particular piece of proposed legislation it should be stated that the so-called Howell Bill proposes:

1. To establish a federal arts commission to encourage and increase the accessibility of the fine arts.

2. To establish an opera house in Washington, D. C.

The proposed arts commission would be authorized:

1. To assist arts projects, both public and private, through grants, loans and other forms of aid.

2. To award scholarships for fine arts study.

3. To administer an opera house in the nation's capital.

The proposed commission would be composed of representatives of the government and 15 leaders in the fields of fine arts, education, recreation and public affairs.

Defines Arts

The Howell Bill defines the fine arts as including opera and other forms of music, drama, ballet and other forms of dance, literature, architecture, painting and other plastic and graphic arts, and the communication arts, radio television, etc.

The current issue of Musical America carries the opinions of many of the nation's music leaders on this project. They are varied and interesting. I present some of them for the readers' information:

Henry B. Cabot, president, trustee of the Boston Symphony Orchestra, Inc.: "As Calvin Coolidge said when asked about sin, which is a large subject, so I, when asked about governmental support of the fine arts, also a large subject, would like to reply, 'I'm agin it.'"

Floyd G. Blair, president, Philharmonic-Symphony Society of New York: ". . . difficult as the financial problems of our orchestras may be, they should be met by each community which the orchestra serves and not solved by grants from Washington."

Supports Idea

Newbold Morris, chairman of the board, New York City Center of Music and Drama, writes in favor of the idea: "Of course, I am in favor of any proposal which will pave the way for government support. . . . We have a public education system from which millions of young people are graduating, and among some of them surely are sensitive young people interested in the finer things of life.

"The government appropriates funds for libraries, museums, aquariums and zoological gardens and, of course, that is one of the big arguments for New York City's appropriating a small amount each year in aid of the City Center . . ."

James C. Petrillo, president, American Federation of Musicians, also favors the bill "since these proposals would assign to the government the desirable and necessary function of promoting and stimulating the cultural and artistic progress of America in a manner consistent with our traditional ideals of democracy and free enterprise."

Not 'Control'

Patrick Hayes, Hayes Concert Bureau, Washington, D. C.: "I do not argue for government 'control' of the arts—far from it. The Department of Agriculture does not 'control' our national agriculture . . . the Department of Labor does not 'control' labor. These departments give the nation the benefit of research, information, advice, necessary regulation to prevent abuses, and moral leadership in their fields. Thus I would construe the work of a Department of Fine Arts."

Eric Oldberg, president, Orchestral Association, sponsoring organization of the Chicago Symphony, suggests a middle-of-the-road course. ". . . I do feel that the time has come when our government takes an interest (and possibly backs it financially) in the fine arts of our own USA . . . the only fear is that the government subsidy might mean government control. I hope a method can be worked out as was done for many decades in the European countries . . . by which a mutually satisfactory and controlling administration can be instituted in which both government and the private individual or enterprise participates."

Cir. (D 32,166)

This Clipping From
RETAILING DAILY
NEW YORK, N. Y.

DEC 23 1953

KAUFMAN AD TERMED 'VERY DISAPPOINTING'

BOSTON, Dec. 22.—Response to an advertisement by the Kaufman Electric Co., to help support the Boston Symphony Orchestra was termed "very disappointing" by a store spokesman.

The store donated the entire profits from the sale of RCA Victor Boston Symphony recordings for one week, Dec. 14-20. Kaufman's offered the services of its record department to help secure funds for the maintenanse of the Boston Symphony Orchestra.

Mail and phone orders were urged by the ad. Even though there was a re-run of the ad, the over-all results were "very bad."

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

DEC 22 1953

TV Notebook . . . . by Mary Cremmen

Esplanade Violinist, 12, a Hit on Godfrey Show

Fiedler's Daughter "Scouted" Castleman

Arthur Godfrey had better prepare himself for a flood of letters of protest from Boston. Last night he had his annual pre-Christmas children's show and his first talent scout was 8-year-old Johanna Fiedler.

Rather than have her sit on a regular chair and be lost behind the desk, Arthur invited bright-eyed Johanna to climb up on his knee. When asked where she had met 12-year-old Charles Castleman, the boy she had brought to the talent scout show, Johanna replied, "At the Esplanade concert. He plays the violin."

Godfrey put his head close to the little guest: "Did he ever appear with your daddy?"

"Yes."

Godfrey coaxingly: "With what orchestra?"

When Johanna failed to answer, Arthur declared confidentially, "The Boston Symphony."

"What About Christmas," presented by Robert Montgomery, was "a sort of magical trick . . . to see how Christmas touches different people."

To get the hour-long drama under way, the camera hopped from one scene to the next. From a clerk in a post office . . . to a laboratory where scientists were experimenting with white mice . . . to the sick bed of a little girl . . . and even to a movie set to catch the hero and his leading lady embracing in a lifeboat. It also took in brief glimpses of different passengers on a train and later switched to the interior of a bus. Throughout almost every scene, the voice of Montgomery narrated.

Technically the production met the usual Montgomery standards of excellence. But instead of a sound, cohesive dramatic effect, the result was more like a string of lights held together by the wire of Christmas.

Just before time ran out, someone pulled a switch and every one of the characters began to grow with the true meaning of the Holy Day.

Since thre always seems to be room for one more panel show, "Masquerade Party" has been added to Channel 7.

Ogden Nash, Buff Cobb, Peter Donald and Ilka Chase constitute just about the most varied quartet of "experts" on TV. The special gimmick in their guessing game is that each of the mystery celebrities arrives on stage under a bewildering camouflage which includes an elaborate shapeless costume and unusually heavy makeup.

Last night the panel puzzled over Santa Claus.

Asked Donald: "Are you pretty elderly?"

Master of Ceremonies Doug Edwards tactfully interrupted: "O no."

Donald again: "Do you sit around on park benches advising Presidents?"

"No."

"Are you an entertainer?"

Buff Cob finally broke up the contest by exclaiming, "Something about his eyes is driving me crazy."

The panel stared earnestly into the mystery face. Then Donald let out a roar: "Ezio Pinza."

A hushed audience watched patiently while "Mr. South Pacific" removed a gummy addition to his nose, peeled off false cheeks and whisked off a beard.

★ ★ ★

Now that "Dragnet" has set the trend for a new tight lipped, sophisticated kind of crime show, it is really fun to tune in an old-fashioned whodunit like "Mr. and Mrs. North."

Things happen just as they did in the old days. Pamela reached into the closet for a broom and discovered a body. Later in the evening she and husband Jerry were washing the dinner dishes when a mysterious thump, thump could be heard in the cellar. Of course, at that crucial moment, the lights went out.

Jerry went in search of a flashlight, but Pamela's curiosity was so aroused that she couldn't wait for his return. Slowly, stealthily she started down the pitch black cellar stairs. After she had taken a few steps, the creaking door inevitably closed slowly behind her.

At last in the basement, Pamela lighted a match and instantly that famous who-dun it hand reached out of the darkness and grabbed her around the mouth.

When Jerry finally came to her rescue (not without first falling headlong down the cellar stairs), they heard low moans coming from behind a curtain.

Later, when the Norths were ready for bed, Pamela decided to go down stairs for a piece of pie. She stood in the kitchen (no lights, of course) and started to cut the pie.

And guess what? An ice pick, the missing murder weapon, was neatly tucked under the bottom crust

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Cir. ([illegible]) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

DEC 26 1953

Records

Record Makers Rush To Beat Any Strike

By RICHARD KLEINER

* * *

On the Classics: A recumbent brunette, ever so lightly veiled, features the cheesecake envelope in which RCA-Victor wraps its new sensual pressing of Scriabin's Poem of Ecstasy. She wears little more than a deep pink light. Papa Monteux led the Boston (!!!) Symphony through this one—blindfolded, we trust. Columbia's only hope of recouping is to bring out the liebestodt with Marilyn Monroe.

made with only vocalists and no musical accompaniment.

James Caesar Petrillo's AFM

THE PROVIDENCE JEWISH HERALD, FRIDAY, DECEMBER 25, 1

Boston Symphony Concert Tuesday

Next Tuesday evening in the Veterans Memorial Auditorium the Boston Symphony Orchestra will make its second visit to Providence of the season to play under the direction of Charles Munch. The soloist of the occasion will be Nicole Henriot, the brilliant young French pianist who was likewise soloist at these concerts in Providence in 1950. At this concert she will be heard in the Third Piano Concerto by Camille Saint-Saens. Miss Henriot, who was active in the French Underground during the occupation when she was still a very young girl, has since established her name as one of the foremost pianists of her sex in Europe and America, having appeared in many of our cities with orchestras and in recital.

Mr. Munch will open the program with a little Divertimento for String Orchestra by Mozart in D major, K. 136, written at the age of sixteen. The other numbers will be Brahms' "Variations on a Theme by Haydn", Debussy's "Iberia" ("Images" for Orchestra, No. 2) and the Second Suite from Ravel's 'Daphnis et Chloe".

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By TUCKER KEIS
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This Clipping Fro
BOSTON, MAS
HERALD
DEC 27

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Music in Review

By TUCKER KEISER

Deferring to an audience preoccupied with seasonal festivities, the Boston Symphony Orchestra yesterday afternoon ran through a light-hearted if rather tinselly concert, made brighter by a Christmas presence from France, Madamoiselle Nicole Henriot, an extremely attractive blonde pianist who plays the piano as if it were play.

Auber's Overture to "La Muette de Portici," noisily meldramatic clap-trap like the overtures to Zampa and to Harold, opened the program. If it is necessary to revive overtures of such pinchback quality simply to fill out a program, why not resuscitate something by Rossini; there would be no more demand upon the intellect and considerably more pleasure to the ear. Auber's reported reluctance to listen to his own compositions is understanable; a village band performing this selection on the town common would be in its element.

Milhaud's Suite Concertante for Piano and Orchestra is not even pretentious, let alone profound, but we were delighted with its performance, for the first time in America, by the very pretty 28-year-old Nicole. The first movement, animated and heavily syncopated, is scored very nearly for piano alone. The second movement, slow and ostentatiously melancholy, maintains the prominence of the piano part, the strings interjecting only occasional comments. The last movement, lively and rollicking except for a quiet middle section, races along with very little purpose other than to afford the musicians a good time.

Of the Piano Concerto in E-flat Major, Opus 29, No. 3, by Saint-Saens, the only favorable comment one can make is that Mlle. Henriot played it. It has not previously been heard at these concerts; after one hearing the reason is obvious. It is an extremely weak composition with pallid suggestions of faintly interesting themes in the second movement; even these thematic gleams die out, however, without getting anywhere. It is a tribute to the personality of the artist that her spirited performance was pleasant to watch even though the work itself was empty.

After the intermission, Mr. Munch led the orchestra in Brahms Symphony in E Minor, Opus 98, No. 4. By contrast with the confections which preceded it, the Brahms sounded quite nourishing. I am sure that it was not simply the atmosphere of holiday benevolence that made me feel that this was the best reading of Brahms that has been heard in Symphony Hall for some time.

Boston milk giants deadlocked in a labor-management dispute over a new contract for five months.

The action followed an announcement that the companies had agreed with the Milk Wagon Drivers' and Creamery Workers' Union, Local No. 380 to settle the issues through arbitration.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD
DEC 27 1953

New Year's Concert By Boston Symphony

The Boston Symphony Orchestra will give the eleventh pair of concerts of the season in Symphony Hall next Friday afternoon and Saturday evening, January 1 and 2, and the fourth concert of the Tuesday evening series on the following Tuesday, January 5. The third Open Rehearsal of the season will be on the following evening, Wednesday, January 6.

Mr. Munch will open the New Year's pair of concerts by his arrangement of Bach's Chorale, "The Old Year is Past", a piece with which he also opened the present year. A first performance will be Walter Piston's "Fantasy for English Horn, Harp and Strings", in which the soloists will be Louis Speyer and Bernard Zighera. Haydn's Symphony No. 100, the "Military" Symphony, will be revived on this program. The closing number will be Saint-Saens' Symphony for Organ and Orchestra, No. 3. E. Power Biggs will be the organist.

The program for the Tuesday concert will consist of Brahms' "Haydn Variations", the Haydn Cello Concerto, in which the soloist will be Paul Tortelier, the French virtuoso formerly a member of this Orchestra, and the Organ Symphony by Saint-Saens.

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This Clipping From
BOSTON MASS.
GLOBE
DEC 25 1953

MUSIC

Henriot Piano Soloist With Boston Symphony

Tenth pair of concerts in the Friday afternoon (this week changed to Thursday) and Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director. At Symphony Hall. The program: Auber: Overture to "La Muette de Portici"; Milhaud: Suite Concertante for Piano and Orchestra (first performances in America); Saint-Saens: Piano Concerto No. 3. in E-flat major (first performances at these concerts); Brahms: Fourth Symphony. Nicole Henriot, French pianist, was soloist for Milhaud and Saint-Saens.

By CYRUS DURGIN

If it were the Spring of the year, you could make some sort of joke about the house-cleaning going on in the library of the Boston Symphony Orchestra, since the program this week begins with Auber's Overture to "La Muette de Portici". It is difficult otherwise to account for bringing out this old and desiccated and hurdy-gurdy piece for the first times since 1882. Nonetheless, it is something to have heard it played up to the nines by the Boston Symphony. Once is enough, however.

Saint-Saens' E-flat Piano Concerto is also fairly old and desiccated, but it probably was not on the Symphony Hall shelves because this orchestra never had played it before. The reason for this resurrection is obvious, however, for it contains many pages of pianistic fireworks, and the soloist of the week is the young and spectacular French musician, Nicole Henriot. Were the whole piece as lively as these pages of display, you would wonder why it had not remained active in the repertory. But the truth is, the venerable Camille here had his nodding moments, of genuine dullness.

Miss Henriot, with her high-wristed, wiry and powerful technic, gave the work a stunning performance. It is amazing how much strength lies in those arms and hands, and it continues to be a joyous phenomenon of the contemporary world how much fine musicianship was bestowed upon her. At 28 she is a fully-fledged virtuoso, and though there have been a few occasions in the past where her technic was more impressive than maturity of expression, that situation now appears to be changed.

She must be virtually an ideal soloist for Milhaud's Suite Concertante. Though probably not one of Milhaud's greater scores, and certainly not one of the biggest, it is music of true contemporary manner and matter. This is, too, music that "sings" beneath its outward coating of harmonic dissonance; it "sings" as melody and as bright, warm, brisk rhythmic patterns. Perhaps it is more engaging in the two fast movements than when the tempo is slow and Milhaud seems to wander, but no hard and fast conclusions can be drawn from, but one hearing. At any rate, the music pleased and Miss Henriot pleased enormously and was rapturously received.

Brahms' great architectural Fourth Symphony is one of the 19th Century masterworks that Mr. Munch plays magnificently. Yesterday's performance was flexible, powerful, warm and beautifully-toned apart from a little dryness in some woodwind chords of the first movement.

DECEMBER 26, 1953 **Art—Music—Theater** **7

Nicole Henriot at Symphony

Pianist Heard in Concertos By Milhaud and Saint-Saëns

By Harold Rogers

Nicole Henriot scored another triumph Thursday afternoon when she returned to Symphony Hall as soloist with the Boston Symphony Orchestra. Again the [illegible] French pianist astonished her listeners with a dynamically brilliant performance—as she did when she first played in [illegible] five seasons ago.

[illegible] was heard in two works [illegible] a first American performance, and the other, a first performance for Boston. Judging by her smiles, one could see that she took much joy in her traversal of the Milhaud Suite Concertante.

And so did her listeners, for one would hardly wish to resist the blandishments of this captivating score. It's the same work that Milhaud composed in 1947 and named his Concerto for Marimba, Opus 278. In its original form it was performed by the St. Louis Symphony in 1949 under Golschman with Jack Connor as soloist.

However, last year Milhaud provided a piano part to take the place of the marimba, the orchestration remaining the same. In his transmutation (Opus 278a) it was first heard last summer when Mlle Henriot played it with the Orchestre de la Radiodiffusion in Paris, Charles Munch conducting. And she played the first American performance yesterday.

* * *

The piano part is economical and expostulatory—just right for Mlle Henriot's electric style. The opening Animé sparkled with much joie de vivre as she struck off the coruscating notes. The middle Lent movement has a lyrical quality, a mood of meditation and monologue. The final Vif rippled off with a toccata-like syncopation.

Mlle Henriot's playing is clean, crisp, accurate, and big. She produces the kind of penetrating tone that cuts through any orchestral texture. In the past she has led one to believe that she is primarily a concerto pianist—an artist who performs better in the dramatic surroundings of an orchestra than when alone in the intimate salon atmosphere of the recital hall.

But there were several times yesterday when Mlle Henriot displayed a poetic quality that she didn't possess before. These times took place in the second work she played—the Saint-Saëns Piano Concerto No. 3 in E flat major. Moments of sensitivity appeared in the cadenza of the first movement and again in the Andante. One welcomes these signs of growing maturity in a pianist who is so technically gifted.

* * *

The Saint-Saëns work is listed as a first performance at these concerts, though available records do not show that it has been heard before in Boston. The first four notes of the main theme in the first movement are identical with those of Addinsell's "Warsaw" Concerto—undoubtedly a happenstance, since such coincidences are forever occurring.

But if the two works do not continue note for note in theme, they do sound rather alike in style, though the Saint-Saëns work is put together with greater finesse. It apparently consists mainly of cascading torrents of arpeggios, scales, and other watery figures, all of which give the pianist much work that is out of proportion to the emotional return. Mlle Henriot played it brilliantly, of course. It took 83 years for Bostonians to hear it the first time. Another 83 years may pass before they hear it again.

Mr. Munch opened with a snappy reading of Auber's Overture to "La Muette de Portici" and closed with the Brahms Symphony No. 4.

Symphony Program

For the New Year's pair of concerts—to be held in Symphony Hall on Friday afternoon and Saturday evening, Jan. 1 and 2—Charles Munch will conduct the Boston Symphony Orchestra in his own arrangement of Bach's chorale, "The Old Year Is Past." He also opened the present year with this piece.

His program will include a first performance—that of Walter Piston's "Fantasy for English Horn, Harp, and Strings." The soloists will be Louis Speyer and Bernard Zighera. The rest of the concert will be devoted to Haydn's Symphony No. 100, the "Military," and to Saint-Saëns' Symphony for Organ and Orchestra, No. 3.

DECEMBER 25, 1953

BOSTON HERALD, FRIDAY

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 10th program of the 73d season in Symphony Hall yesterday afternoon. The soloist was Nicolle Henriot, pianist. The program:

Overture to "La Muette de Portici" ... Auber
Suite Concertante ... Milhaud
Concerto No. 3 in E flat, Op. 29 ... Saint Saens
Symphony No. 4 in E minor, Op. 98 ... Brahms

By RUDOLPH ELIE

Every piano virtuoso is confronted annually with the perplexing question, which Beethoven, Chopin, Liszt, Brahms or Rachmaninoff concerto shall I work up this year for the tour.

Nicole Henriot, appearing as soloist yesterday afternoon did none of them, nor, indeed, did she fall back on the Tchaikovsky, the Grieg or the Schumann. On the contrary, she came up with two works for piano and orchestra never done at these concerts before, and if neither of them may be said to rank with the greatest essays in this field, they certainly provided an admirable vehicle for Miss Henriot's astonishing technique.

Recent Work

Milhaud's Suite Concertante, a very recent work, finds the composer turning back to the high spirits and charm of the familiar "Scaramouche" suite for two pianos. Nowhere in the three brief movements is there a cloud to trouble the spirits, nor is there anywhere an insistance on a difficult harmonic medium to crease the brow.

The textures are often spicily dissonant but they merely serve to heighten the interplay between the contrasted forces of piano and orchestra; the melodies are jocular and good natured and, in the slow movement, relaxed and contemplative rather than profound or searching. It is, in short, an unpretentious and ingenious little piece making no demands on the listener save that he comprehend the jokes and asides that abound in the work.

If the Milhaud is unpretentious, the Saint Saens' Third is the last word in elaborate pretentiousness. You sense the grandiloquent character of what is to follow from the moment the pianist, following a great wind-up of rushing passages, pitches a melody that the orchestra knocks right out of the hall. This splendid proclamation, which Addinsell would have thought well of, appears again and again, and each time it does it gets just a little funnier.

The second movement finds the composer in an elegantly triste mood but you know he's perfectly happy all the while; he is merely gazing through a thick plate glass window at some touching scene at a very safe distance. The last movement, with echoes of the Carnival of the Animals and all, is gay and scintillating and very fetching. But when it is all over it is pretty hard to remember quite what it was all about. The only remaining impression, in fact, is that Miss Henriot played it with astounding style and bravura to achieve a great success with the audience, which has always had a very soft spot in its heart for this charming young French girl . . . as well it might.

Rock the Pops

Mr. Munch began the concert with Auber's Overture to "La Muette de Portici, a piece that would rock the Pops to their foundation. Remarkable particularly for the fact that it is the only piece in the whole repertoire that employs not one but two triangles, it is loud and clamorous and very busy and, to a contemporary audience, as empty as a stocking an hour after Christmas dawn. Nonetheless, Mr. Munch is entirely right in playing a thing like this once in a while if only to keep us posted on the whole musical scene. Personally, I would enjoy hearing more of this forgotten music, a symphony of Raff, for instance, Rubinstein's Ocean Symphony or even Spohr's Symphony for Two Symphony orchestras. There's no need to have to like it all, but there is, I think, a need to hear it if only to better understand the esthetic and historical forces behind it. Could anyone yesterday have imagined that this music led to the independence of Belgium in 1831 had he not read his program book?

All in all, Brahms' Fourth symphony, which brought the program to a close, went about as well as I have ever heard it go. Mr. Munch has occasionally inclined to overdoing Brahms, but yesterday he struck the vein from the very outset and gave us a reading of incomparable clarity, at once forceful and vigorous, but of sound and beautiful atmosphere. The orchestra played beautifully for him, too, but that, of course, is hardly a novelty; it always does.

The next program features the first performance of Walter Piston's Fantasy for English Horn, Harp and Strings, with Saint Saens' Third Symphony, Haydn's Military Symphony, and Mr. Munch's own transcription of a Bach Prelude and Chorale also on the program.

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Cir. (D 244,889) (S 262,207)

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This Clipping From
BOSTON, MASS.
POST

DEC 27 1953

"L' Enfance"

Munch at His Best in Berlioz Work

By TUCKER KEISER

The performance last week end of Berlioz' sacred trilogy, "L'Enfance du Christ," evoked those qualities in Charles Munch which make him, if not a conductor of the first magnitude in the musical firmament, a brilliant though variable star. For his genius shines most brightly when several of the following factors are in conjunction: when the style of composition is French generally; when the composer is Berlioz particularly; when the score employs a chorus prominently; when the mood is religious profoundly.

"L'Enfance" is characteristically French in delicacy of sound and orderliness of development. It employs [illegible] 17th century French declamatory recitative of Rameau and [illegible] and utilizes modal scales with typical Gallic love for and knowledge of traditional forms. The naive text, the very essence of Gallicism, molds every melodic inflection. Had the score not been so saturated in the French [illegible], had it been Russian, [illegible] English, Mr. Munch [illegible] have been nearly so effective.

That the conductor is in complete sympathy with the composer of "L'Enfance" has been demonstrated again and again. He has conducted here with great success Berlioz' "Symphonie Fantastique," "Romeo and Juliet," the "Requiem," and various concert overtures and excerpts. The temperamental variety of Berlioz is reflected in the personality of Mr. Munch.

Choristers who sing under his direction agree that he has an ear very finely attuned to choral timbres, a steadying solidity in indicating entrances, and a wonderfully expressive countenance to suggest the emotional nuances required for particular passages. So preoccupied is he with effects he draws from the singers that he has little time to worry the orchestra; the result is that the orchestral tone is often better in choral works than in purely instrumental works.

Both Berlioz and Munch love orchestral and choral effects, and while emphasis on this element in a composition may lead to the theatrical, there was nothing stagy about the beautifully ethereal offstage chorus of Les' Anges last week. Artistic genius involves, it has been said, both great emotional sensitivity and great intellectual control; neither is lacking when Mr. Munch is dealing with a religious theme.

The restraint with which the conductor handles such moving material is perhaps imposed upon him by the nature of the material. When such restraint is not imposed, Mr. Munch sometimes al-

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When under no necessity to control the orchestral accompaniment of a soloist, or to follow a choral text, or to maintain a tone of piety, the conductor frequently overdramatizes flamboyant transitional passages and purple harmonies. The results in most cases are striking and even momentarily stunning, but the overall consequence is a lack of focus and a warping of the formal design.

Since in "L'Enfance du Christ" the short sections require only a steady movement from one to another, the subdued mood permits few dynamic outbursts, the conventional harmonies need no underlining, and attention to a text keeps the proportions in balance, we had Mr. Munch's finest performance to date. He conducted with genuine inspiration, blending his large forces with exquisite taste to give us the most beautiful tone he has so far produced.

"The Damnation of Faust," by Berlioz, promised for performance in February, should, by every logical line of reasoning, be an exceptionally fine production. It is a very French choral work by a composer with whom the conductor is in complete sympathy, and it has religious overtones, if not a strictly religious content.

Although, like Saint-Saens, this reviewer has certain reservations about this score, it is not, like the piano concerto, entirely Saint-Saens. Mr. Munch and the orchestra gave a vigorous performance and made the piece sound at least like first-rate Saint-Saens.

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Cir. (D 159,619)

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INDIANAPOLIS, IND.
NEWS

JAN 1 - 1954

'Big 3' of Symphonies Too Good to Compare

By DELOS SMITH,
UP Reporter

NEW YORK—New York audiences now have heard the country's "big three" among symphony orchestras — their own, the New York Philharmonic-Symphony, and the Boston and the Philadelphia.

Thus it can be reported that the states of their health are excellent. Only an incautious person would venture a detailed comparison.

But it can be said the Philadelphia's strings are even more incredibly beautiful and Conductor Eugene Ormandy's skill in capitalizing on this asset becomes more impressive with each new season.

The Boston is the minutely disciplined instrument it always has been. Discipline is particularly evident with the conductorial style of Charles Munch, who is less a rhythm-drive man than a manipulator of chords, standing them on end and every which way.

His way of unreeling Beethoven's "Eroica" with the dramatic consistently understated and the shifting components of the chordial layer cake perhaps as consistently overstated, was novel.

Being the regular tenant of Carnegie Hall, the Philharmonic-Symphony has more jaundiced ears in the house, but there have been few complaints since George Szell began his term with the baton and Dmitri Mitropoulos, the music director, began his midseason rest.

Some of the customers have been "getting on" Mitropoulos for some alleged eccentricities of tempi and his programming. Szell has a faculty of pleasing everyone, even members of the orchestra. Yet he's a tight-rein man, a precise, just-so man.

Cir. (D 13,153)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

DEC 31 1953

Works of Berlioz Will Be Played At Tanglewood

A half dozen of the more important works of Hector Berlioz will be performed during the Berkshire Symphonic festival at Tanglewood, Lenox, next summer in recognition of the 150th anniversary of the composer's birth, Charles Munch, music director of the festival and of the Boston Symphony orchestra announced today.

Choruses from Harvard and Radcliffe will do "The Damnation of Faust" with the orchestra, the Music Center chorus will perform "Romeo and Juliet" and the "Requiem" with the orchestra, and "Harold in Italy," the "Fantastic" symphony, and the song cycle, "Summer Nights," also will be on the program.

Berlioz was born Dec. 11, 1803.

BERLIOZ WORKS TO BE PLAYED

Composer's 150th Year to Be Honored at Tanglewood

Boston, Dec. 30—The sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The festival chorus of the Berkshire Music Center, will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival. The festival will extend from the first week of July through Aug. 15.

Since the birth of Hector Berlioz one hundred and fifty years ago (Dec. 11, 1803) his artistic stature has risen increasingly in general estimation, notably in recent years.

Full pro[illegible] will be available shortly on application to the Boston Symphony Orchestra, Symphony Hall, [illegible] 15.

SPRINGFIELD UNION, SPRINGFIELD, MASS., DECEMBER 31,

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THE ROVING EYE

By RUDOLPH ELIE

Laning Humphrey's 'Cargo' Is Revealed

The mystery is solved at last. Now I know what Laning Humphrey carries around in that battered, that zipperless, that forlorn and that weary briefcase of his, and why all his pockets bulge out to make him look twice as big as he is.

As all editors and music writers around town know, Laning is the liaison man between The Boston Symphony orchestra and the press and as such he comes around with news of programs, guest conductors, and various other events transpiring around Symphony Hall about once a week.

He's been coming around for 18 or so years, too, filled with cheerful anecdotes, pleasantries and, most of all, the wildest assortment of miscellaneous information on everything. If any of us receives a letter in Portuguese or Finnish or Arabic or anything else we wait until Laning comes around for a translation. If any of us need to know what day it will be on August [illegible], 1976, we wait until Laning comes around. He'll have the dope. If any of us needs a letter weighed to see if it will go for three cents, we wait until Laning comes around. He'll have scales with him.

Air of Mystery

It was the fact that he did have some scales with him the other day that started the train of events that solved the mystery of his briefcase. For Laning, who is a lean, spare, busy sort of a man who can't make anyone believe he's well over 50, since he looks to be well under 40, has been coming around with a load of cargo that would stagger a dromedary which from the bulges in his pockets, he often resembles.

He frequently appears, indeed, not only with briefcase (the zipper burst a decade ago but he sticks one handle through the other which, he says, exerts more pressure on the contents so nothing falls out) and bulging pockets, but with four or five dusty tomes picked up in some second hand shop on the way or, perhaps, a large pen and ink sketch drawn by his artist wife, Martha Burnham. Moreover, he has always managed to preserve an air of mystery about all the things he's loaded down with. Up to the other day, that is, when he produced the scales.

"Laning," I said, "I have got to know what you are carrying around and that is all there is to it."

There followed, to my astonishment, a complete inventory of Laning Humphrey, inside pockets and all. "I never really thought about it before," he said, "but I guess I *have* got quite a lot of stuff with me. Let's see now," he added, undoing the interlocked leather handles.

"First of all," he began, "there is stationery, carbons, flimsies, string, labels and various size envelopes for mailing anything. You never know when you're going to need those.

There followed a recitation of contents by Mr. Humphrey who, as "Delver Forfax," contributes a bright page of musical anecdotes to the Symphony program for the Employer's Group Insurance Company, that left me breathless.

He had an inch-thick folio of biographies of most of the musicians and personalities of the Boston Symphony;

An inch-thick folio on Arthur Fiedler and matters related to the Pops and the Esplanade, complete with photos;

A folio on every aspect of the regular Symphony season complete with all dates past and present, as well as similar information on every aspect of the Tanglewood season;

Nine monographs on the lives of the composers;

A thick dictionary of dates;

'You Never Know'

A large volume entitled "Le Violon et la Lutherie," by Francis Cabos ("You never know when somebody is going to ask you about violins");

Another large volume, "Greatness in Music," by Alfred Einstein;

A folio containing data, with pictures, photos and souvenirs of the great Peace Jubilee of 1872 when 1000 firemen beat anvils during a performance (by an or-

"That's all there is in the briefcase," he said, putting the handles together. But there were the pockets of suit and overcoat to go, and these turned up a total of 72 letters wrapped in rubber bands, along with three commuter's time tables ("So I can always find one in a hurry"), commuter's tickets, six lead pencils of varying degree of hardness and three colored pencils, a typographical ruler, a fountain pen, an alphabetical note book containing notations on all subjects imaginable, various photographs of his family, stamps, and miscellaneous papers and documents in packets everywhere. The only thing he didn't have with him was a jackknife.

"Well," said Mr. Humphrey, going cheerfully on his way, "that would make my pockets stick out, wouldn't it?"

THE BOSTON HERALD
THURSDAY, DECEMBER 31, 1953

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC 30 1953

Cir. (S 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

DEC [illegible] 1953

Music

Nicole Henriot, Pianist, Is Soloist at Concert By Boston Symphony

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch directing, presented the second concert of its current Rhode Island series last evening at the Veteran's Memorial Auditorium with Nicole Henriot, pianist, as soloist in a brilliant performence of the Saint-Saens piano Concerto No. 3, Opus 29. The orchestral portions of the evening were equally scintillating and the audience mingled applause with cheers for both Nicole Henriot and Dr. Munch. The program:

Mozart
Divertimento in D major, for strings K. 136
1. Allegro
2. Andante
3. Presto
Brahms
Variations on a Theme of Joseph Haydn Op. 56a
Saint-Saens
Piano Concerto No. 3, in E-flat major Op. 29
1. Moderato assai; Allegro maestoso; Allegro animato
2. Andante
3. Allegro non troppo
INTERMISSION
Debussy
"Iberia" ("Images" for Orchestra, No. 2)
1. Par les rues et par les chemins (In the streets and byways)
2. Les parfums de la nuit (The fragrance of the night)
3. Le matin d'un jour de fete (The morning of a festival day)
Ravel . . "Daphnis et Chloe," Second Suite
Lever du jour—Pantomime—Danse Generale

Dr. Munch's choice of a Mozart work for strings as an opening work proved a very happy one. The famous shimmer of the Boston orchestra strings, together with the perfection of ensemble which makes many instruments sound as one, were abundantly displayed. We were particularly impressed with the interpretation by the director in the first movement, by the muted quality of the Andante, and by the music itself, especially the clever fugato writing, in the final section.

The Brahms Variations which followed are a great favorite with most audiences. The rather unusual statement of the theme in semi-detached style proved very effective and many of the variations were beautifully proportioned. One minor item—from where we were, though, there were also occasions when both blend and balance seemed not entirely satisfying — the strings especially seemed covered by other orchestral sound from time to time.

From a sampling of audience reaction during intermission and after the concert, it appears that St. Saens ranked below Nicole Henriot in the general estimation. We had the good fortune recently to be with a group which was attempting to decide what place St. Saens would fill in the history of music as time goes on. There were about as many opinions as there were people to express opinions, from which it appears that we should hear more of St. Saens if only to settle the matter. One thing should be said, however, and that concerns a concerto, no matter who writes it. If it creates excitement and provides a vehicle for virtuosic displays, it must be considered successful whether one likes the melodies or not!

Nicole Henriot provided as brilliant a display of true virtuosity as anyone could truly desire. Her playing was flawless, it had spirit, it created and sustained a variety of moods, and it was magnificently brilliant. The St. Saens may be whatever it is, but it was an ideal vehicle for her particular talent.

The Debussy "Iberia" and Ravel "Daphnis and Chole" were as excellently done as the French music always is by Dr. Munch.

This concert was practically a perfect way to end the year. If one may be permitted the liberty of adding a general comment to a review, this has been the best year for music in Providence in many a year. We have had a great many concerts, almost all of them very well attended, and they have been exciting almost without exception. Our audiences have become sophisticated in an adult way, so that visiting artists mention it as a reason for wishing to return here. (The silence of com-

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Cir. (D 214,889) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

DEC 27 1953

"L'Enfance"

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That the conductor is in complete sympathy with the composer of "L'Enfance" has been demonstrated again and again. He has conducted here with great success Berlioz' "Symphonie Fantastique," "Romeo and Juliet," the "Requiem," and various concert overtures and excerpts. The temperamental variety of Berlioz is reflected in the personality of Mr. Munch.

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Cir. (D 159,679)

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SPRINGFIELD UNION, SPRINGFIELD, MASS., DECEMBER 31,

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Air of Mystery

It was the fact that he did have some scales with him the other day that started the train of events that solved the mystery of his briefcase. For Laning, who is a lean, spare, busy sort of a man who can't make anyone believe he's well over 50, since he looks to be well under 40, has been coming around with a load of cargo that would stagger a dromedary which from the bulges in his pockets, he often resembles.

He frequently appears, indeed, not only with briefcase (the zipper burst a decade ago but he sticks one handle through the other which, he says, exerts more pressure on the contents so nothing falls out) and bulging pockets, but with four or five dusty tomes picked up in some second hand shop on the way or, perhaps, a large pen and ink sketch drawn by his artist wife, Martha Burnham. Moreover, he has always managed to preserve an air of mystery about all the things he's loaded down with. Up to the other day, that is, when he produced the scales.

"Laning," I said, "I have got to know what you are carrying around and that is all there is to it."

There followed, to my astonishment, a complete inventory of Laning Humphrey, inside pockets and all. "I never really thought about it before," he said, "but I guess I *have* got quite a lot of stuff with me. Let's see now," he added, undoing the interlocked leather handles.

"First of all," he began, "there is stationery, carbons, flimsies, string, labels and various size envelopes for mailing anything. You never know when you're going to need those.

There followed a recitation of contents by Mr. Humphrey who, as "Delver Forfax," contributes a bright page of musical anecdotes to the Symphony program for the Employer's Group Insurance Company, that left me breathless.

He had an inch-thick folio of biographies of most of the musicians and personalities of the Boston Symphony;

An inch-thick folio on Arthur Fiedler and matters related to the Pops and the Esplanade, complete with photos;

A folio on every aspect of the regular Symphony season complete with all dates past and present, as well as similar information on every aspect of the Tanglewood season;

Nine monographs on the lives of the composers;

A thick dictionary of dates;

'You Never Know'

A large volume entitled "Le Violon et la Lutherie," by Francis Cabos ("You never know when somebody is going to ask you about violins");

Another large volume, "Greatness in Music," by Alfred Einstein;

A folio containing data, with pictures, photos and souvenirs of the great Peace Jubilee of 1872 when 1000 firemen beat anvils during a performance (by an orchestra of 2000) of the Anvil Chorus;

A complete list of all Penguin books;

A full stock of photos and biographies of Charles Munch, with a press-book containing the story of the conductor's life and career;

A copy of Lyall's "Languages of Europe";

A small book of reproductions of French Impressionist paintings ("just to look at once in a while");

A portable pencil sharpener;

A catalogue of gadgets torn from the New York Times two years ago;

[illegible] postcards, as well as three dozen or more [illegible] clippings and items taken from every newspaper from the Manchester Guardian to the Mid Town Journal;

A copy of "Anedotas Fais," a Portuguese reading book; and

The Gospel According to St. Luke in Russian.

Cir. (D 46,023) (S 174,[illegible])

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC 30 1953

Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

DEC [illegible] 1953

Music

Nicole Henriot, Pianist, Is Soloist at Concert By Boston Symphony

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch directing, presented the second concert of its current Rhode Island series last evening at the Veteran's Memorial Auditorium with Nicole Henriot, pianist, as soloist in a brilliant performence of the Saint-Saens piano Concerto No. 3, Opus 29. The orchestral portions of the evening were equally scintillating and the audience mingled applause with cheers for both Nicole Henriot and Dr. Munch. The program:

Mozart
Divertimento in D major, for strings K.
1. Allegro
2. Andante
3. Presto
Brahms
Variations on a Theme of Joseph Haydn, Op. 56a
Saint-Saens
Piano Concerto No. 3, in E-flat major, Op. 29
1. Moderato assai; Allegro maestoso; Allegro animato
2. Andante
3. Allegro non troppo
INTERMISSION
Debussy
"Iberia" ("Images" for Orchestra, No. 2)
1. Par les rues et par les chemins (In the streets and byways)
2. Les parfums de la nuit (The fragrance of the night)
3. Le matin d'un jour de fete (The morning of a festival day)
Ravel .. "Daphnis et Chloe," Second Suite
Lever du jour—Pantomime—Danse Generale

Dr. Munch's choice of a Mozart work for strings as an opening work proved a very happy one. The famous shimmer of the Boston orchestra strings, together with the perfection of ensemble which makes many instruments sound as one, were abundantly displayed. We were particularly impressed with the interpretation by the director in the first movement, by the muted quality of the Andante, and by the music itself, especially the clever fugato writing, in the final section.

The Brahms Variations which followed are a great favorite with most audiences. The rather usual statement of the theme semi-detached style proved effective and many of the variations were beautifully proportioned. One minor item where we were, though, there also occasions when both balance seemed not entirely fying — the strings seemed covered by other sound from time to time.

From a sampling of audience action during intermission after the concert, it appears St. Saens ranked below Henriot in the general estimation. We had the good fortune to be with a group which tempting to decide what Saens would fill in the music as time goes on, were about as many there were people to express ions, from which it appears we should hear more of St. if only to settle the matter. thing should be said, and that concerns a concerto matter who writes it. If it excitement and provides for virtuosic displays, it considered successful whether likes the melodies or not.

Nicole Henriot provided liant a display of true as anyone could truly desire. playing was flawless, it has it created and sustained of moods, and it was brilliant. The St. Saens whatever it is, but it was vehicle for her particular

The Debussy "Iberia" and "Daphnis and Chole" were lently done as the French always is by Dr. Munch.

This concert was practically perfect way to end the year, one may be permitted the of adding a general comment review, this has been the for music in Providence a year. We have had many concerts, almost all very well attended, and they been exciting almost without ception. Our audiences come sophisticated in way, so that visiting tion it as a reason for return here. (The silence

Dec. 31, 1953

61 65

Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY

Preview of New Fantasy by Walter Piston—

Composer Describes Piece For English Horn and Harp

By Klaus George Roy

An oboe has been defined as "an ill wind that nobody blows good." If that were so, an English horn would be something like a hurricane. Actually, it is neither English, nor is it a horn. It is nothing more than an overgrown oboe, with a range a fifth lower and a tone much heavier and penetrating in timbre.

In Boston nobody has been a more effective refutation of that popular definition than Louis Speyer, who has played English horn and occasional oboe with the Boston Symphony since 1919. He is now in his thirty-fourth year with the orchestra.

One outstanding American composer who has contributed to the scanty literature for the instrument is Walter Piston, whose Fantasy for English Horn Solo with Strings and Harp will have its first performance at the week-end concerts, directed by Charles Munch. The work was composed during 1952 in Belmont, Mass., and is dedicated to Mr. Speyer. Bernard Zighera will play the important supporting harp part.

About ten minutes in length, the Fantasy is in one extended movement in three sections, centering around the tonality of A. The music begins with a Lento of quiet, meditative quality. A faster section follows, in scherzando character, and concludes with a highly ornamented cadenza for the soloist, accompanied by the harp.

The lyrical and expansive music of the beginning then returns, differently worked out. Most of the harmonic and melodic building material of the Fantasy can be traced to the first page of the score. Mr. Piston is an acknowledged master of polyphony.

To the question what relation this work bears to any of his earlier ones, the composer replied, "Well now, it is a bit contaminated by the Fourth Symphony, in the vicinity of which it was written!"

More important, however, was the question of why such a piece as this gets composed and sounds the way it does. First of all, Mr. Speyer had been promised this music for some time.

"You see," Mr. Piston added, "I believe very much in the inspiration of instruments themselves, in the effect that a fine player has on a composer. One doesn't write melodies in the abstract and then 'orchestrate' them. One conceives and feels them with a specific instrument in mind, then works them out to fit its special technical possibilities and tone-colors. And if a composer knows the performer who will do his work, so much the better; he will be familiar with the musical nature of the executant, and virtually hear him play the piece while it is being written!"

Lyman W. Fisher, Staff Photographer

Louis Speyer (left) will be the soloist in the première of a Fantasy for English Horn Solo with Strings and Harp by Walter Piston (center) at the week-end Boston Symphony concerts. Bernard Zighera (right) will perform the important part for the harp.

BOSTON DAILY GLOBE—

THE

MUSIC

Speyer Symphony Soloist in New Work by Piston

Eleventh pair of concerts in the Friday afternoon—Saturday evening series by the Boston Symphony Orchestra, Charles Munch conductor. At Symphony Hall. The program: Bach: Chorale Prelude and Chorale, "The Old Year Is Past," arranged for orchestra by Munch; Haydn: "Military" Symphony in G major, No. 100; Walter Piston: Fantasy for Solo English Horn, Strings and Harp (first performance; English Horn soloist, Louis Speyer; harp Bernard Zighera); Saint-Saens: Third Symphony (E. Power Biggs, organist).

By CYRUS DURGIN

The first Boston Symphony concerts of 1954 are designed for comfort and pleasure, a wise and creditable procedure in view of the fact that the first of the two fell upon New Year's Day. But it is nonetheless a substantial program, and that fact should make everybody happy. Munch's deft setting of the Bach Chorale Prelude and Chorale appropriate to the season was a perfect way to begin; Haydn's "Military" Symphony had been absent from these concerts since 1921, and the music of Walter Piston served well a double purpose.

Half that purpose was to display the magnificent playing of the English horn by Louis Speyer, whose mastery, as the composer says, truly inspired the Fantasy. I suppose that instrument is limited to — or at least is heard at its best in — music rather slow, and of sustained melody. Here the rich and passionate woodwind voice appears in long and elegant phrases over a scintillant foundation of [illegible] dissonant string accompaniment, with the crisp but [illegible] blending color of the harp superbly done by Bernard Zighera affording both [illegible] punctuation and a sort of complementary melody. The [illegible] and the structure [illegible] so beautifully conceived [illegible] half of the double [illegible] of adding to the [illegible] literature, is com[illegible].

[illegible] any other musician [illegible] Speyer who plays the [illegible] with such gorgeous [illegible] penetrating eloquence of expression, I do not [illegible]. We have been much blessed in Boston, these many years, by Speyer's presence in the Boston Symphony, and his art has given us uncounted moments of the greatest beauty. Today, at the height of his powers, I doubt that he has an equal and certainly there is none to exceed him. He richly deserved the cordial reception which was his.

Munch, too, was at the peak of his interpretive gifts, from beginning to end of this program. The Haydn Symphony, so-called the "Military" because of the added percussion of cymbals, bass drum and triangle, and the long trumpet call of the second movement, is first-rate Haydn and a little different from his usual manner. Munch read it beautifully, with zest and a trifle expansively. The tone was warm, bright and clear, not in the least dry, and the rhythmic flow, as well as the melodic contours, was in just the right, unforced, style.

As for Saint-Saens' wonderful old "Organ" Symphony, that brought applause, stamping and cheers almost before the final C major chord of the rousing finale was ended. It was good to hear this cleverly-wrought piece and on just such an occasion and program. Of course it is old-fashioned, heavily oiled and perfumed in the slow section, rhythmically prancing in the scherzo, and unashamedly ostentatious and whoop-'er-up in the finale. It was fine to sit there and listen to the pompous proclamations of organ at full blast, the answering string prouncements, the wham of cymbals and the clangorous brass; to realize that a New Year had begun, we were still alive and capable of enjoying good, plain, animal high spirits.

Cir. (D 12,338)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
DEC 31 1953

Berkshire Festival To Feature Berlioz

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Massachusetts, next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the Festival. The Festival will extend from the first week of July through August 15th.

Since the birth of Hector Berlioz one hundred and fifty years ago (December 11, 1803) his artistic stature has risen increasingly in general estimation, notably in recent years.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15, Mass.

1/2/54 BOST

Music in Review

By TUCKER KEISER

Symphony Concert

For the New Year's Day program yesterday, Charles Munch opened the symphony concert with his orchestral transcription of Bach's Chorale Prelude and Chorale, "The Old Year is Past." Scored for seven woodwinds, four brass and strings, Mr. Munch's orchestration, tasteful and subdued as it is, nevertheless is surprisingly colorful. Stokowski and Ormandy in Philadelphia and Mitropolous in New York have long enjoyed a great measure of success with such transcriptions of Bach; so evident is Mr. Munch's flair for this sort of thing that it is to be hoped that he will give us more of the vast Bach repertoire in orchestral garb.

Jovial Haydn at his playful best was represented by Symphony No. 100, commonly called the "Military," played yesterday for the first time in 33 years. Mr. Munch's predilection for overpowering brass and tympani was given a legitimate opportunity for expression in the "Turkish music" of the Allegretto and Finale. Revivals of works by such musicianly composers as Bach, Mozart, and Haydn are, apparently, invariably rewarding; the music is delectable, the maestro and the musicians play with verve, and the audience is, in consequence, delighted.

Walter Piston acknowledged the considerable applause which greeted his Fantasy for Solo English Horn with Strings and Harp, given its first performance yesterday by Louis Speyer, soloist, with the Boston Symphony Orchestra and Bernard Zighera, harpist. The score, dedicated to Mr. Speyer, demonstrates the masterly craftsmanship of Mr. Piston and is pleasant to listen to, although it reveals no new facets in the composer's style. Its appeal is as much to the analytical mind as it is to the sensitive ear, although the composer's intelligent choice of instrumental coloring reveals a lively musical imagination as well as academic erudition.

It is not in deference to Christopher Fry's remarks about ill-tempered critics, printed in the program notes, that this commentator admits that the Saint-Saens Symphony No. 3 in C Minor was not nearly as trashy as the Saint-Saens Piano Concerto we heard a week ago. Saint-Saens is certainly not at his worst in the Third Symphony; the score is more than a trifle bombastic, to be sure, but even the most violent tutti fortissimi hold the kitchen sink in reserve.

BOSTON HERALD, SATURDAY, JANUARY 2, 19

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 11th program of the 73d season in Symphony Hall yesterday afternoon. Louis Speyer, English horn, was the soloist. The program:

"The Old Year Is Past"....Bach-Munch
Symphony in G "Military".....Haydn
Fantasy for English Horn, Harp and Strings ....Piston
Symphony No. 3 in C minor with organ, Op. 78.............Saint Saens

By RUDOLPH ELIE

Charles Munch began the New Year at Symphony Hall yesterday in a way that might serve as the model for the year to come; his program was perfect.

It was perfect for the fact that it mingled the new with the old, the classic with the romantic, the tumultuous with the refined, and, culminating as it did in Saint Saens' monumental proclamation, it sent us all reeling out into the snow with ringing ears, and warm hearts.

Looking back through recent seasons it is evident that Mr. Munch has not been as kindly disposed to new American music as his predecessor, whose role as champion of American composers was of the greatest significance. It is true that Mr. Munch has brought out some: the name of Foss, Piston, Barber, Thompson and Harris are among the few that appear on programs of the last three seasons in first performances. But it seems certain that, since Koussevitzky's time, such men as Copland, Diamond, Schuman, Shapero, Sessions, Dello Joio, Read, Creston and many others have been active, and I think we might legitimately inquire why they have not been given a hearing from time to time.

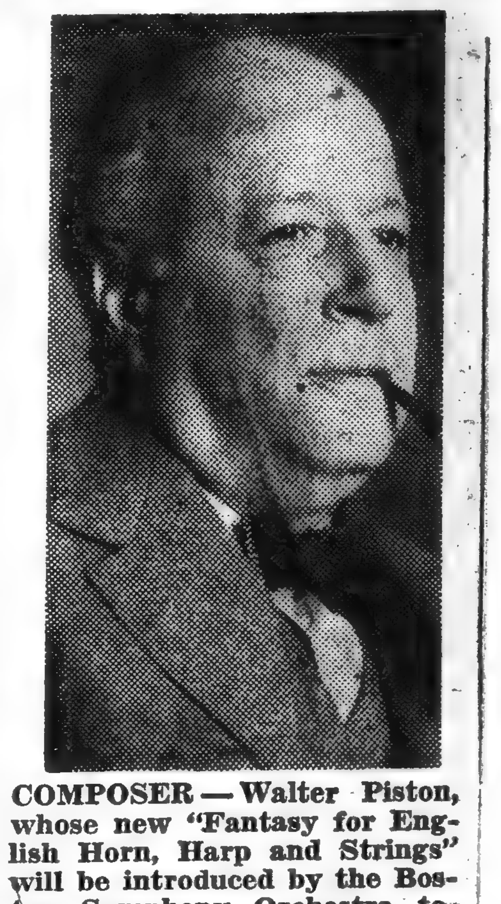
I see no reason why we have to like what they are doing and I am sure, so far as the audience is concerned that, as Koko put it, they'll none of them be missed. Nonetheless, there would seem to be some responsibility on the part of a great American orchestra to look into the works of contemporary American musicians and present a fair sampling of them for the benefit of composers and audiences alike.

In any case, the appearance of a new work by Walter Piston on the program yesterday was the occasion of the greatest pleasure for all. A Fantasy for English horn with harp and strings, it was a piece of the most beautiful character, the work of an undisputed master. Mr. Piston, who was in the audience, was inspired to this work by the superb English horn playing of Louis Speyer and dedicated this serenly noble idyll to him. It couldn't have been more discerning tribute to that matchless performer.

The mood throughout is one of a gently flowing meditation, interrupted only momentarily by a brief cadenza. Nowhere does the composer exploit instrumental virtuosity for its own sake; the melodic line is ever sustained and ever warm and rich and of such suitability to the curiously reflective qualities of the instrument that it somehow suggests that it is the instrument itself creating the music as it goes along. The background provided by the harp and strings is of an impressionistic nature though the language and the style is Mr. Piston's own, at once distinguished and expressive, at once harmonically advanced but never aggressive or harsh. Indeed, there is a breadth and spaciousness to this work that gives it a romantic as well as an impressionistic quality.

Mr. Speyer's playing was not less than incredible both as to tonal qualities and technical achievement. He is, perhaps, one of the few men in the world who can take a breath while producing a tone on the instrument (and to this I can testify as one who has seen him do it), and the composer evidently took advantage of it, for there are phrases of such length that they would seem to be playable in no other way than in taking a breath during them. In any case, it was a remarkable performance and one that gave the English horn one of its finest hours.

It seems hard to believe that 33 years have elapsed since Haydn's Military Symphony was given at these concerts, but such is the case. It is a sheer joy from beginning to end and conductor and orchestra did it delightfully throughout. Saint Saens' Third, a work Mr. Munch first stunned us with three years ago, like the piano concerto heard at these concerts last week, is a huge affair of more theatrical than musical value, but it is nonetheless great fun to hear and great fun to watch as well. It culminates at length in a finale whose final chord and thunderous motto on the timpani lifts the hair, resulting in an equally thunderous ovation from the audience. A very happy greeting for the New Year it is, too, if it may be assumed the timpani didn't frighten that tender child to death. Next week's program includes works of Mendelssohn, Ravel, Dutilleux and Ibert, with Doriot Anthony as flute soloist.



COMPOSER — Walter Piston, whose new "Fantasy for English Horn, Harp and Strings" will be introduced by the Boston Symphony Orchestra tonight.

62

HARTFORD TIMES, SATURDAY, JANUARY 2, 1954

Boston Symphony Needs Told to Its Community

By CARL E. LINDSTROM

AN ITEM which might have been disturbing appeared on the news wires a week or so ago. It reported that the Boston Symphony Orchestra was "broke." That sounds worse than the fact. Every symphony orchestra is always broke. Somebody always has to pick up some part of the tab—usually the public.

That has always been true of the Boston Symphony Orchestra as well as any other. The only difference—and it is an important one—is that the Boston deficit has been so small relatively, and the organization has had so many well-wishing friends, that it has never had to make a public appeal to the civic conscience.

In round numbers BSO has been on a million dollar budget. The receipts and investment income have come so near to meeting the difference that about $50,000 has been needed each year to make ends meet. There have always been enough people willing to sit down and write checks, without being asked, to cover this deficit handily. They still do so, but the news is that inflation has just about doubled the gap between income and expenses. The management, moreover, is not dependent solely on gifts, but this year has raised season ticket prices from 10 to 20 per cent in Boston and there are signs that an expanded Berkshire season is in the works. Income for the season 1952-53, including concert receipts record royalties, broadcasting and pops tour, was $1,027,824.

Expenses totaled $1,288,645. Leaving a deficit before the transcontinental tour of $260,821. The transcontinental tour set the orchestra back an additional $37,994.

Contributions and investments brought in $225,988, leaving a net deficit of $72,827.

* * *

THOSE, who after having seen the throngs on Tanglewood lawns and in the shed, figure that Festival and Music Center make money will probably be surprised to learn that the Berkshire deficit is actually $21,097. Ticket sales and tuition yield $339,107. Expenses or salaries of players and faculty members, administrative and property maintenance cost $360,204.

Contributions from Friends of the Berkshire Music Center yielded $25,180, bringing the Berkshire surplus to $4,083, thus reducing the general deficit to $68,744.

* * *

THERE ARE endowment and other trust fund assets totaling in the neighborhood of a million dollars. Presumably it is the yield from such funds and current receipts into which management has had to dip in order to make ends meet currently.

The Boston Symphony Orchestra isn't going out of business by any means. It is just that, of necessity, it has been necessary to bring the needs of this world-famous institution to the attention of its community.

* * *

THE BOSTON Symphony's community is a large one. We are a part of it.

The Orchestra has been giving concerts in Hartford since 1885. The date was Oct. 20 and Carl Faelton was soloist in the Schumann Piano Concerto at Roberts Opera House.

The Connecticut Teachers Guild carried on these Boston concerts for years, according to Frances Hall Johnson's indispensable "Musical Memories of Hartford." She adds that the Guild often had "three and sometimes four concerts a season. As far back as 1916 the 48th concert of the Boston Symphony had been given in Hartford."

There were no Boston Symphony concerts here during the season 1918-19. From 1920-23 Monteaux conducted five concerts here. There was no concert in 1924, but the following year Koussevitsky made his first appearance here. The following four years Koussevitsky played four times. Then in 1930 he conducted the first concert of the Boston Symphony in Bushnell Hall.

So the Boston Orchestra played 58 concerts in Hartford before Bushnell Hall was dedicated. This makes a grand total of 85 concerts played in Hartford by the Boston Symphony Orchestra. This is a larger number of symphony concerts than all those played in Hartford by the old Philharmonic, the WPA Orchestra and the Hartford Symphony in its first and second regime.

The Boston Symphony Orchestra is going to get along all right anyway, but if anybody in Hartford is disposed to make any gifts toward the present need, it will be a recognition of services already rendered.

When one stops to consider that this fine organization has been providing us with symphonic music for the past 78 years, it is only fair to conclude that Hartford cultural life would not be the same without it.

CONDUCTOR SUES

Wilhelm Furtwaengler has introduced a new aspect to the evaluation of performance when he sued a record company in Paris to stop the sale of a version of Beethoven's "Eroica" credited to him (it was supposedly taken from a radio broadcast in 1944). It was Furtwaengler's contention that he could not recognize his conducting in the product offered for sale.

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT
JAN 3 - 1954

Works of Berlioz To Be Played at Berkshire Event

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the Festival. The Festival will extend from the first week of July through August 15th.

Since the birth of Hector Berlioz one hundred and fifty years ago (December 11, 1803) his artistic stature has risen increasingly in general estimation, notably in recent years.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15, Massachusetts.

Berlioz Slated At Tanglewood

The sesquicentennial of Berlioz' birth will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with performances of many of the composer's works.

"The Damnation of Faust," with the choruses from Harvard and Radcliffe; "Harold in Italy," with William Primrose as viola soloist; the "Fantastic Symphony," and the song cycle, "Summer Nights," will be performed. The festival chorus of the Berkshire Music Center will appear with the Boston Symphony Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival. The festival will extend from the first week of July through Aug. 15.

Cir. (D 131,670) (S 258,520)

This Clipping From
BOSTON, MASS.
HERALD
JAN 3 - 1954

Munch to Observe Berlioz Anniversary

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Massachusetts next summer it was announced last week.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The Festival Chorus of the Bershire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the Festival. The Festival will extend from the first week of July through August 15th.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15, Massachusetts.

Cir. (S 676,066)

This Clipping From
BOSTON, MASS.
ADVERTISER
JAN 3 1954

Symphony Rehearsal

The third Open Rehearsal of the Boston Symphony Orchestra this season will take place next Wednesday evening. It will enable the audience to hear the program of the week in advance of the regular performances.

TUESDAY, JANUARY 5, 1954
THE TULSA TRIBUNE, TULSA, OKLAHO

Berloiz to Be Feature [illegible] Summer Concerts [illegible] Massachusetts

[illegible] Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the choruses from Harvard and Radcliffe; "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival. The festival will ex

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U. S. Music's Quality Now Tops Europe

By IRVING KOLODIN

New York—The travelers to Europe who have been coming back to report that, musically, we are much better off than most Europeans, have been greeted with polite indulgence, or at best, aquizzical if unexpressed look spelling chauvinism. But, in the light of recent events at Milan's La Scala, perhaps the unmistakable facts will now be recognized.

* * *

THE PERSON involved were the two Leonards—Bernstein and Warren—making their debuts in the historic theater barely days apart. Both are as strongly individual musicians as we have produced and their backgrounds could hardly have been more different. Bernstein is a Harvard graduate who went on to Curtis and Tanglewood before bursting into prominence (in 1943) as an emergency substitute in a Philharmonic - Symphony broadcast for Bruno Walter. Warren is a product of the New York school system who was singing in the Radio City Glee Club for pocket money when a friend persuaded him to enter the Metropolitan Opera Auditions of the Air.

LEONARD BERNSTEIN

And what does the Italian press say of them? One authority proclaimed Bernstein's direction of Cherubini's "Medea" the work of a man "absolutely predestined to music." In the midst of a column and a half review, the Corriere della Sera termed his work "indisputably brilliant." This for a man who has never conducted opera in a major theater before and nothing of the Cherubini sort anywhere!

* * *

WARREN'S TASK, if anything, was an even more ticklish one in "Rigoletto," in which he made his debut just a few days ago. Not only the first American to sing such a part at La Scala, but the first non-Italian baritone to atempt it there in years, Warren need but have muffed one note to call down the jeers that were waiting.

Well' those who came to jeer stayed to cheer, and the press lavished enthusiasm in such terms as "perfect Italian diction, profoundly intelligent musical accents, beautiful warm, touching voice"; "follows in the tradition of de Luca, Titta Ruffo and Pasquale Amato"; and "a true artist, capable of using with great intelligence his magnificent and most pure Italian diction and his warm baritone voice."

* * *

THE PLAIN FACTS are that with such talents as Bernstein's but approaching maturity and Warren's right in his prime, the prospects for the future of each are decidedly bright. Now if they could be brought together at the Metropolitan . . . But let us not expect too much, too soon.

On the other hand, let it be realized that the decades of preparation in such schools as the Curtis, Juilliard and Eastman are beginning to pay unmistakable dividends, not to mention the money that has gone into them and into the promotion of such ventures as Tanglewood and the Auditions of the Air. It's all part of the reason why, to revert to the opening, musical life in this country, for all its struggles, is at a higher level, qualitatively, than it is most places in Europe.

(copyright SR)

Cir. (D 287,116)

This Clipping From
BUFFALO, N. Y.
NEWS
JAN 2 - 1954

Ballet Theater

By THEODOLINDA C. BORIS

II) and Bil

Berkshire Festival to Mark Berlioz Sesquicentennial

THE ARTISTIC STATURE of Hector Berlioz, born 150 years ago, has grown steadily, particularly in recent years. It comes as no surprise, therefore, that his sesquicentennial will be observed by Charles Munch and the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood, Lenox, Mass. next Summer.

Among the works to be heard will be the "Damnation of Faust" with the assistance of choruses from Harvard and Radcliffe; "Harold in Italy," with the noted William Primrose as viola soloist; the Fantastic Symphony; the song cycle, "Summer Nights," and the complete "Romeo and Juliet" by the orchestra and Festuval Chorus. The famous Berlioz "Requiem" will conclude the festival, the full programs for which will be announced shortly.

The festival will extend from the first week of July through Aug. 15.

York Opera Company

Cir. (D 55,839)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JAN 2 -

Tanglewood To Honor Berlioz

The sesquicentennial [illegible] of Hector Berlioz will [illegible] served at the Berks[illegible] Festival at Tanglewood, Lenox, Mass., next summer, Charles Munch, conductor of the Boston Symphony Orchestra, has announced. The composer was born Dec. 11, 1803.

The Berkshire Festival will present "The Fanastic Symphony;" the song cycle, "Summer Nights;" "The Damnation of Faust," to be performed with choruses from Harvard University and Radcliffe College, and "Harold in Italy," with William Primrose as viola soloist.

The festival will extend from the first week in July through Aug. 15.

63 65

This Clipping From
BOSTON MASS.
GLOBE

JAN 3 - 1954

Music of Berlioz to Be Featured at Berkshire Festival Next Summer

The sesquicentennial season of [illegible] will be observed by [illegible] Munch at the Berkshire Festival at Tanglewood in Lenox, next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the Festival. The Festival will extend from the first week of July through Aug. 15.

Since the birth of Hector Berlioz 150 years ago (Dec. 11, 1803) his artistic stature has risen increasingly in general estimation, notably in recent years.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

Duo Di Roma

The Fanny Peabody Mason Foundation will present the Duo Di Roma in its first Boston concert in Jordan Hall Thursday and Friday evenings, Jan. 21 and 22 at 8:30. Members of the Duo are, Ornella Santoliquido, piano, Massimo Amfitheatrof, cello, who will perform a program of classic and romantic sonatas. The concert will be free.

Framingham Chorus

The Community Chorus of Framingham will hold its first rehearsal of 1954 tomorrow evening at 8 in Dwight Hall at the State Teachers' College under the direction of Edward F. Gilday. Additional members are welcome to join the chorus which is composed of singers from some 26 Greater Boston communities.

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
JAN 4 - 1954

Milhaud Suite Concertante Has U.S. Premiere

By FEROL AUSTEN
Special to The Hartford Times

Boston — Another American premiere at Symphony last week—Milhaud's Suite Concertante, with Nicole Henriot as piano soloist. In a removed sense, it isn't strictly a premiere, since the St. Louis Symphony, under Golschman played the work in 1949 with Jack Connor.

However, at that time it was a Concerto for Marimba (Opus 278) and the composer doubtless saw in it limited possibilities for performnace. So he rewrote the solo part of the Concerto from marimba to piano, using, however, the same orchestral score. The result is Suite Concertante (Opus 278a). So much for putting round pegs into round holes.

* * *

THIS ISN'T THE FIRST performance for Miss Henriot—nor Mr. Munch. They played it together ~~in~~ Paris last Summer with the Orchestre de la Radiodiffusion. The soloist's explosive style is just right for the work which, incidentally, has three sections—Animé, Lent, and Vif. Her playing is somewhat nervous, crisp, precise—often it is cold. She has an enviable keyboard technique but I find her playing overly dramatic and lacking in emotional depth.

There were times when Miss Henriot showed a willingness to communicate from within—especially in the Saint-Saens Third Piano Concerto (E-flat. Op. 29) which she also played—but these were only fleeting glimpses of repressed nymphs which blushed at their embarrassment and quickly hid again from sight.

This was the first Boston performance of the Saint-Saens Concerto. It is a mass of runs, scales, bunches of notes, glissandos, and is in general, a good thing for all pianists to stay away from.

* * *

MR. MUNCH'S CHRISTMAS gift to Boston was a performance of Berlioz's "L'Enfance du Christ"—a triology which depicts various events at the time of the infant Christ. In many ways, this seems to me to be Berlioz at his best, because it is, among other things, a dynamic master of imagination and orchestration in the actual process of disciplining his natural genius for pyrotechniques.

Berlioz is said to have scorned this work as commonplace, as a resignation to the temper of his day, but the listener is not convinced of conventionalism in this music. In spite of himself, Berlioz liked this work, for in it is devotion, originality, and restraint—restraint of the mature artist, instead of the rowdiness of cleverness running wild.

* * *

THE SOLOISTS were Jennie Tourel who sang the role of Mary, Mac Morgan as Joseph, Lee Cass as Herod, and James McCollum as the Narrator. Their enunciation was clear, the timbre of the voices was exceedingly well matched, the singing itself was collectively magnificent. The New England Conservatory Chorus, trained expertly by Lorna Cooke deVaron, was particularly brilliant in Part II—the "Flight into Egypt."

Cir. (D 643,985) (S 1,124,787)
This Clipping From
PHILADELPHIA, PA.
INQUIRER
JAN 3 - 1954

Samuel Mayes Soloist With Boston Symphony

The Boston Symphony Orchestra, under the direction of Charles Munch, will give its only Philadelphia concert of the season at the Academy of Music, Jan. 12.

Soloist will be Samuel Mayes, former first cellist with the Philadelphia Orchestra, who will be heard in the first local performance of Dmitri Kabalevsky's Concerto for Violoncello and Orchestra.

Cir. (D 39,275)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JAN 5 - 1954

Music Notes

By D. E. RITZ

THE SESQUICENTENNIAL season of Hector Berlioz will be marked at Tanglewood this summer by the performance of a number of his major works by the Boston Symphony under Charles Munch.

Works to be performed include "The Damnation of Faust" with choruses from Harvard and Radcliffe; "Harold in Italy" with William Primrose as viola soloist; the "Fantastic Symphony" and the song cycle, "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and the famous "Requiem" will conclude the festival. The festival has been scheduled from the first week of July through Aug. 15.

THE OCTAVO SINGERS are in the midst of their first "music festival" which they are presenting in observation of their 20th birthday. Portions of the Bach "Christmas Oratorio" were presented last evening at the college chapel and tonight the affair will conclude with the 20th performance of Handel's "Messiah" under the direction of Gordon Mason.

* * *

MRS. OSMON TILTON of 2029 Regent street and Frank O. Sharp of 726 Cramer avenue participated in the Fred Waring Choral Workshop held at Delaware Water Gap this past summer. They are among the approximately 4,500 persons who have attended the summer school conducted by the professional entertainer during the seven seasons of its operation.

Cir. (D 541,485) (Sat. 274,941)
This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JAN 5 - 1954

RUTH POSSELT, violinist, will appear in Carnegie Hall, Jan. 13, as soloist with the Boston Symphony Orchestra.

Cir. (D 215,218)
This Clipping From
BOSTON, MASS.
TRAVELER
JAN 5 - 1954

Berkshire Plans Berlioz Program

The 150th anniversary of the birth of Hector Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood, Lenox, next summer, with a performance of a number of the composer's great works.

"The Damnation of Faust" will be performed with the choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights."

The Festival Chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival, extending from the first week in July through Aug. 15.

Cir. (D 215,218)
This Clipping From
BOSTON, MASS.
TRAVELER
JAN 5 - 1954

OPEN REHEARSAL

The third Open Rehearsal of the Boston Symphony Orchestra this season will be tomorrow night at 7:30. Seats are available, and are reserved for the rehearsal which enables the audience to hear the program of the week in advance of the regular performances.

Cir. (D 66,985)
This Clipping From
TULSA, OKLA:
TRIBUNE
JAN 5 1954

Berloiz to Be Feature of Summer Concerts in Massachusetts

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the choruses from Harvard and Radcliffe; "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival. The festival will extend from the first week of July through August 15.

Since the birth of Hector Berlioz 150 years ago (Dec. 11, 1803), his artistic stature has risen increasingly in general estimation, notably in recent years.

Full program plans will be available shortly on application to the Boston Symphony, to be addressed at Symphony Hall, Boston 15, Massachusetts.

* * *

JANUARY 5, 1954 PAGE NINE

You Have a Rare, Old Violin?

Don't Make Expert Laugh

By HENRY MINOTT

(UP)—What are your chances of discovering a rare old violin in your attic?

Every week or so, a stranger with a fiddle case under his arm appears at Symphony Hall, firmly convinced he's about to strike it rich. While rummaging through his garret he's found an ancient violin.

Often, the magic name of Antonius Stradivarius can be read clearly through the sound holes. Maybe the man has heard that Mischa Elman's Strad has been valued at $100,000.

Inevitably, the stranger winds up at the desk of Leslie J. Rogers, longtime librarian of the Boston Symphony who joined the orchestra as a viola player 41 years ago. He's an authority on violin values.

By phone, letter and personal visit, Rogers has been deluged through the years with requests for appraisals of "rare" old fiddles.

"I have yet to run across a really valuable violin whose value wasn't already known," he said today. "In other words, none of these attic discoveries has ever proved to be anything but old."

One Sunday, a member of the Symphony executive staff attended services at a Cape Cod church. Afterward, a man in the choir asked him to take an old violin back to Boston for appraisal.

"This has lain in our attic for years," the man explained. "You can read the name 'Stradivarius' through the sound holes."

Next morning the Symphony man visited Librarian Rogers' office.

Rogers glanced up and, with genial ferocity, cried: "Halt! I see you have a rare old violin that has lain in somebody's attic. . . ."

Urged by his astonished colleague to inspect the fiddle, Rogers said: "I will view it at 20 paces. Turn it so I can see all sides."

This was done.

"Humph," snorted Rogers. "You have there a cigar box—fourth class!"

A good-natured bassoonist entering just then offered to show the fiddle to some of the orchestra's violinists who might want it for a pupil. He returned with this report:

"For the fiddle, the case and the two bows I am offered $1.25."

Rogers said people shouldn't be misled by such "Stradivarius" labels. "These," he said, "are modern printshop jobs."

64

Music in Review

Jan 6

By TUCK[illegible]

Paul Tortel[illegible] member of th[illegible] Symphony, returned last night as guest artist in the fourth concert in the Tuesday evening series. The cellist was warmly greeted as an old friend as well as for his musicianly playing of the Haydn Cello Concerto.

Mr. Tortelier is an amazing virtuoso on his instrument, and Haydn demands every bit of virtuosity at the command of the soloist. While I did not particularly like the frequently thin-textured tone of the soloist, I was indeed dazzled by the feats of fingers and bow.

A somewhat deliberate tempo in the first movement handicapped the cellist in getting the music off the ground, but Mr. Munch's subdued accompaniment in the slow movement provided a proper setting for the expressive solo. A lilting rhythm and accelerated tempo gave the rondo-like finale much spirit. However, a tentative accompaniment in the first movement and parts of the finale hinted that more time should have been spent in rehearsal.

Mr. Munch, as a B.S.O. extra, added as an opening selection on the program his splendid arrangement of the Bach Chorale Prelude and Chorale, "The Old Year Is Past." The Brahms variations on a theme of Haydn sounded more Brahm[illegible] than it did when played earlier this season. Mr. Munch's administration of adrenalin to the Saint-Saens Symphony, the cl[illegible] brought it momentarily to life.

Heig[illegible]s Women Promote Boston Symphony

[illegible]YN HEIGHTS,

1/7/54

Mrs. Haughton Bell

Will Address Civic Groups To Urge Concert Support

MRS. BELL IS CHAIRMAN

Active workers for the Boston Symphony Orchestra in Brooklyn were invited to tea at the home of Mrs. Irving J. Sands, 202 New York Avenue, today (Thursday) to discuss ways and means of extending interest in the famous orchestra's series of concerts here. The next concert at the Academy of Music, on Friday evening, Jan. 15, is the deadline for subscriptions on a pro-rated basis.

The symphony workers are calling attention of various civic, educational, religious and business groups to the value of the Symphony's [illegible] in the Borough, and urging continued support for it. Mrs. [illegible] Bell is chairman of the Brooklyn Committee for the Bos[illegible] Symphony, which sponsors the orchestra's concerts here, together with the Brooklyn Institute of Arts and Sciences and the Phil[illegible]onic Soc[illegible] B[illegible]lyn.

Invite[illegible] the tea[illegible]

Mrs. [illegible] J. Au[illegible] Mr[illegible] R. Bart[illegible], Mrs. H[illegible], Mrs. Donald M. C[illegible], Frederick Daniels, M[illegible] H[illegible] Davenport, Mrs. Carroll [illegible] Mrs. Renick C. Eckardt, Mr[illegible] Edwin L. Garvin, Mrs. Harrison R Glennon, Jr., Mrs. Andrew L. Gonory, Mrs. William H. Good, Mr[illegible] Percy R. Gray, Mrs. Irving G. Idler, Mrs. Miles Kastendieck, Mrs. James Vincent Keogh, Mrs. John Bailey King, Mrs. MacDonald Mayer, Mrs. Eugene R. Marzullo Mrs. Carleton Mason, Mrs. William B. Parker, Mrs. Valentine K. Raymond, Mrs. Frederick H. Rohlfs, Mrs. Oscar P. Schoenemann, Mrs. Eliot H. Sharp, Mrs. Franklin B. Tuttle, Mrs. Thomas K. Ware, Mrs. Carl T. Washburn, Mrs. Harold E. Weeks.

MUSIC

Jan 6

Tortelier and Symphony in Haydn Cello Concerto

Fourth program in the Tuesday evening concert series by the Boston Symphony Orchestra, Charles Munch, conductor. At Symphony Hall. The program: Bach: Chorale Prelude and Chorale, "The Old Year Is Past" (transcribed for orchestra by Charles Munch); Brahms: Variations on a Theme; Haydn: Cello Concerto (Paul Tortelier, soloist); Saint-Saens: Symphony No. 3, in C minor (E. Power Biggs, organ.)

By CYRUS DURGIN

It seemed like old times to see Paul Tortelier back on the stage of Symphony Hall, last night, where he had not been since the Spring of 1939. Then he was a member of the cello section of the Boston Symphony Orchestra, last night he returned as soloist in the Haydn Concerto. This lovely standby of the repertory, lyrical, tender and rollicking by turn, Mr. Tortelier played with the utmost simplicity, which was just the way to [illegible]s a good musician and a[illegible] of his instrument, produc[illegible]t, silken tone, bowing wit[illegible] grace. The Tuesday audien[illegible]ved Mr. Tortelier most [illegible], and several times called [illegible] back for applause.

All went well through the evening which found Mr. Munch and the Boston Symphony in usual form. The Bach Chorale Prelude and Chorale, in the Munch transcription, must have been added as an after-thought, for it did not appear on the printed program. The Brahms Variations went their skilled, [illegible] way in a notably polished performance, and the Saint-Saens Symphony, E. Power Biggs again setting forth the organ part most capably, provided a fireworks wind-up.

CHRISTIAN SCIENCE MONITOR

THURSDAY, JANUARY 7, 1954 **Art—Music—Theater** **7

Dutilleux Symphony in Preview

Munch to Give U.S. Première Of Work by French Composer

By Klaus George Roy

Whatever troubles France may have, she continues to produce creative artists of consequence. Charles Munch, understandably, is doing his share to bring the younger as well as the established composers of France to the attention of American music lovers—with the help of the Boston Symphony Orchestra.

At the Friday-Saturday concerts, audiences will hear the first symphony by Henri Dutilleux, a French composer 38 years old, a graduate of the Paris Conservatoire. The symphony was written during 1950-51, given its première under Roger Desormière two years ago, and heard with much acclaim at the Cologne Festival last May, Ferenc Fricsay conducting. The week-end performances will be the first in this country.

Most hearers will be confronted with a sound they have not experienced quite that way before, and a formal design in which their familiarity with Beethoven and Tchaikovsky will be of little help. The symphony is quite tonal—moving from and to recognizable key-centers; but the effect of polyphonic lines and harmonies progressing simultaneously in many directions often produces the kind of effect considered "dissonant," a very misleading label.

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The composer purposely eschews the conventional sonata form, with its clear thematic and tonal contrasts developed and recapitulated. He prefers to work with a method of perpetual variation by which ever-new facets of a basic idea are brought forth through the changes in rhythm and texture.

The first mov[illegible] a Passacaglia, in itsel[illegible] variations on a [illegible] recurs in the bass. The [illegible]emonstrates the kind of cumulative energy peculiar to this composer's music, a driving rhythm carried by sonorities, at times grotesque.

Another kind of ostinato device pervades the slow third movement, Intermezzo, with a lyrical theme audible through a rhythmic and coloristic embroidery of the other instruments. The Finale is a set of variations on a theme apparently related to the one of the slow movement.

Here again, Dutilleux's contrapuntal skill is much brought into play. The symphony ends as softly as it began, perhaps unexpectedly so. Quite disavowing any programmatic ideas, the composer writes that the music "emerges from the shadows in the first measures, only to return from whence it came in the last ones. . . . It is a little like the inception and unfolding of a dream."

* * *

There is nothing dreamlike, to be sure, about the lavish use of instrumental possibilities. In addition to the augmented woodwind, string, and brass groups, the composer asks for timpani, xylophone, glockenspiel, vibraphone, harp, piano, celesta, bass drum, snare drum, gong, cymbals, antique cymbals (crotales), and triangle.

As one writer puts it, "Dutilleux is more a tapestry-weaver than a painter, more an architect than a spontaneous music-maker." Thus he uses his enormous percussion group with considerable economy, never obscuring the clarity of lines and motives.

On the same program Mr. Munch will introduce to Boston another French work by a modern composer of recognized international stature: the Concerto for Flute and Orchestra by Jacques Ibert. Dated 1934, the concerto is designed to exhibit the skill of a flutist in the framework of a small orchestra.

The three movements are scored with the composer's fastidious attention to lucidity of detail and incisiveness of rhythm. The solo part seems to spare no difficulty whatsoever. Doriot Anthony, first flutist of the orchestra, will be the soloist.

64

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Jan 5

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MUSIC

6

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H[illegible] Women

BROO[illegible]YN HEIGHTS,
N.Y.
PRESS
1/7/54

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Invited to the tea were:

Mrs. Elias J. Audi, Mrs. John R. Bartels, Mrs. Haughton Bell, Mrs. Donald M. Crawford, Mrs. Frederick Daniels, Mrs. Henry J. Davenport, Mrs. Carroll J. Dickson, Mrs. Remick C. Eckardt, Mrs. Edwin L. Garvin, Mrs. Harrison R. Glennon, Jr., Mrs. Andrew L. Gomory, Mrs. William H. Good, Mrs. Percy R. Gray, Mrs. [illegible] G. Idler, Mrs. Miles Kaste[illegible], Mrs. James Vincent Keog[illegible], [illegible] John Bailey King, Mrs. [illegible] Mayer, Mrs. [illegible] Carleton Mason, [illegible] Parker, Mrs. Valentine K. Raymond, Mrs. Frederick H. Rohlfs, Mrs. Oscar P. Schoenemann, Mrs. Eliot H. Sharp, Mrs. Franklin B. Tuttle, Mrs. Thomas K. Ware, Mrs. Carl T. Washburn, Mrs. Harold E. Weeks.

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FESTIVAL - ESPLANADE

65

This Clipping From
[illegible] TRIBUNE N.Y.
[illegible]8 - 1954

Longer Boston Season

Special to the Herald Tribune

BOSTON, Jan. 7.—A longer season was announced yesterday for the Boston Symphony Orchestra's free Esplanade outdoor series under Arthur Fiedler's direction which, previously limited to July, will run from July 5 to Aug. 10 this summer. Concerts will be held Monday, Tuesday and Wednesday evenings, and children's programs on Tuesday mornings. The 1954 total will be twenty-six concerts, as compared with twenty-one last summer. During the second half of each week during this period, the musicians will go to Lenox, Mass., to play in the Berkshire Festival concerts under Charles Munch.

Cir. (D 29,806)

This Clipping From
PEORIA, ILL.
STAR
JAN [illegible] 1954

PARADE OF

★ ★ ★

TANGLEWOOD TIME

Plans are already shaping up for America's leading summer music event, the annual Berkshire Music Festival in Lenox, Mass., which several Peorians usually manage to attend.

Held at the beautiful Tanglewood estate high in the Berkshire Hills (where Nathaniel Hawthorne lived in a guest house in 1850-51 and wrote "The House of the Seven Gables" and his "Tanglewood Tales"), the festival will last from July 5 to Aug. 15.

★ ★ ★

Conductor Charles Munch of the Boston Symphony Orchestra plans a schedule full enough to satisfy the ever-increasing audiences, which last year totaled 118,000.

Each of the six weeks will include: opera scenes, Tuesday evening; chamber music, Wednesday evening; student orchestra concert, Thursday evening; Bach-Mozart concert, Friday evening; Boston Orchestra concert, Saturday evening; student chamber concert, Sunday morning; Boston Orchestra concert, Sunday afternoon.

★ ★ ★

Because this is the sesquicentennial season for Hector Berlioz (born Dec. 11, 1803), many of this French composer's works will be performed at Tanglewood under the direction of Munch, his countryman.

Choruses from Harvard and Rad-

PAGE FORTY-TWO

Herald J. 8

Extension of Esplanade Concerts Set for Next Summer

By ELINOR HUGHES

APPARENTLY THERE is nothing that Arthur Fiedler enjoys so much as work, for he has been hard at it to arrange a lot more for himself next August, a time of year when most people are cutting down on their activities rather than adding to them. In other words, Mr. Fiedler announces that the Esplanade Concerts, which he organized and has been directing since 1929, will now be expanded in scope and instead of being given, as hitherto, only in July, will continue through Aug. 10.

The weekly performance schedule has been radically changed, moreover, due to a rearrangement of the Shed concerts by the Boston Symphony Orchestra at Tanglewood. The Esplanade Concerts will be played on Monday, Tuesday and Wednesday evenings and the Children's Series on Tuesday mornings. This will mean an increase of from 21 to 23 evening concerts and six morning concerts in place of three. This arrangement will free the Boston Symphony musicians to travel to Tanglewood to play in the Berkshire Festival under Charles Munch.

AS MR. FIEDLER puts it: "By this new plan, the Boston Symphony Orchestra will be presenting a Town Series and a Country Series concurrently; each series will have its individual musical character and surroundings. Bostonians and visitors will have a wide range of programs to chose from, and ambitious vacationists may enjoy starting their concert week in Boston beside the Charles River and finishing it in the Berkshire Hills."

The Sunday edition of The Herald will carry the story of the new plans recently formulated by Charles Munch for the Berkshire Festival in Tanglewood which called for a rearrangement of the Esplanade Concerts in Boston.

This Clipping From
NEW YORK TIMES
JAN 8 - 1954

FIEDLER EXTENDS SERIES

Boston Symphony's Esplanade Season to End Aug. 10

An expansion of the Boston Symphony Orchestra's season of Esplanade Concerts for next summer has been announced by Arthur Fiedler, founder-conductor of the annual series of free outdoor performances.

The Esplanade series, which begins on July 5, will not end in July as heretofore but will continue through Aug. 10. Concerts will be played on Monday, Tuesday and Wednesday evenings, with a series of children's concerts on Tuesday mornings.

During the second half of each week, the Boston Symphony musicians will commute to Lenox, Mass., to play at the Berkshire Festival, which will be held concurrently with the Esplanade series. Programs of thte Festival will take place on Thursdays, Fridays, Saturdays and Sundays.

Cir. (D 141,947) (S 141,383)

This Clipping From
DALLAS, TEX.
TIMES HERALD
[illegible] 1954

Berkshire Festival To Salute Berlioz

Special to The Times Herald

Boston, Jan. 8.—The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the choruses from Harvard and Radcliffe; "Harold in Italy," with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The festival chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival.

The festival will extend from the first week of July through Aug. 15th.

NY Trib

Longer Boston Season

Special to the Herald Tribune

BOSTON, Jan. 7.—A longer season was announced yesterday for the Boston Symphony Orchestra's free Esplanade outdoor series under Arthur Fiedler's direction which, previously limited to July, will run from July 5 [illegible] Aug. 10 [illegible] summer. Conc[illegible] Monday, Tue[illegible] evenings[illegible]ildren's programs on T[illegible]nings. The 1954 tota[illegible]nty-six concerts, as [illegible] twenty-one last [illegible] the second hal[illegible] during this peri[illegible] will go to Lenox, [illegible] to play in the Berkshire Festival concerts under Charles Munch.

Post 8

Three-Day Week For Concerts

Conductor Arthur Fiedler announced yesterday that next summer's Esplanade concert season will be extended to cover six weeks. However, the playing week will be shortened to three days, Monday through Wednesday.

The season will open July 5 and continue until Aug. 10. In order to make this possible, members of the Boston Symphony Orchestra will have to travel from Boston to the Berkshires in midweek during the Berkshire Festival.

The new schedule was arranged to accommodate music lovers who have favored the concerts of the early part of the week, Mr. Fiedler said.

Globe Jan. 5

Esplanade Music Season to Be Extended This Year

An expansion of the Esplanade concerts next Summer is announced by Arthur Fiedler, founder and conductor of these popular annual free outdoor concerts by Boston Symphony players, which since 1929 have helped to bring added fame to this city and state.

The season will not end in July, as before, but will extend into August. Under the plan, the season will begin on the evening of July 5 and continue through Aug. 10. Concerts will be played on Monday, Tuesday and Wednesday evenings, and the children's series on Tuesday mornings. This will increase the total number of concerts from 21 to 23, and expand the morning events from three to six.

During the second half of each week within the Esplanade season, the Boston Symphony musicians will commute to play in the Berkshire Festival under Charles Munch.

Monitor Jan 8

Fiedler Concerts Extended

The Esplanade Concerts are expanding! The twenty-sixth season of the popular free outdoor concerts by Boston Symphony players will not end in July but will extend into August.

Arthur Fiedler, founder and conductor of the Esplanade concerts, announces that the season will begin on Monday evening, July 5, and continue through Aug. 10. Concerts will be given on Monday, Tuesday, and Wednesday evenings, and the children's series on Tuesday mornings. This will increase the total number of concerts from 21 to 23. The morning events will be expanded from three to six.

This new plan has been evolved to enable the Boston Symphony players to commute to the Berkshires during the latter part of each week to participate in the Tanglewood concerts. The Berkshire Music Festival is also being reorganized on an expanded basis, the details of which will soon be announced.

"By this new plan," Mr. Fiedler says, "the Boston Symphony will be presenting a town series and a country series concurrently. Each will have its individual musical character and surroundings. Bostonians and visitors will have a wide range of programs to choose from. Some music-minded vacationers may enjoy starting a concert week in Boston beside the

Charl[illegible] it at Tangle[illegible] Berkshire Hills[illegible]

Mozart Requiem Soloists

Soloists for the Mozart Requiem Mass in D minor, to be presented at the Esquire Theater Friday evening, Jan. 15, have been selected by Allen Lannom, director of the Boston University Choral Art Society.

The quartet, to be featured with the 80-voice Choral Art Society, will include Frances Marsh, soprano; Gwendolyn Belle, alto; John Morabito, tenor, and John Colleary, bass. Tickets may be reserved by calling COmmonwealth 6-6230.

Symphony Deficit Lifting

More than half of the $250,000 required to keep the Boston Symphony Orchestra solvent for the remainder of the season has been subscribed, according to George E. Judd, manager. A call for funds was made a month ago to Boston businessmen and to the Friends of the Boston Symphony by Henry B. Cabot, president of the orchestra's trustees.

Mr. Judd, who made the announcement at a press luncheon yesterday, pointed out that while the prospects for lifting the deficit are encouraging, the financial pressures are still considerable and require a continuing effort.

Times Jan 8

LONGER CONCERT SEASON

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An expansion of the Boston Symphony Orchestra's season of Esplanade Concerts for next summer has been announced by Arthur Fiedler, founder-conductor of the annual series of free outdoor performances.

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Twenty-three evening concerts will be presented, and six morning children's events .

During the second half of each week, the Boston Symphony musicians will commute to Lenox, Mass., to play at the Berkshire Festival, which will be held concurrently with the Esplanade series. Programs of thte Festival will take place on Thursdays, Fridays, Saturdays and Sundays.

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Jan 9, 1954

TON POST, SATU

Music in Review

By TUCKER KEISER

Boston Symphony

After two weeks of programs which for the most part were hardly worth the trouble of preparing or hearing, for that matter, Mr. Munch brought himself and the Boston Symphony out of the holiday doldrums with a surefire program yesterday afternoon.

The opening and closing works were familiar: Mendelssohn's Overture to "A Midsummer Night's Dream" and Ravel's "Daphnis et Chloe" Ballet, Suite No. 2; the two inside works were new to these concerts: Ibert's Concerto for Flute and Orchestra with Doriot Anthony, the first flutist of the orchestra, as soloist, and Dutilleux' Symphony, given its first American performance yesterday.

In place of the announced Mendelssohn work, "Calm Sea and Prosperous Voyage," Mr. Munch substituted "A Midsummer Night's Dream" overture. There have been more evocative readings of the score than we had yesterday, but, except for a rather square-cut phrasing, the performance on the whole was acceptable.

Dutilleux, an unknown name hereabouts, is a composer of considerable ability if we can take the Symphony as a representative work. He is a clever orchestrator who devises arresting sonorities. He is economical in his use of musical materials. His grasp of formal schemes depends on linear movement or generative power. His spirit is one of rugged independence.

The four-movement symphony begins and ends quietly, a practice not widely popular with young composers who feel they must make a dramatic impact at the outset and knock 'em cold at the conclusion. The composer has stated that his work "emerges from the shadows . . . only to return whence it came. . . ."

Making no pretense at following the traditional sonata in the first movement, Mr. Dutilleux builds his initial section over a reiterated melody. The Scherzo is constructed from a swirling, rapid tune tossed back and forth among the various instruments. The Lento gives the violins a questioning, mysterious tune which is never solved by the other instruments with their subdued interjections. The finale, the least interesting movement, is a Stravinskiesque study in rhythmic dissonance. While not in any sense a great work, it would bear hearing again.

Doriot Anthony scored a personal triumph in the Ibert Flute Concerto. Mr. Ibert has exploited the possibilities of the unemotional instrument, giving the soloist a display piece in the Allegro, a pastorale in the Andante, and a good—if slightly corny—tune in the Scherzando. Miss Anthony's flute fireworks in the first movement, her tone in the second, and her playfulness in the finale won for the attractive artist a rousing ovation which brought her back to the stage many times for bows.

Whenever Mr. Munch is in doubt about making up a program, let him always schedule Ravel's "Daphnis et Chloe" Suite No. 2. In this he can produce an electrifying excitement unequalled by any other conductor today. He can wield a vigorous tonal brush, demand a precision from his players which he seldom secures, and bring his listeners breathlessly to the edge of their seats.

However, it must be added for the record that in yesterday's performance a prolonged fourth beat in the Lever du jour gave his strings a moment's uneasiness.

Jan 9 1954

BOSTON HERALD, SATURDAY,

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 12th program of the 73rd season in Symphony Hall yesterday afternoon. Doriot Anthony, flutist, was the soloist. The program:

Overture to "A Midsummer Night's Dream" .... Mendelssohn
Symphony .... Dutilleux
Concerto for Flute .... Ibert
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By RUDOLPH ELIE

IT IS EVIDENT that Henri Dutilleux's Symphony is a work informed with creative ingenuity on its fiercest level.

Given its first American performance yesterday afternoon, it provided 35 minutes of some of the most striking and original sounds we have heard since the performance of Messaien's "Turangalila" Symphony some half dozen years ago even though it was clear from the outset that Dutilleux's work is an extension of the French impressionist school.

It was, indeed, as unmistakably French as the Ibert Flute Concerto and the Ravel "Dapnis and Chloe" Suite that brought the concert to a close, but with something new added, that something new is contrapuntal ruthlessness, discordance and tempestuous violence of spirit.

That it is all resolved at the end, as if the dreamer had at last fallen off to sleep is true enough, but the body of the work displays an approach as relentlessly hard and cynical as a play by Sartre, a novel by Andre Simon or a painting by Leger.

CALMER LINES

Excepting only the slow movement, whose calmer and more extended lines still remain anything but untroubled, you are aware always of the excitement, the tension, even the overwhelming forward movement from beginning to end. You are also aware, however, all the way, of the means employed to accomplish this end: the orchestral devices of the flutter tongue in the high woodwinds, the intricate harmonics in the strings, the playing on the fingerboard, the contrasting timbres of xylophone and vibraphone, and all the coloristic tricks and gimmicks of the modern orchestrator. They all contribute to the new sound, it is true, but they somewhat diminish the confidence that we are in the presence of great music.

However, as in the case of the mechanistic paintings of Lege, which have no little decorative value, Dutilleux's symphony has decorative value too. It certainly arrests attention and holds it and, if the slow movement goes on a little too long to keep the mind from losing its place, it makes a deep impression as the work of a brilliant and purposeful artist.

Mr. Munch ended the concert with one of his inimitable performances of Ravel's perennial "Daphnis and Chloe" No. 2; a performance, however, quite different from the usual. He took the Pantomine slower than I ever heard it before, but it proved most becoming to this inimitable passage. And, of course, he brought the work to an end in an explosion of sound. The concert began, incidentally, with the Overture to Mendelssohn's "A Midsummer Night's Dream" that didn't, it seemed to me, go any too well. The orchestra is out of town next week, returning on Jan. 22 with Pierre Fournier as soloist in Dvorak's Cello Concerto.

Clr. (D 26,991)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JAN 9 - 1954

FESTIVAL OFFICIALS attending the Tanglewood Advisory Committee meeting at the Hotel Sheraton here yesterday, when plans for the 1954 extended season were announced, were Henry W. Dwight, left, of Stockbridge; George E. Judd, center, manager of the Boston Symphony Orchestra, and Robert K. Wheeler of Great Barrington. Mr. Dwight and Mr. Wheeler were original members of the board of directors of the Berkshire Symphonic Festival Inc., which inaugurated the Berkshire music festivals in 1934 at the Hanna estate in Interlaken, now the Stockbridge School.

Conference Director Hails Plan To Enlarge Tanglewood Season

John F. Downing, director of the Berkshire Hills Conference, today hailed the expanded season of the Berkshire Festival as a great boom to the tourist business in the area this summer.

"Not only is this great news for the music lovers," said Mr. Downing, "but it will help to level off the peaks for businesses and result in a more orderly flow of traffic through the Berkshires."

In past years, said the Conference director, hotels, inns, resorts and tourist homes have enjoyed booming business on the three major Tanglewood weekends but they have had comparatively lean picking during the opening weeks of the Festival.

Now that the Boston Symphony Orchestra will give performances each weekend for six consecutive weeks, rather than just the last three weekends of the Festival, Mr. Downing looks for a record tourist trade in the Berkshires during the summer.

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scribed as simple, it is anything but that to me after listening to the Symphony at the Thursday rehearsal and yesterday afternoon. All this interplay of rhythm and counterpoint results in a texture often bristling with dissonance, though the finale is an extended and almost too quiet flow of song. (Following the intermezzo with the finale, both much alike, unfortunately gives a lop-sided contour to the piece).

In general the style is original, but there are echoes of other composers such as Honegger and Milhaud, perhaps even Roussel. But there is no doubt that Dutilleux is a remarkable talent. More than this, I simply could not say on the basis of so slight an acquaintance with the Symphony. But now that Mr. Munch has introduced it, he must play it again, and I hope before this season is out.

Miss Anthony captivated, I am sure, every listener in Symphony Hall by her brilliant and musical performance of Ibert's charming little Flute Concerto. It is a slight work (new to these concerts, incidentally), but wonderfully displayful of the wind instrument, and altogether likable. The black-gowned Miss Anthony also received more than musical compliments, for I heard many remarks like "So sweet, and such a nice person, and she does a marvelous job," ". . . what a cute figure," and ". . . she's so nice-looking." What more could any lady want?

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However, as in the case of the mechanistic paintings of Lege, which have no little decorative value, Dutilleux's symphony has decorative value too. It certainly arrests attention and holds it and, if the slow movement goes on a little too long to keep the mind from losing its place, it makes a deep impression as the work of a brilliant and purposeful artist.

LANGUAGE BOLD

Curiously enough, although the composer's language is as bold and original as any living musician's he has all but abandoned the disjointed and ever-varying rhythmical values to convey a sense of uninterrupted flow, a sense of trajectory. Flowing motion is of course Impressionistic, too, but it is all too seldom encountered nowadays. Had the second two movements sustained the level of the first two, the work would have been more favorably received than it was, but there was no doubt that the Symphony made a deep impression as one of the best new works in a large form we have heard in some time.

Doriot Anthony, whose flute playing has long since captivated the city, stepped forward in the second half to play Ibert's Flute Concerto in a stunning fashion. Her tone is of a rich and glowing quality, at once firm and expressive, and she displayed an exceptional technique in the fast passages in an instrument where lightning technique is commonplace, negotiating runs and ascending octaves at breathtaking speed while achieving perfect articulation. Present always—though most impressively in the long flute solo of "Daphnis"—was her remarkable feeling for the musicality of a phrase and for the ability to dimish and swell the volume of tone so exquisitely.

The work itself is of secondary interest musically as it is designed to display that instrument and little else, but the instrument is such a treat in itself it hardly matters. Mr. Munch ended the concert with one of his inimitable performances of Ravel's perennial "Daphnis and Chloe" No. 2; a performance, however, quite different from the usual. He took the Pantomine slower than I ever heard it before, but it proved most becoming to this inimitable passage. And, of course, he brought the work to an end in an explosion of sound. The concert began, incidentally, with the Overture to Mendelssohn's "A Midsummer Night's Dream" that didn't, it seemed to me, go any too well. The orchestra is out of town next week, returning on Jan. 22 with Pierre Fournier as soloist in Dvorak's Cello Concerto.

Jan. [illegible]

MUSIC

Sym[illegible] Dutilleux Gi[illegible] Premiere

The [illegible] of concerts in the Friday aft[illegible] evening series by the [illegible] Symphony Orchestra, Cha[illegible] conductor. [illegible] Sym-pho[illegible] program: Mendelssohn[illegible] to "A Midsummer Night[illegible] Henri Dutilleux: Symphony [illegible] performances in the United States[illegible] Flute Concerto [illegible] Doriot Anthony [illegible] soloist); Ravel: "Daphnis and Chloe[illegible] Suite No. 2.

[illegible] YRUS DU[illegible]

Ch[illegible] Munch yesterday introduced [illegible], in the form [illegible] big and [illegible] Symphony, [illegible] French compo[illegible] who must be virtually unkn[illegible] hereabouts and perhaps in th[illegible] country. His name [illegible] Henri Dutil[illegible] (pronounced approximately [illegible]-tee-yer, with the stress on [illegible] syllable) [illegible] he will no[illegible] until the 22 [illegible] of this mo[illegible] is a product of the Paris Conservatoire [illegible] winner of th[illegible] Prix de Rome.

Hi[illegible] Symphony [illegible] unusual, and [illegible] prove to be of considerable stature, though only time can [illegible] for the music is of such complexity that you can get to know it only by repeated hearings and [illegible] or it might prove [illegible] other musicians and not for the general public. It [illegible] in the sense of moving individual voices and also o[illegible] very independent use of instruments. It is full of small details of color and rhythmic experimentation.

In [illegible] passacaille (which serves as a [illegible] for variations) and the scher[illegible] both movements linked toget[illegible] Dutilleux shows a predilection for writing for small groups of instruments, often starting a phrase in one group and finishing it in anothe . The intermezzo, which makes a slow third movement, and the slow, songful finale, also a set of variations, concentrate upon more massive orchestration and a notably more melodic texture. Here there are fewer of the darting, fragmentary rhythmic figures of the passacaille and scherzo.

The form is not at all the traditional sonata-allegro form of the classical symphony, and though Dutilleux's form has been described as simple, it is anything but that to me after listening to the Symphony at the Thursday rehearsal and yesterday afternoon. All this interplay of rhythm and counterpoint results in a texture often bristling with dissonance, though the finale is an extended and almost too quiet flow of song. (Following the intermezzo with the finale, both much alike, unfortunately gives a lop-sided contour to the piece).

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This Clipping From
BROOKLYN, N. Y.
EAGLE
JAN 10 1954

Music Notes

Next Summer's Berkshire Festival at Tanglewood will have concerts by the full Boston Symphony Orchestra for six weekends instead of three, as in former years. It will run from July 5 through Aug. 15. The Bach-Mozart concerts, formerly played by a chamber orchestra of Boston Symphony musicians in the Theater-Concert Hall for three weeks preceding the three big Festival weekends, will henceforth be given on six consecutive Friday evenings, while the full orchestra will perform in the shed on six Saturday evenings and Sunday afternoons.

Other musical activities, many by students and faculty of the Berkshire Music Center, will keep visitors occupied during the remaining four days of each week. Charles Munch, musical director of the orchestra and the Festival, announces that most of the principal orchestral and choral works by Hector Berlioz will be offered at this year's Festival as a tribute to the composer on the 150th anniversary of his birth.

The New York premiere of the "Wedding Suite" from the late Sergei Prokofieff's ballet, "The Stone Flower," will be a feature of the first of three special popular concerts that Andre Kostelanetz will conduct with the New York Philharmonic this Saturday night at Carnegie Hall. The concerts have been designed to gain a new, wider audience for the Philharmonic, which has never before presented programs of the lighter variety under its own banner.

George Balanchine announces the principal dancers who will take part in the premiere of his new version of the full-length "Nutcracker" Feb. 2. They include Maria Tallchief, Andre Eglevsky, Tanaquil LeClercq, Yvonne Mounsey, Francisco Moncion, Roy Tobias and Edward Bigelow. The large company required for this work will also comprise 35 children, students at the School of American Ballet.

MUSIC CALENDAR

Brooklyn Museum Trio. Brooklyn Museum, today, 2 p.m.

"Panegyris," Royal Greek Festival Company, Academy of Music, Tuesday, 8:30 p.m.

Boston Symphony Orchestra; Charles Munch, conductor. Academy of Music, Friday, 8:30 p.m. Soloist: Paul Tortelier, 'cello.

Chorale-Prelude and Chorale,
"The Old Year Is Past"——Bach-Munch
Variations on a Theme by Haydn—Brahms
'Cello Concerto in D Major——Haydn
Symphony No. 3 in C Minor
(with organ)——Saint-Saens

This Clipping From
BROOKLYN, N. Y.
EAGLE
JAN 10 1954

Additions to Symphony Patrons Listed; New Committee Members

Additions to the list of Brooklyn Patrons of the Boston Symphony Orchestra have been announced by Mrs. William B. Parker, chairman of the new group, which is making a special effort to ensure the continued support of the famous orchestra. The next concert, second in a series of five, will be given at the Academy of Music on Friday evening, with Charles Munch conducting and Paul Tortelier, cellist, as soloist.

New names in the patrons group include Mrs. Elias J. Audi, Mrs. Daniel Bojalad, Mrs. William T. Daily, Mrs. C. Boxter Gano, Mrs. Andrew L. Gomory, Mrs. Philip Hathaway, Comm. Carl R. Hirschberger, Mrs. Lewis A. Koch, Mrs. William T. Madden, Mrs. Eugene R. Marzullo, Mrs. Carleton D. Mason, Dr. and Mrs. Harvey Merk, Mr. and Mrs. Michael Mikla, Dr. and Mrs. Milton Plotz, Dr. and Mrs. A. D. Rizutto, Miss Clarita Stubenbord, Mrs. Jack I. Wallace and Mrs. Harold Weeks.

Four new members have been added to the Brooklyn Committee for the Boston Sympony, of which Mrs. Haughton Bell is chairman. They are Mrs. Donald M. Crawford, Mrs. James Vincent Keogh Jr., Mrs. Harrison R. Glennon Jr. and Mrs. Harold Weeks. The committee, together with the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn, sponsors the appearance of the orchestra here.

At the Jan. 15 concert, Box 1 will be occupied by Mrs. Robert E. Blum and her guests. Friends School guests will be in Box 2. and Box 3 will be occupied by representatives of Berkeley Institute, Mrs. Darwin R. James Jr. and her guests will be in Box 4. Mrs. William B Parker and Miss Emma Jessie Ogg will share Box 5, and seated in Box 7 will be officers from the United States Army Station at Fort Hamilton as guests of the Brooklyn Institute of Arts and Sciences. Disabled veterans will occupy Box 8 at the invitation of the Brooklyn Committee for the Boston Symphony, and representatives of Packer Collegiate Institute will be in Box 9.

CHRISTIAN SCIENCE MONITOR

Dutilleux Symphony Debut

Miss Anthony Soloist in Ibert Concerto

By Harold Rogers

Charles Munch has chalked up another première—this time the first performance in the United States of Henri Dutilleux's Symphony, composed in 1950-51.

In the preparation of this difficult work Mr. Munch resorted to a novel rehearsal technique. After he had rehearsed the Boston Symphony Orchestra in sections, he called for loud speakers to be placed on the Symphony Hall stage. The musicians were then asked to listen to a tape recording of a European performance. Thus they were able to hear how the symphony sounded before they were asked to play it together for the first time.

This aid, plus five rehearsals, produced a remarkably polished performance for the concert yesterday afternoon. The work reveals Dutilleux as a young composer of talent and originality. Now 37, he is a staff composer of the French Radiodiffusion, a fortunate circumstance that gives him a salary while he composes. There is no question that he is to be reckoned, together with Messiaen and Jolivet, as a leading figure among the younger French composers.

But there is nothing in this symphony to indicate, by way of an exalting or ennobling effect on the listener, that it is an inspired work. It is essentially tragic. There is much that recalls the anguished outbursts heard in Honegger's Fifth Symphony—in sound, if not in genius. Honegger's Fifth, however, gives the listener a clear sense of purification through suffering. Something great and good emerges from the trial.

Dutilleux has given us suffering without purification. The symphony appears to be written by a clever materialist, rather than by a composer divinely inspired. He calls to mind the verse by Tennyson— "An infant crying in the night, An infant crying for the light." But the concluding line—"And with no language but a cry"—does not apply, for Dutilleux has found a keenly expressive musical language, one that keeps the ear in constant fascination. He simply uses this language to cry for light that never comes.

* * *

The opening Passacaille is infused with an air of mystery and suspense which builds up into great brass outbursts, as if the composer were crying havoc. There is then a falling off into an otherworldly nocturnal effect, ending quietly. The Scherzo is like a toccata, employing machine-gun barrages of rhythm. It has a general feeling of unrest and disillusionment, though technically it is put together with excellent craftsmanship.

The Intermezzo is a Lento that is lyrical and sad. It has a lonely and melancholy melody that sings like someone alone under the stars on a moonless night. The Finale—con variazioni—opens with strong, substantial chords, but develops in a rather disparate, jerky fashion. It is difficult to extract any meaning from the expostulatory treatment. A mysterious tension builds up, after which the music falls away into a quiet, lyrical passage, and then arrives at a serene ending.

* * *

Perhaps Dutilleux has subconsciously responded to the mental atmosphere of postwar disillusionment that prevails in France. Yet with all of France's problems as a country, her young composers are nevertheless producing music that is more significant than that written in almost any other country—with the possible exception of the United States.

Another first performance was heard yesterday—the first performance by the Boston Symphony of Jacques Ibert's Concerto for Flute and Orchestra. Doriot Anthony, now in her second season as first flutist of the orchestra, scored an exciting triumph as the soloist. The attractive young lady, much admired by her colleagues for her musicianship and her winning personality, appeared in a black, floor-length gown.

* * *

To the accompaniment of a small orchestra she played the three-movement work in a way that was astonishing for prodigious technique and fullness of beautiful tone. She reminded one of the central figure in Walter Piston's ballet, "The Incredible Flutist"!

This facile, entertaining little concerto was turned out by Ibert in 1934 for Marcel Moyse, to whom it is dedicated and who first played it. It is saucy, often syncopated after the manner of symphonic jazz, and the middle movement recalls a lazy afternoon amid Greek columns in a Maxfield Parish painting. Miss Anthony was called four or five times to the stage to accept her bravas.

Mr. Munch opened with an indifferent reading of Mendelssohn's Overture to "A Midsummer Night's Dream," and he closed with an electric performance of Ravel's "Daphnis et Cloé" Suite No. 2. Every time Mr. Munch plays this work it becomes more refined, more intense, more delightful.

New Tanglewood Plans

A new plan has been devised by Charles Munch, conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival next summer at Tanglewood in Lenox, Mass. The plan has been prompted by the record attendance in 1953—118,000, and the desire of many to hear the full orchestra in the first three weeks of the festival as well as in the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15.

* * *

The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening preceding the week-end Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide 12 Festival concerts in the Shed instead of nine as before, and six Bach-Mozart concerts in the Theater as before, but now on a once-a-week basis.

* * *

In the course of the 12 Shed concerts Mr. Munch will honor the Sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the Requiem, as well as the song cycle, "Summer Nights," and instrumental works.

Throughout the six weeks of the Berkshire Festival the Esplanade concerts will continue on the Charles River Embankment in Boston under the direction of Arthur Fiedler. Previously given through the first three weeks of the Festival period, these free outdoor concerts will now take place during the first part of each of six weeks, making a total number of 23 instead of 21 as before.

↑
FESTIVAL
↓

Herald Jan 10

1954 Berkshire Festival To Double Orchestra Concerts

A new plan has been devised by Charles Munch, the Conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Massachusetts, next summer. The plan has been prompted by the record attendance in 1953—118,000, and the obvious desire of many thousands to hear the full Orchestra in the first three weeks of the Festival as well as the last three.

According to this plan, the concerts by the full Orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to August 15. The concerts by the orchestra of chamber proportions in the Theatre-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening preceding the weekend Shed concerts. Together wtih the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide twelve Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the Theatre as before, but now on a once a week basis.

In the course of the twelve Shed concerts Mr. Munch will honor the Sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle. "Summer Nights" and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the Theatre on the six Wednesday evenings.

The 1954 Berkshire Festival will therefore consist of four concerts a week (Wednesday, Friday, Saturday, Sunday) for six weeks, or twenty-four concerts in all. The various departments of the Berkshire Music Center, which, directed by Charles Munch, will have its twelfth session, will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays and Chamber concerts on Sunday mornings.

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evening and Sunday afternoon concerts, and subscribers who retain their present locations will have the privilege of seats at a reduced rate for the "Bach-Mozart" concerts on each previous Friday and for the chamber series each Wednesday.

Full program plans will be available shortly on application to the Boston Symphony Hall, Boston 15, Massachusetts.

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FESTIVAL – ESPLANADE

BOSTON GLOBE

Berkshire, Esplanade Changes

Ne[illegible] of Concerts Announced for This Summer's Berkshire Festival

A new plan has been devised by Charles Munch, the conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next Summer. The plan has been prompted by the record attendance in 1953—118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the festival as well as the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and Sunday afternoon through the six weeks from July 5 to Aug. 15. The concerts by the orchestra of chamber proportions in the Theatre-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the festival, will now be given each Friday evening preceding the week-end Shed concerts. Together with the performances by tne students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

Berlioz Anniversary

The Munch plan will thus provide 12 Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the Theatre as before, but now on a once a week basis.

In the course of the 12 Shed concerts Mr. Munch will honor the Sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the Theatre on the six Wednesday evenings.

The 1954 Berkshire Festival will therefore consist of four concerts a week (Wednesday, Friday, Saturday, Sunday), for six weeks, or 24 concerts in all. The various departments of the Berkshire Music Center, which, directed by Charles Munch, will have its 12th session, will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays, and chamber concerts on Sunday mornings.

Subscription Sale

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evening and Sunday afternoon concerts, and subscribers who retain their present locations will have the privilege of seats at a reduced rate for the "Bach-Mozart" concerts on each previous Friday and for the chamber series each Wednesday.

Throughout the six weeks of the Berkshire Festival, the Esplanade concerts will continue to be given on the Charles River Embankment in Boston under the direction of Arthur Fiedler. Previously given through the first three weeks of the Festival period, these free outdoor concerts will be given in the first part of each of six weeks, making a total number of 23 instead of 21 as before. They will consequently become available to Boston visitors during the greater part of the Summer.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15, Mass.

Each of the six weeks will therefore provide music on the following basic scheme: Tuesday evening (theatre), Opera Scenes; Wednesday evening (theatre), Chamber Music; Thursday evening (shed), Student Orchestra Concert; Friday evening (theatre), Bach-Mozart Concert; Saturday evening (shed), Boston Symphony Orchestra Concert; Sunday morning (Chamber Hall), Student Chamber Concert; Sunday afternoon (shed), Boston Symphony Orchestra Concert.

Cir. (D 22,220) (S 69,720)

This Clipping From
NEW YORK, N. Y.
DAILY WORKER
JAN 5 - 1954

Boston Symphony To Honor Berlioz

The 150th anniversary of Hector Berlioz will be observed by the Boston Symphony Orchestra at Tanglewood next summer with performances of the composer's major works The composition to performed will include The Damnation of Faust; Harold in Italy with William Primrose as viola soloist; the Fantastic Symphony; the song-cycle Summer Nights; Romeo and Juliet; and the Requiem. The last-named work will conclude the 1954 Berkshire Festival which will run from the first week in July to Aug. 15.

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JAN [illegible] 1954

To Honor Berlioz At Tanglewood

Boston, Jan. 2—The sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Night." The Festival Chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival. The festival will extend from the first week of July through Aug. 15.

Since the birth of Hector Berlioz 150 years ago (Dec. 11, 1803) his artistic stature has risen increasingly in general [illegible], notably in recent years.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15, Mass.

This Clipping From
HERALD TRIBUNE N.Y.
JAN 10 1954

Music: Tanglewood Change; Gluck Premiere on Friday

By FRANCIS D. PERKINS

Charles Munch has prepared a new schedule for the 1954 Berkshire Festival at Tanglewood, Lenox, Mass., from July 5 through Aug. 15. The complete Boston Symphony Orchestra will give twelve concerts, three more than in previous summers, in the Music Shed; these will be held on Saturday nights and Sunday afternoons throughout the six weeks. The small orchestra concerts, to be devoted mainly to Bach and Mozart, will be held on the six Friday evenings (July 9 through Aug. 13), in the Theater-Concert Hall. Formerly the full orchestra's concerts were grouped in the last three week ends of the festival, and the small orchestra concerts in the first three.

As already announced, the one hundred and fiftieth anniversary of Berlioz's birth will be honored in the twelve Shed programs. There will also be chamber music concerts in the Theater-Concert Hall on the six Wednesday nights. Subscriptions will be sold for pairs of Saturday nights and Sunday afternoons; subscribers retaining their present locations will be entitled to reduced rates for the Wednesday and Friday concerts.

Berkshire Music Center students will provide opera scenes on Tuesday nights, orchestral concerts Thursday nights and chamber music on Sunday mornings. These will be open to contributing friends of the Center In all, the new schedule provides public activities every day, except Mondays. One can also expect one or more full-scale productions by the Center's opera department, presumably of unfamiliar works.

Gluck Premiere

Gluck's opera "Paride ed Elena" will have its first American hearing Friday night in the first of three concerts to be given by the enterprising American Chamber Opera Society in Town Hall. According to notes supplied by the company's director, Allen Sven Oxenburg, the work was first performed in Vienna on Dec. 30, 1770, and was well received; it has been seldom heard since owing to the lack of a performable score. Both the originally published full score and the piano and vocal score published by Peters in 1867 are full of errors; the new edition used by the company was made possible through the generosity of Mrs. W. Murray Crane.

Hans von Buelow conducted the Berlin premiere on Nov. 28, 1863; Cosima (then Buelow's wife) and Richard Wagner were in the audience. In "Mein Leben," Wagner describes this day as the one in which he and Cosima "mutely declared to each other their love." The action, based on the familiar classic legend, takes place in or near Sparta.

On the Radio

Arturo Toscanini will present Verdi's opera "Un Ballo in Maschera" in two parts in the NBC Symphony's program for the next two Sundays, from 6:30 to 7:30 p. m., Jan. 17, and 6 to 7:30 Jan. 24. A recent attack of bronchitis, from which he has recovered, did not interrupt the Maestro's rehearsals for this production. Guido Cantelli conducts Beethoven's First Symphony, Casella's "Paganiniana" and dances from Falla's "Three Cornered Hat" in today's NBC Symphony broadcast.

Cir. (M 30,400) (E 12,706) (S 33,873)

This Clipping From
BOISE, IDAHO
IDAHO STATESMAN
JAN 2 1954

Symphony to Laud Composer Berlioz

NEW YORK (NYHT)—Charles Munch, conductor of the Boston symphony, announced Friday the sesquicentennial of the birth on Dec. 11, 1803, of Hector Berlioz, the composer, will be observed at the Berkshire festival next summer at Tanglewood in Lenox, Mass., with performances of a number of the larger works by that composer.

The choruses of Harvard and Radcliffe will perform the damnation scene from "Faust." William [illegible] will be soloist [illegible] of "Harold in Italy." [illegible] works to be performed [illegible] the "Fantastic [illegible] the song cycle, "Summer [illegible]," the complete "Romeo and Juliet," and the "Requiem." The festival will be held during July and August.

Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JAN 4 - 1954

It is legitimate to look forward to summer, once the Christmas holidays are over, and so we welcome the news that the Berkshire Festival at Tanglewood next season will pay special attention to the works of Berloiz because of his sesquicentennial. Choruses from Harvard and Radcliffe will sing "The Damnation of Faust." William Primrose will do the viola solo of "Harold in Italy." The "Fantastic Symphony" and the song cycle "Summer Nights" will also be presented. The Festival Chorus will appear with the Boston Symphony orchestra in "Romeo and Juliet" and in the Berloiz "Requiem."

☆ ☆

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 16 1953

Chorus Leader Lorna de Varon Rising Star in Hub Music Worl

By CYRUS DURGIN

One of the rising stars of music in Boston is a slim, dark-haired, dark-eyed lady who conducts the New England Conservatory Chorus. Her name is Lorna Cooke de Varon, and in five years she has held the post she has brought the Conservatory Chorus to new distinction and excellence. Her most recent contribution to music in this city is the preparation of the choral part of Berlioz' "L'Enfance du Christ," which Charles Munch will present at the concerts by the Boston Symphony Orchestra Friday afternoon and Saturday evening.

Although she is all vivacity and authority when on the conductor's stand, it was plain to see, one day in the trustees' room at the New England Conservatory last week, that Mrs. de Varon does not especially enjoy talking about herself. The basic facts came easily enough: that she was born Lorna Cooke in Chicago, moved with her family when she was 15 to Rhode Island, went to Wellesley, and took graduate study at Radcliffe.

But there were just modest and pleasant "Thank you's" when it was mentioned that only this Fall, starting with 50 percent new members, she had accomplished a notable feat in so admirably drilling the Conservatory Chorus for its recent Jordan Hall concert. Nor was there forthcoming any quick or voluble listing of what she has done. Mrs. de Varon is the modest sort, quiet but thoroughly knowing of her business.

A Good Pinch-Hitter

The usual early studies in piano were amplified by voice training and organ lessons by the time she was a Wellesley undergraduate. Then she got a chance to work with G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society, and that started the de Varon career in choral conducting. For two years she studied with the widely esteemed Mr. Woodworth, and became his assistant. Then came two Summers as a pupil of Robert Shaw, founder of the famed Robert Shaw Chorale, at the Berkshire Music Center in Tanglewood. There was, too, study of theory with Nadia Boulanger, composition with Walter Piston and choral composition with Dr. Archibald T. Davison.

Then one mid-season, Mrs. de Varon received a summons from Bryn Mawr College to replace the chorus leader, who had resigned. A stint of pinch-hitting lengthened into a stay of nearly four years as assistant professor of music. That, as she says, "was very fortunate in all respects, musical and personal, because at that time my husband returned from military service." He is Jose de Varon, a Boston lawyer. Last Summer Mrs. de Varon was on the staff of the Berkshire Music Center at Tanglewood as assistant to Hugh Ross in the choral department. She will resume the post again next Summer.

Music is in the family. Mrs. de Varon's mother, Hazel Watts Cooke, was a professional and wrote several operettas for children. Mrs. de Varon obviously has in her veins what theatre people would call "trouping blood." Just a few weeks ago she got a call asking that she prepare the singing parts in the Polovetsian Dances of Borodin, which were t be presented by the Boston Symphony. It was the Thanksgivin week-end, but she got on th telephone, rounded up as many a she could of the Conservator Alumni Chorus, and had prepare them in four days. I for one, ca testify they sang very nicely.

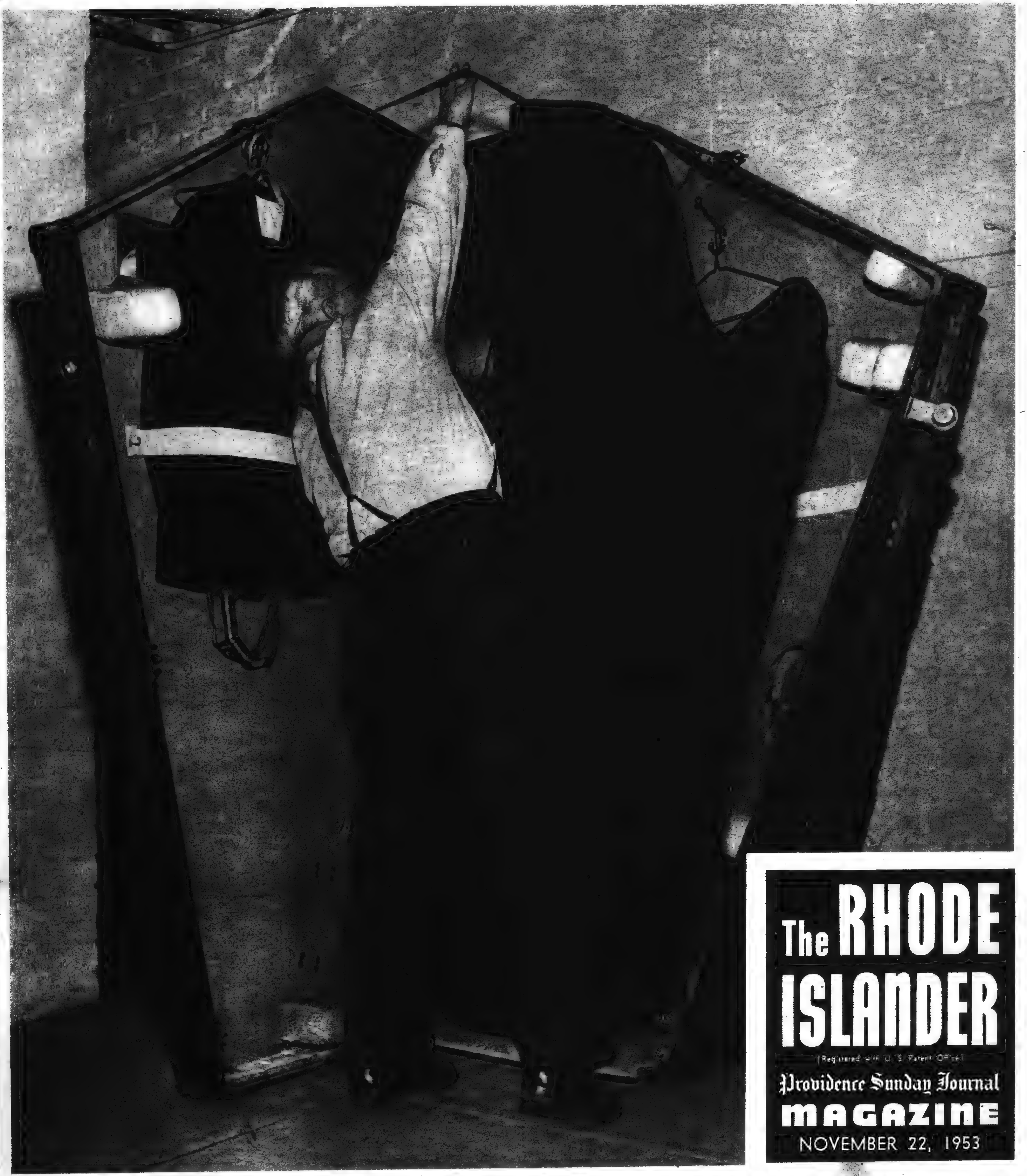
What, in Mrs. de Varon's belief is required for choral conducting in addition to musical competence? "You have to know people," she smiles.

LORNA COOKE de VARON

Monitor
12/9/5

The flute section of the Boston Symphony—(Standing) George Madsen and Philip Kaplan, and (seated) James Pappoutsakis and Doriot Anthony—will be featured in works for four flutes at the concert tonight in Sanders Theater by the Cambridge Society for Early Music.

Cir. (D 46,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 22 1953

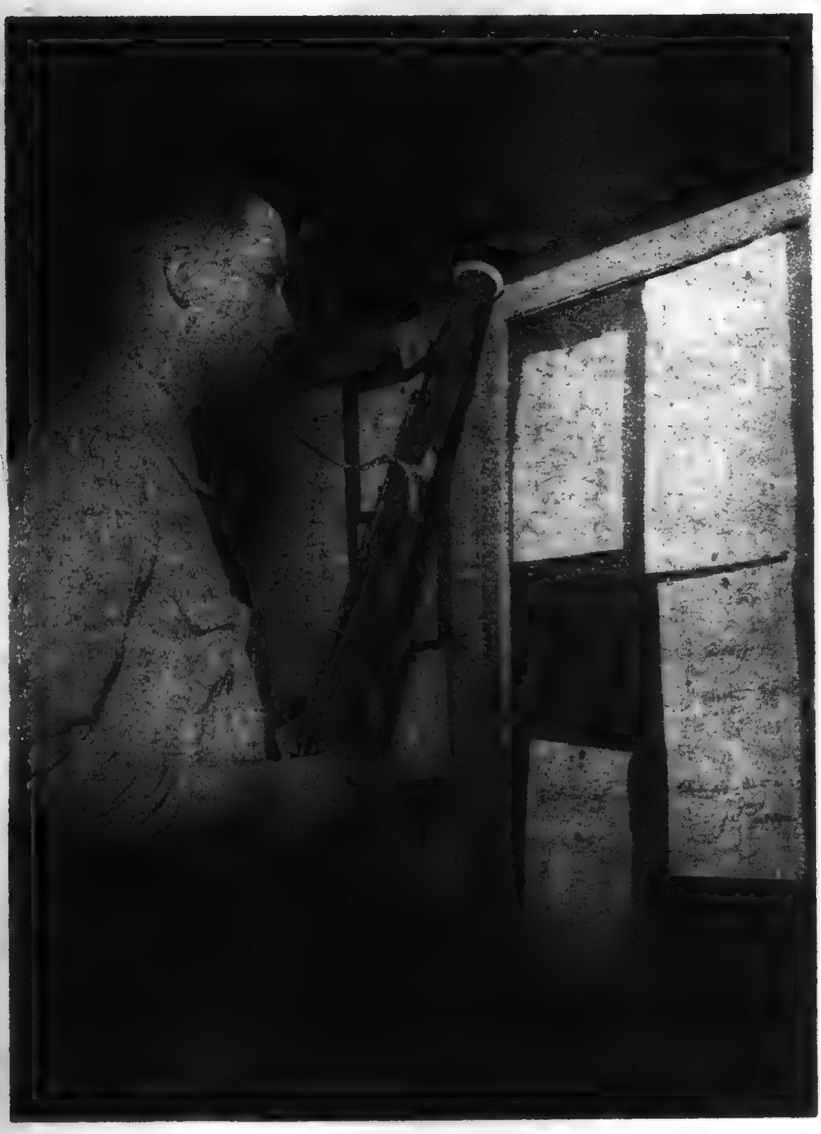


The RHODE ISLANDER
(Registered with U. S. Patent Office)
Providence Sunday Journal
MAGAZINE
NOVEMBER 22, 1953

Boston Symphony Moves to Providence

56 FHX

CONDUCTOR CHARLES MUNCH, left, at his home, hands a few batons to his valet, Roger Toureau, to pack for a trip to Providence, with his conductor's uniform. Mme. Toureau helps. M. Toureau asked particular attention to the spelling of his name, so it wouldn't come out 'cow's husband' (i.e., 'taureau', the French for 'bull') and we have done our best to take care of this little detail.



BASSOONIST Richard Plaster consults Symphony Hall bulletin board for times and places of trips the orchestra is going to take.

Musical Moving Day

It's quite a trick to pack the orchestra for its Tuesday journey to Providence

STORY BY G. Y. LOVERIDGE — PICTURES BY EDWARD C. HANSON

MANY of the problems that bedevil a symphony orchestra have little to dc with aesthetics. For instance, moving. It does involve an interplay of forms and spaces, but for utilitarian rather than artistic ends, and a strong back is more to the purpose than a supple wrist.

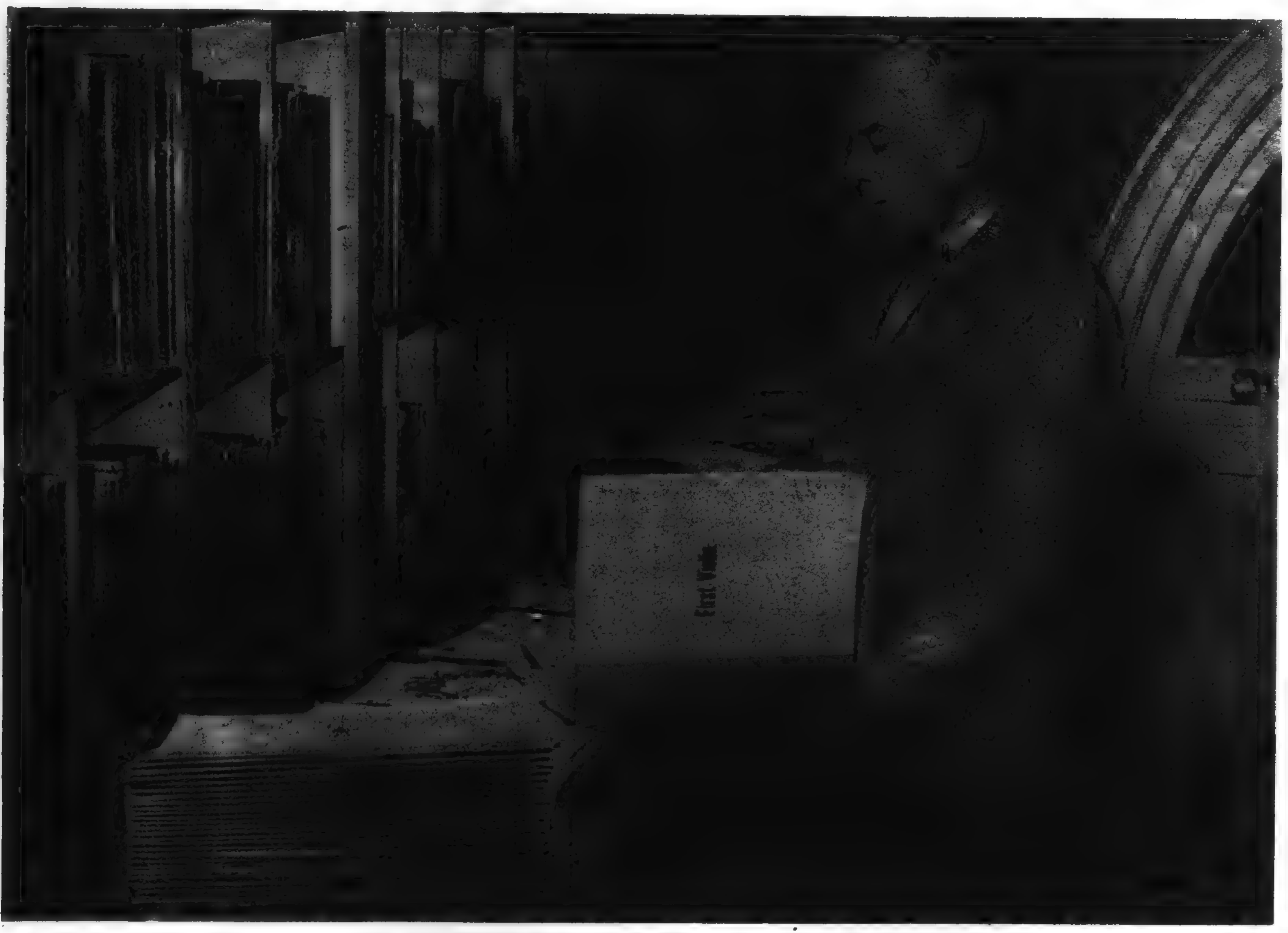
Even the short journey from its home to Providence entails a workaday and rather strenuous non-musical performance in behalf of the Boston Symphony Orchestra. A hundred men and a woman on the stage of Veterans Memorial Auditorium would avail little if the bass fiddles had somehow got to Dorchester or the kettledrums were still in Symphony Hall. When it is a question of a transcontinental or European tour, the hazards and details are multiplied.

For short trips, such as the orchestra will be making from Boston to Providence on Tuesday night, the players who use instruments easily portable—strings smaller than cellos; and trumpets, flutes and such—will carry their own. The bulkier instruments will come by truck.

Harvey Genereux, the orchestra's baggagemaster and baton maker, has refined the process of moving over so many years (he evades a direct statement of the number) that there is seldom a contretemps. It is reasonable to expect that what happens Tuesday will be what happened on the five

4
3
12
SYMPHONY HALL
BOSTON MASS
SYMPHONY HALL
BOSTON MASS

IN BASEMENT of Symphony Hall, trunks for double basses, or bull fiddles, stand at attention awaiting journey.



LIBRARIAN Leslie J. Rogers gets out scores for Providence concert.

Symphony moves continued

Not always smooth

Boston Symphony Tuesdays last season and will happen again next season. Mr. Genereux and his assistant, Bert Martin, will see to it that the basses and harps are in their trunks, the drums in their boxes, and every other necessary large instrument is ready. A truck will back up to the stage entrance of Symphony Hall and Clarence H. Davidson will fit everything into approximately 850 cubic feet of space, as he has done for 28 years already. He will drive to Providence and, with his helpers, unload in plenty of time for the concert.

About 6 o'clock, two busses will stop in back of the hall. Musicians who want to smoke will get into one bus, the "smoker," and musicians who don't want to smoke or be bothered by smoking colleagues will get into the other bus, the "hospital" car. The busses will make a stop or two en route to pick up assorted fiddlers and other instrumentalists on street corners. The rest of the orchestra will come to Providence in private cars.

It doesn't always work smoothly. About 10 years ago, when th orchestra's equipment came to Providence in a freight car, the indispensable car got lost somewhere in the Providence yards and th

continued on page

56 8th

SYMPHONY HALL

TRUCKERS John C. Bailey and Martin S. DiStefano load a double bass onto the moving van at the back door of Symphony Hall.

WITH A HAND TRUCK, Harvey Genereux, orchestra's baggagemaster, trundles a kettledrum to the elevator, to lower it to street floor.

ENTR
33
BOSTON'S SYMPHONY BOSTON
ORCH

FOR ALMOST 30 YEARS, Clarence Davidson has moved orchestra.

HARPS GO ABOARD in large and sturdy trunks such as these.

56 5HX

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MANY of the symphony players travel to Providence by bus.

UNPACKING, dressing in Veterans Memorial.

OFTEN there's time to take a nap before the concert. Irving Frankel, a bass player, relaxes.

Symphony moves continued from page 4

Behind the bicycles

search for it took so long that the concert had to begin late. That was when the orchestra changed from rail to truck.

"And not too long ago," said Mr. Genereux, "we gave a concert in Springfield, Mass., and had another the next evening in New York. Instead of shipping our baggage car, the railroad sent an empty scenery car. When I got to Grand Central Terminal that morning, I found an empty car. They had to take a switcher to bring the right car to New York in time.

"Last year, when we were on our European tour, one of our trucks on the way from Bordeaux to Paris got behind a bicycle race and couldn't pass it. It had all the musicians' concert clothes in it."

The orchestra was going to London and reached that city without its tails. A serious international incident seemed likely if the boys performed in street clothes. Everything was nip and tuck. But the clothes finally did arrive in time, so we are still on good terms with Great Britain.

The Cover Picture shows Harvey Genereux, the baggagemaster of the Boston Symphony Orchestra, putting a wrapper on a harp before installing the harp in its trunk for a journey to Providence. And plenty of room left for performer's evening clothes. Mr. Genereux also makes the batons for the conductor. Photograph by Edward C. Hanson of Journal-Bulletin.

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FESTIVAL - ESPLANADE

This Clipping From
NEW YORK TIMES
JAN 10 1954

THE WORLD OF MUSIC: LINING UP THE FESTIVA

By ROSS PARMENTER

CHRISTMAS being out of the way, many persons' holiday thoughts are now reaching tentatively forward to summer vacations. Counting on this, the organizers of musical festivals are beginning to dangle their programs before exploratory eyes. As will be seen by the paragraphs below, the basic plans for most of the festivals of Western Europe have been made. Meanwhile, there is news of a major reorganization of one of the chief United States festivals.

The Berkshire Festival pattern at Tanglewood in the post-war years has consisted of a three-week "little" festival in the Theatre-Concert Hall, followed by three whopping week-ends of concerts by the full Boston Symphony in the Shed. The new scheme that Charles Munch has evolved will merge the "little" and the "big" festivals into a scheme that should result in six whopping week-ends. Under the Munch plan the full orchestra will give concerts in the Shed on each of the week-ends of the festival period, which this year will run from July 5 to Aug. 15.

The full orchestra concerts, though, will be limited to two each week-end. They will be given on Saturday nights and Sunday afternoons. Friday evenings will be reserved for the Bach-Mozart program in the Theatre-Concert Hall, and these little orchestra concerts, instead of being bunched into the first three weeks, will be spread out through the whole festival. And a new series of programs is being added to the festival—chamber music concerts on the six Wednesday evenings of the period.

Berkshire Fete Expanded and Enlarged —Plans Made for European Events

Gounod's "Mireille" will be the operas at Aix-en-Provence.

ISRAEL: The twenty-eighth festival of the International Society for Contemporary Music will be held in Jerusalem from May 30 to June 9.

Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JAN 9 - 1954

Music Festival To Be Lengthened

LENOX, Mass. (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, announced today the scope of the Berkshire festival at Tanglewood will be extended next summer from 4 to 6 weeks. Concerts will be given from July 5 to Aug. 15.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JAN 9 - 1954

In Brief . . .

We're glad to see the Berkshires will be well represented again this year in the state's annual Student Government Day program, which has taken on added significance since President Eisenhower and Governor Herter both endorsed the idea of votes for 18-year-olds . . . Councilman Lake's suggestion for redrawing ward lines on the basis of current population figures should prove popular with voters who have had to wait in line for a chance at the machines in the more populous wards . . . It seems likely that most citizens will agree with the City Council that a $2,300 raise for Public Works Commissioner Morris E. Lundberg is not too high a price to pay for the service the city has been getting since he took office . . .

The Boston Symphony Orchestra's decision to extend the Festival concerts from three weeks to six is wonderful news both for music lovers and for inn keepers who have been trying to figure out ways to spread their summer business over a longer period . . .

This Clipping From
HARTFORD, CONN.
TIMES
JAN 9 - 1954

BSO to Have Larger Program At Tanglewood

A greater scope for the Boston Symphony Orchestra's talents is in the works for the coming Summer season at Tanglewood, according to a Boston announcement out of headquarters.

Prompted by last Summer's attendance of 118,000 persons, the large Music Shed concerts this year will be given every weekend of the six-week session. Previously the season had been divided between three week ends of Bach-Mozart festivals, and three or four of the large Shed concerts.

The smaller Bach, Mozart and other classical composer concerts will not be discontinued. Rather they will be given each Friday night of each weekend.

* * *

THUS MUSIC LOVERS will be able to attend a smaller concert and the larger concerts all in the same weekend.

This also means there will be 12 Shed performances instead of the usual nine, and the weekends will be "better balanced." The number of Bach-Mozart concerts, however, will remain at six.

Also in the course of the 12 Shed concerts, the orchestra and its conductor, Charles Munch, will honor the sesquicentennial of the birth of the French composer Hector Berlioz.

* * *

THE BERLIOZ WORKS to be performed will include "The Damnation of Faust,' "Romeo and Juliet," and the Requiem as well as the song cycle "Summer Nights," and many instrumental works.

In addition to the regular concerts, there will be a variety of other performances. A series of chamber music concerts will be heard on Wednesday evenings, a program of opera scenes on Tuesday evenings and the usual two opera productions during the season.

Cir. (D 39,146) (S 21,101)

This Clipping From
LOWELL, MASS.
SUN
JAN 7 - 1954

MUSIC

Festival Program

The sesquicentennial season Berlioz will be observed Charles Munch at the Berkshi Festival at Tanglewood in Leno next summer with a performanc of a number of the great work of this composer.

"The Damnation be performed with the choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony", and the song cycle, "Summer Nights". The Festival Chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem", which will conclude the festival. The festival will extend from the first week of July through August 15.

Since the birth of Hector Berlioz one hundred and fifty years ago (December 11, 1803) his artistic stature has risen increasingly in general estimation, notably in recent years.

Cir. (D 39,532)

This Clipping From
BROCKTON, MASS.
ENTERPRISE & TIMES
JAN 9 - 1954

LENOX. — (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, announced today the scope of the Berkshire festival at Tanglewood will be extended next summer from four to six weeks. Concerts will be given from July 5 to Aug. 15.

Cir. (D 12,338)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JAN 8 - 1954

Tanglewood To Hold More Shed Events

A new plan has been devised by Charles Munch, the conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox next summer. The plan has been prompted by the record attendance in 1953—118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the festival as well as the last three.

According to this plan, the concerts by the full orchestra in the music shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15. The concerts by the orchestra of chamber proportions in the Theatre-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the festival, will now be given each Friday evening preceding the weekend shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide twelve festival concerts in the shed instead of nine as before, and six "Bach-Mozart" concerts in the theatre as before, but now on a once-a-week basis.

In the course of the twelve shed concerts Mr. Munch will honor the sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theatre on the six Wednesday evenings.

Cir. (D 31,687)

This Clipping From
PORTLAND, ME.
EXPRESS
JAN 9 - 1954

Music Festival To Be Extended

LENOX, Mass. (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, announced today the scope of the Berkshire Festival at Tanglewood will be extended next Summer from four to six weeks. Concerts will be given from July 5 to Aug. 15.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JAN 7 - 1954

Tanglewood Season To Be Discussed

Berkshire Hills Conference Director John F. Downing is meeting today in Boston with George E. Judd, manager of the Boston Symphony Orchestra, to discuss plans for the 1954 Tanglewood season.

Mr. Downing will remain in Boston tomorrow for a meeting of the state Commerce Department subcommittee on vacataion travel. The whole committee will meet tomorrow afternoon.

The Berkshire Hills Conference official also will meet with America Barone Jr. of the Pioneer Valley Assn. to plan the two organizations' joint display in the Hartford Times travel show later this month.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD
JAN 8 - 1954

Extension of Esplanade Concerts Set for Next Summer

By ELINOR HUGHES

APPARENTLY THERE is nothing that Arthur Fiedler enjoys so much as work, for he has been hard at it to arrange a lot more for himself next August, a time of year when most people are cutting down on their activities rather than adding to them. In other words, Mr. Fiedler announces that the Esplanade Concerts, which he organized and has been directing since 1929, will now be expanded in scope and instead of being given, as hitherto, only in July, will continue through Aug. 10.

The weekly performance schedule has been radically changed, moreover, due to a rearrangement of the Shed concerts by the Boston Symphony Orchestra at Tanglewood. The Esplanade Concerts will be played on Monday, Tuesday and Wednesday evenings and the Children's Series on Tuesday mornings. This will mean an increase of from 21 to 23 evening concerts and six morning concerts in place of three. This arrangement will free the Boston Symphony musicians to travel to Tanglewood to play in the Berkshire Festival under Charles Munch.

AS MR. FIEDLER puts it: "By this new plan, the Boston Symphony Orchestra will be presenting a Town Series and a Country Series concurrently; each series will have its individual musical character and surroundings. Bostonians and visitors will have a wide range of programs to chose from, and ambitious vacationists may enjoy starting their concert week in Boston beside the Charles River and finishing it in the Berkshire Hills."

The Sunday edition of The Herald will carry the story of the new plans recently formulated by Charles Munch for the Berkshire Festival in Tanglewood which called for a rearrangement of the Esplanade Concerts in Boston.

Charles Munch in action. The director of the Boston Symphony Orchestra, caught by the candid camera as he puts his musicians through their paces at Symphony Hall prior to a concert. Notice the intense concentration.

Symphony Orchestra

Survey of First Half of the Season, Considering Problems and Policies

By TUCKER KEISER

The 73rd season of the Boston Symphony Orchestra is half over. Once admittedly the finest symphony orchestra in the world, this musical organization has passed through a phase of "tired perfection."

During its three-score years and 13, under 10 conductors, the orchestra grew steadily in prestige and power. During the quarter century of Koussevitzky's leadership, the organization developed a glorious tone, especially in the string section, encouraged young composers by playing their new works, trained youthful musicians in its school at Tanglewood, and educated audiences in 20th century idioms.

Bridged Gap

Any one of these achievements would have entitled the Russian-born conductor to a place in musical history, but Koussevitzky's greatest service was the last, the bridging of the gap between composers and listeners.

Four and a half years ago all of this was handed over to Charles Munch—a taut musical organization trained within an inch of its life, with a beauty of tone probably unmatched; a host of able and ardent composers willing to write new works for little more than the pleasure of having them performed by such an orchestra; a school with unparalleled facilities for nurturing musical talent and an audience educated to sympathy with a dynamic and developing art.

The orchestra is still capable of precision and unity. This is demonstrated every time we have a guest conductor. Ferenc Fricsay controlled, if he did not inspire the orchestra which responded sensitively to his direction. If the total effect was not very moving, the conductor's insight and not the orchestra's efficiency was at fault. Mr. Burgin's performances have never had much communicative vitality, but the orchestra is at concert pitch while he is on the podium.

Unstable Element

The orchestra is unstable under the baton of Mr. Munch. When he demands perfection, as in his reading of Berlioz, the orchestra reminds the listener of its great days. But the conductor trusts too much to the inspiration of the moment; inspiration failing, he falls back on the old technique of whooping it up. The string section, the dethroned queen of the orchestra, rarely has more than a thin, overly-bright tone now; the brass, particularly the trumpets, mercilessly assaults the eardrums; at times the timpani is overwhelming.

Without orchestral discipline, there is no tone. The laissez-faire policy between conductor and orchestra could eventually reduce the Boston Symphony to a scrabble of 100 instrumentalists bowing, blowing, or beating in any manner that pleases them.

Under Koussevitzky

A whole generation of composers reached their musical maturity under Koussevitzky; they looked forward to a Boston premiere because they knew that their music would be heard under the very best conditions—an orchestra which could give everything in the score and a conductor who was in sympathy with contemporary idioms.

Not many years ago, a season half over would have listed at least six first performances by American composers whose styles were as different as their names. This season, we have had only two short pieces by native composers in their first performances. The Leo Smit Overture and Walter Piston's Fantasy for English horn, harp and strings were both conservative compositions, not shocking enough to raise eyebrows nor stirring enough to keep some eyelids from falling.

Mr. Munch has inherited from his predecessor a tradition; the conductor of the Boston Symphony has an obligation to the American composer. If he does not accept it, it may be assumed that he holds our composers in low esteem.

With one or two notable exceptions, what we have now, aside from standard symphonic repertory, are novelties, French confections or warhorses that any half-trained orchestra could play without the aid of a conductor.

Most conductors would give their right arm for an audience trained in the ways of 20th century music. The very reason for the so-called standard repertory is an inability on the part of the listener to follow contemporary idioms.

Koussevitzky's great missionary work narrowed the expected 50-year gap between composer and listener. An enlightened audience can march forward, many times not understanding completely, but at least actively participating in the thrilling experience of new music.

What New Works?

What new works have we had this season? Bloch's tame Concerto Grosso No. 2, Dutilleux' Symphony, a rash of old-fashioned Saint-Saens, Kabalevsky's Cello Concerto (which Samuel Mayes' wonderful playing made sound more important than it is), and Ibert's Flute Concerto. On the credit side must be added Nielsen's Symphony No. 5, although even this was actually composed in 1922.

No one will deny that Mr. Munch has a flair, indeed, a set of flairs. Berlioz, for example, can never hope for a more sympathetic interpreter. His romantic nineteeth century compositions have been given with great effect; his "L'Enfance du Christ," heard just before Christmas, was in many ways the peak of Mr. Munch's career in Boston. But even Berlioz cannot make a Boston Symphony season unaided.. The repertory is still emaciated even when padded out with Debussy and Ravel, other Munch specialties.

Liking for Bach, Mozart

It is true that Mr. Munch's readings of Bach and Mozart demonstrate a liking for and understanding of these composers which results in performances of considerable musical, integrity and validity. The music, less emotional and structurally more balanced, imposes its own symmetry and decorum, proportion and restraint, on the conductor.

He chooses his soloists with care and does his best work when it is necessary to co-ordinate the solo and the tutti.

He has had marvelous results with his choral works; his restrained platform manner and conducting technique in such works inspires creative performances of impressive quality.

It is not enough, however that our orchestra should be spottily superior; it is a superlative instrument which cannot be maintained when its energies are expended on outdated and unchallenging second-rate scores, and when it is allowed to perform at less than its best. It is time for the Boston Symphony Orchestra to begin making history again.

Berkshire Festival to Be Longer

Director Charles Munch has announced plans to increase by three the number of performances to be given by the Boston Symphony Orchestra at Tanglewood next summer.

The full orchestra will play in the shed on six successive week ends from July 5 through Aug. 15, on Saturday evenings and Sunday afternoons.

The small, chamber size orchestra, will give concerts for six successive Friday evenings during the same period, playing mostly Bach and Mozart.

Last year the chamber orchestra held the stage alone on the first three week ends, and the complete orchestra appeared during the last three, playing nine concerts in that period. Under the new schedule there will be 12 concerts by the larger group.

Dr. Munch announces he will perform several works by Berlioz during the season, to honor the sesqui-centennial of his birth. No dates have been fixed yet, but there will be performances of such choral works as "The Damnation of Faust," the "Requiem," the song cycle, "Summer Nights," "Romeo and Juliet," and various instrumental works.

Student musical groups of the festival will play instrumental or operatic works on those days when the orchestra is not present.

During part of this period, the symphony orchestra will be playing also at the Esplanade Concerts in Boston on a new schedule. The Esplanade season was previously limited to three weeks of the summer just prior to the Berkshire Festival. Under the new schedule the two events will go on simultaneously, the Esplanade the first three days of the week, Monday through Wednesday, following which the orchestra will travel up to the Berkshires for three days.

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 1[illegible] St., NEW YORK 11, N.Y.
Tel. CHelsea 8-8860
Cir. (4,000)
This Clipping From
RECO[illegible]TAILING
NEW [illegible] N.Y.
JAN [illegible] 1954

ABOVE: Boston Symphony Orchestra members brought their own recordings to play on Philco's high fidelity "Phonorama" radio phonograph. Shown here are James Stagliano, french born player, and Raymond Voisin, trumpet player.

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FINAL

PROOF SLIP
FROM
Boston Globe
DECEMBER 12, 1953

FESTIVAL.

MIRACLE MAN
'Approval of City Council
'A Tribute to Lundberg
(Linscott)—Page 14

The Berkshire Evening Eagle

State Edition
Entered as second class matter, Post Office, Pittsfield, Mass.

Volume 62—No. 203 Pittsfield, Massachusetts, Saturday, January 9, 1954. 18 Pages—Five Cents

Berkshire Festival Extends 1954 Season

* * * * * * * * * * * * * * * * * *

Red China Urges Peace Parley

Berkshire Evening Eagle

Pittsfield, Massachusetts, Saturday, January 9, 1954.

FESTIVAL OFFICIALS attending the Tanglewood Advisory Committee meeting at the Hotel Sheraton here yesterday, when plans for the 1954 extended season were announced, were Henry W. Dwight, left, of Stockbridge; George E. Judd, center, manager of the Boston Symphony Orchestra, and Robert K. Wheeler of Great Barrington. Mr. Dwight and Mr. Wheeler were original members of the board of directors of the Berkshire Symphonic Festival Inc., which inaugurated the Berkshire music festivals in 1934 at the Hanna estate in Interlaken, now the Stockbridge School.

Conference Director Hails Plan To Enlarge Tanglewood Season

John F. Downing, director of the Berkshire Hills Conference, today hailed the expanded season of the Berkshire Festival as a great boom to the tourist business in the area this summer.

"Not only is this great news for the music lovers," said Mr. Downing, "but it will help to level off the peaks for businesses and result in a more orderly flow of traffic through the Berkshires."

In past years, said the Conference director, hotels, inns, resorts and tourist [illegible] have enjoyed booming business on the three major Tanglewood weekends but they have had comparatively lean picking during the opening weeks of the Festival.

Now that the Boston Symphony Orchestra will give performances each weekend for six consecutive weeks, rather than just the last three weekends of the Festival, Mr. Downing looks for a record tourist trade in the Berkshires during the summer.

Obituary

BSO Plans Concerts Over Six Weekends

The 1954 Berkshire Festival at Tanglewood will include Music Shed concerts by the full Boston Symphony Orchestra over a period of six weeks instead of the usual three weekends.

Announcement of the new plan, prompted by the record attendance of 118,000 people last summer, was made today following a meeting of the Tanglewood Advisory Committee at the Hotel Sheraton in this city yesterday.

12 Shed Concerts

George E. Judd, manager of the Boston Symphony Orchestra, explained at yesterday's luncheon meeting here that the new plan to extend the scope of the Festival at Tanglewood was devised by Charles Munch, the BSO conductor. Mr. Munch plans during the course of the 12 Shed concerts next summer to honor the sesquicentennial season of the birth of Hector Berlioz.

According to the Munch plan, the concerts by the full orchestra in the Shed will be given each Saturday evening and Sunday afternoons through the six weeks from July 5 to Aug. 15.

Friday Nights in Theater

Mr. Judd informed the Berkshire advisory group that the concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, will now be given each Friday evening preceding the weekend Shed concerts. Heretofore the Bach-Mozart series, so-called, occupied the first three weeks of the Festival.

Together with the performance by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide 12 Berkshire Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the theater as before, but now on a once-a-week basis.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theater on the six Wednesday evenings, Mr. Judd announced.

Four Concerts a Week

The 1954 Festival therefore will consist of four concerts a week—Wednesday, Friday, Saturday, Sunday—for six weeks, or 24 concerts in all.

The various departments of the Berkshire Music Center will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays and chamber concerts on Sunday mornings.

Mr. Munch is "extremely enthusiastic" about the school, Mr. Judd declared, "and he is looking forward to directing the Music Center again this summer." The school will open for its 12th season in July.

Bernstein Abroad

Leonard Bernstein, head of the conducting department at Tanglewood and a guest conductor for many seasons, will not be at Tanglewood next summer, Mr. Judd announced. Mr. Bernstein is currently abroad and "by his own election" will not be on hand for the 1954 season.

However, Pierre Monteux will return to be guest conductor at two of the Festival concerts this summer. Another guest conductor and guest soloists will be announced soon.

A high light of the 1954 season will be the performances of choral works by Berlioz, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

Harvard, Radcliffe Chorus Coming

Because the Berkshire Music Center chorus will not be organized for the first performance of Berlioz' "The Damnation of Faust," Mr. Judd announced the BSO has engaged the Harvard and Radcliffe chorus to appear at Tanglewood with the Boston Symphnoy to sing the choral work next summer. He expressed the hope that many Berkshire friends of the Harvard and Radcliffe Glee Club members would open their homes to the chorus while they are in the county for the performance.

Prior to coming to Tanglewood the Harvard and Radcliffe chorus will be on an extended tour throughout the country, winding up their trip at the Berkshire Festival.

Mr. Judd informed the Tanglewood Advisory Committee that the BSO couldn't possibly do three choral works in a three week program. With the enlarged season next summer he expressed the feeling that the new feature of the Berlioz portion of the Festival will be popular with music lovers.

Beethoven Festival in '55

In 1955, he revealed, Mr. Munch is considering a Beethoven festival, but definite plans will not be announced until the close of the 1954 summer season.

In addition to the 24 concerts planned during the summer Festival, Tanglewood on Parade will be scheduled as usual in the final week for the benefit of the Berkshire Music Center.

Up until now, the Berkshire Festivals have been planned with two patterns — one, the Bach-Mozart series or small concerts; two, the major performances or big concerts in the Music Shed. Now the season has been planned to follow one pattern, with the programming extended over a full six week season.

Out of Red in '53

Despite record breaking crowds in recent years, the Tanglewood operation has been a "red ink proposition," Mr. Judd told the Berkshire group yesterday, but, he "happily" reported a $4,000 net gain was shown at Tanglewood last year, marking the first time in many, many years that the Berkshire Festival ended up in the black.

"If this coming summer goes well," added Mr. Judd, "we should show a better cash net gain." The

Festival
Continued on Second Page

FESTIVAL

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JAN 9 - 1954

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In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theater on the six Wednesday evenings, Mr. Judd announced.

Four Concerts a Week

The 1954 Festival therefore will consist of four concerts a week—Wednesday, Friday, Saturday, Sunday—for six weeks, or 24 concerts in all.

The various departments of the Berkshire Music Center will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays and chamber concerts on Sunday mornings.

Mr. Munch is "extremely enthusiastic" about the school, Mr. Judd declared, "and he is looking forward to directing the Music Center again this summer." The school will open for its 12th season in July.

Bernstein Abroad

Leonard Bernstein, head of the conducting department at Tanglewood and a guest conductor for many seasons, will not be at Tanglewood next summer, Mr. Judd announced. Mr. Bernstein is currently abroad and "by his own election" will not be on hand for the 1954 season.

However, Pierre Monteux will return to be guest conductor at two of the Festival concerts this summer. Another guest conductor and guest soloists will be announced soon.

A high light of the 1954 season will be the performances of choral works by Berlioz, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

Harvard, Radcliffe Chorus Coming

Because the Berkshire Music Center chorus will not be organized for the first performance of Berlioz' "The Damnation of Faust," Mr. Judd announced the BSO has engaged the Harvard and Radcliffe chorus to appear at Tanglewood with the Boston Symphnoy to sing the choral work next summer. He expressed the hope that many Berkshire friends of the Harvard and Radcliffe Glee Club members would open their homes to the chorus while they are in the county for the performance.

Prior to coming to Tanglewood the Harvard and Radcliffe chorus will be on an extended tour throughout the country, winding up their trip at the Berkshire Festival.

Mr. Judd informed the Tanglewood Advisory Committee that the BSO couldn't possibly do three choral works in a three week program. With the enlarged season next summer he expressed the feeling that the [illegible] feature of the Berlioz portion of the Festival will be popular with music lovers.

Beethoven Festival in '55

In 1955, he revealed, Mr. Munch is considering a Beethoven festival, but definite plans will not be announced until the close of the 1954 summer season.

In addition to the 24 concerts planned during the summer Festival, Tanglewood on Parade will be [illegible] in the final week [illegible] the Berkshire Music [illegible].

Up until now, the Berkshire Festivals have been planned with two patterns — one, the Bach-Mozart series or small concerts; two, the major performances or big concerts in the Music Shed. Now the season has been planned to follow one pattern, with the programming extended over a full six week season.

Cir. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN
[illegible] 1954

FESTIVAL TO BE EXTENDED

Lenox, Mass., Jan. 9 —(AP)— Charles Munch, conductor of the Boston Symphony Orchestra, announced today the scope of the Berkshire Festival at Tanglewood will be extended next summer from four to six weeks. Concerts will be given from July 5 to Aug. 15.

Cir. (D 91,577)

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
JAN 9 - 1954

MORE CONCERTS ON THE AGENDA AT TANGLEWOOD

Record Attendance Last Year Prompts Devising of New '54 Program

Boston, Jan. 9—A new plan has been devised by Charles Munch, conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox next summer. The plan has been prompted by the record attendance in 1953—118,000—and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the festival as well as the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15. The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the festival, will now be given each Friday evening preceding the week-end Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

More Concerts

The Munch plan will thus provide 12 Festival concerts in the

CHARLES MUNCH

Shed instead of nine as before, and six "Bach-Mozart" concerts in the Theater as before, but now on a once a week basis.

In the course of the 12 Shed concerts Mr. Munch will honor the sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the Theater on the six Wednesday evenings.

The 1954 Berkshire Festival will therefore consist of four concerts a week (Wednesday, Friday, Saturday, Sunday) for six weeks, or 24 concerts in all. The various departments of the Berkshire Music Center, which, directed by Charles Munch, will have its 12th session, will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays, and chamber concerts on Sunday mornings.

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evening and Sunday afternoon concerts, and subscribers who retain their present locations will have the privilege of seats at a reduced rate for the "Bach-Mozart" concerts on each previous Friday and for the chamber series each Wednesday.

Esplanade Series

Throughout the six weeks of the Berkshire Festival, the Esplanade concerts will continue to be given on the Charles River Embankment in Boston under the direction of Arthur Fiedler. Previously given through the first three weeks of the Festival period, these free outdoor concerts will be given in the first part of each of six weeks, making a total number of 23 instead of 21 as before. They will consequently become available to Boston visitors during the greater part of the [illegible].

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston, 15.

Each of the six weeks will therefore provide music on the following basic scheme:

Tuesday evening (Theater)—Opera Scenes*
Wednesday evening [illegible]—Chamber Music
Thursday evening [illegible]—Student Orchestra Concert*
Friday evening [illegible]—Bach-Mozart Concert
Saturday evening [illegible]—Boston Symphony Orchestra Concert [illegible]
Sunday morning [illegible] Hall)—Student Chamber Concert
Sunday afternoon (Shed)—Boston Symphony Orchestra Concert

*Open by invitation to Friends of the Berkshire Music Center.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 10 1954

LONGER MUSIC FESTIVAL

Lenox, Mass. —(AP)— Charles Munch, conductor of the Boston Symphony Orchestra, announced yesterday the scope of the Berkshire Festival at Tanglewood will be extended next summer from four to six weeks. Concerts will be given from July 5 to Aug. 15.

Cir. (D 287,116)

This Clipping From
BUFFALO, N. Y.
NEWS
JAN 9 - 1954

Stravinsky

By THEODOLINDA C. BORIS

Berkshire Music Festival Doubles Week-end Concerts

PROMPTED BY THE RECORD attendance of 118,000 at the 1953 Berkshire Festival, Charles Munch, conductor of the Boston Symphony Orchestra which gives the festival concerts, has extended the festival for 1954 so that there will be six weeks of concerts by the full orchestra in the Music Shed instead of three, as before.

According to Mr. Munch's plan, the concerts will be given each Saturday evening and each Sunday afternoon from July 5 to Aug. 15. The concerts by the chamber orchestra in the Theater Concert Hall, devoted principally to the music of Bach and Mozart, formerly heard during the first three weeks of the festival, will now be given each Friday evening preceding the six week-end concerts.

Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances.

In addition, there will be a series of chamber-music concerts in the theater on the six Wednesday evenings. The various departments of the music center will continue to give opera scenes on Tuesdays, orchestral concerts on Thursdays and chamber concerts on Sunday mornings.

Cir. (D 13,153)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
JAN 9 - 1954

Tanglewood Extends Concert Scope to 12 on Six Week-Ends

Through a new program pattern, the Berkshire Music Festival will offer more concerts this summer in the music shed at Tanglewood by the Boston Symphony orchestra.

Six Week-Ends

Last season's record-breaking attendance of 118,000 prompted a decision by Charles Munch, conductor, to extend the scope of the Festival to include concerts by the full orchestra each Saturday evening and Sunday afternoon for the six weeks from July 5 to Aug. 15, instead of three concerts a week-end for three weeks, as have been given previously. This means there will be 12 instead of the former nine major festival concerts.

In addition, six Bach-Mozart concerts will be given, one each Friday night during the season, by the orchestra of chamber proportions.

Conference Sees Boom

Berkshire Hills Conference Director John F. Downing hailed the expanded season as a program that should be welcomed not only by music lovers, but also by this area's tourist businesses.

In past years, Mr. Downing said the hotels, inns, resorts and tourist homes have enjoyed booming business on the three major Tanglewood week-ends, but have had comparatively lean picking during the rest of the Festival.

Expanding the concert program this year so there will be major events each of six week-ends will do much to improve the overall summer tourist trade, said Mr. Downing.

Downing and other Conference officials have been trying to get the expanded schedule approved for some time.

Student Concerts

Besides the Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theater at Tanglewood on the six Wednesday evenings of the season.

Students of the Berkshire Music Center will give a program of opera scenes each Tuesday night, chamber music concerts Sunday mornings and orchestra concerts on Thursday evenings.

During the six weeks of the Festival, Boston Symphony members will continue to give its Esplanade concerts on the Charles river embankment in Boston, under the direction of Arthur Fiedler. Previously given during the first three weeks of the Festival, when the full orchestra was not at Tanglewood, these outdoor concerts this year will be given during the first part of each week, with a total of 23 concerts instead of 21 as before.

In the course of the 12 main concerts in the music shed, Mr. Munch will honor the sesquicentennial season of the birth of Hector Berlioz. There will be performances of his choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights," and instrumental works.

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75

This Clipping From
ST. LOUIS, MO.
POST-DISPATCH 2
JAN 18 1954

POST-DISPATCH

Boston Symphony Facing Need For Annual Campaign for Funds

Orchestra Considers Ways to Meet New Problem—Corporate Sponsorship Successful in Pittsburgh.

Rising costs of operation together with the virtual disappearance of large individual gifts have produced a continuing crisis for American symphony orchestras. The St. Louis Symphony Society is now engaged in its annual maintenance fund drive and in order to furnish a comparison between the St. Louis situation and that of other cities the music editor of the Post-Dispatch recently visited Detroit, Boston, Pittsburgh and Cincinnati. This is the second in a series of reports.

By THOMAS B. SHERMAN

BOSTON, Jan. 18—Recent reports from Boston which said that the venerable Boston Symphony Orchestra was in trouble were disturbing news indeed to men and women in other cities who were struggling to keep their own orchestras intact.

Trouble, in this connection, could only mean money trouble since any other could be easily managed. If the Boston Symphony, with its enduring tradition and high prestige, was not being adequately supported, then the climate for music everywhere was changing, and for the worse.

The basis of the reports was a series of advertisements which stated, in effect, that the Boston Symphony Orchestra needed $250,000 to finish its season. On closer examination, the situation was much less alarming than it seemed at a distance even though the facts were as stated.

The orchestra did need $250,000 and would need such a sum every year from now on. Rising costs of operation on the one hand and on the other, an exhaustion of endowment funds, never very large, and a decline in revenue from recordings were the main causes. So the management decided to serve notice on the public that the citizens and business interests of Boston would be asked for larger sums than had ever before been solicited.

No Alarm Among Officials.

Even so, there was—and is—no evidence of alarm among the officials, trustees and close friends of the orchestra. As of a week ago, about half of the needed $250,000 had been pledged, and Michael Kelleher, a prominent insurance executive and a trustee of the orchestra who has been directing the drive for funds, was confident that the goal would be reached. A systematic scheme for enlisting corporate support has not yet been worked out, but the trustees are thinking along that line. The Detroit example in working out this method has had its effect here as elsewhere.

The high morale shown by the supporters of the orchestra is justified by all the particulars of the situation. The orchestra has consistently maintained the best artistic standards, in the quality of its personnel and in performance ever since it was founded in 1881 by Major Henry Lee Higginson. Its conductor, Charles Munch lacks the glamor of his predecessor, Serge Koussevitzky, but he is still a first rank conductor. The orchestra can command the best talent in the world because its minimum pay is high and its season is the longest in the country and it guarantees 45 weeks of employment to every player. Its concerts reach more people in its metropolitan area than those of any other.

Concert Schedule.

In all, it plays 109 winter concerts, including the series in the Sanders Theater of Harvard University, 60 "pops" where refreshments are served, 21 Esplanade concerts—a summer season on the Charles river where admission is free and the audiences reach many thousands—15 concerts at the Berkshire Festival, and 30 concerts on tour. In addition, a touring Boston "pops" orchestra, with a separate personnel, plays concerts throughout the country under Arthur Fiedler.

All the winter concerts at Symphony Hall, with a capacity of 2600 seats, are sold out or nearly so. The orchestra has 10,000 season subscribers, the largest in the country and it could undoubtedly sell more, but in recognition of the fact that many students and other patrons cannot afford to commit themselves to regular attendance 500 "rush" seats are withheld for box office sale at the Friday afternoon series.

The demands for the "rush" seats are usually so great that a line begins to form as early as 10:30 o'clock in the morning for a performance that begins at 2:15 p.m. When the box office opens at 1:30 p.m., each of these avid patrons buys a ticket, goes into the hall and stakes his claim on seat by leaving his hat or overcoat and then hurries to the lunch room in the hall for a sandwich. If he leaves the premises, he forfeits his seat.

All this means that anyone who would avail himself of a "rush" seat must spend the best part of a day in Symphony Hall, but the line still forms and in most Fridays there are more takers than seats.

Wide Base of Support.

The orchestra also broadcasts its weekend pair of concerts over a FM radio station. So all in all the Boston Orchestra comes as close as possible to saturating the community. No more, in fact, could be undertaken without risk of impairing the artistic quality of the concerts. As a result of these extensive services, the orchestra has a wider base of actual and potential support and of effective good will than any other can claim.

Its present problem is a problem largely because it is a new one and the technique for solving it has not yet been clearly formulated. Major Higginson supported the orchestra out of his own pocket during his lifetime and Ernest Dane did the same while he was alive. Between 1940 and 1950, the Friends of the Boston Symphony Orchestra raised the small amount needed to clear the deficit without resorting to a widely publicized drive. Now the orchestra is faced with the necessity of staging an annual drive.

The estimated $250,000 that will be required annually is still little more than 15 per cent of its annual budget of $1,600,000. The remainder is earned income from all sources. In respect to its financial position, then its position is still so strong than any possibility of a curtailed program is remote.

Pittsburgh Situation.

In Pittsburgh, the directors and supporters of the Pittsburgh Symphony Orchestra reacted strongly and effectively to the Corporate Sponsorship Plan, initiated in Detroit. During the present season, as in 1952-53, the orchestra is playing 20 pairs (Friday evenings and Sunday afternoons) to a total audience of about 4000 to the pair in the Syria Mosque. Of this number, 2600 are season subscribers and the remainder are single seat buyers. The number of subscribers has fallen off, but the increase in single seats since William Steinberg became conductor in the 1952-53 season, has resulted in a small net gain in the sizes of audiences.

In addition, the orchestra plays four young people's concerts in Pittsburgh and 10 concerts for workers in the steel towns nearby, such as North Braddock, McKeesport and Johnstown. The steeltown concerts are sponsored by local committees which have strong union representatives.

Thus far the percentage of steel workers in the audiences has amounted to about 20 per cent of the total. The response of those who did attend has encouraged the management into believing their numbers will increase. In any case the "workers concerts" are one of the means whereby the orchestra hopes to reach a wider circle of listeners; and they represent an activity which gives a strengthened claim to corporate support.

Amount of Support.

The amount of this support was $170,000 for the season of 1952-53. That sum together with $30,000 from individual contributions and $61,000 from recording and broadcasting revenue—Steinberg's records have been very lucrative—more than offset the deficit of $317,000. For the current season subscriptions from corporations have reached about $150,000 in pledges that extend from $10,000 to $250 and less; and this is not the final figure for the year.

What success the Corporate Sponsorship Plan has enjoyed in Pittsburgh may be attributed primarily to the fact that the "big names" of the city were associated with the appeal to the corporations. Ernest Weir of National Steel undertook to carry the word to his fellow industrialists. John B. Ford Jr. of Detroit came to Pittsburgh and addressed a small meeting of corporation heads. Weir suggested that the Detroit plan was worthy of emulation and he was supported by such figures as Benjamin Fairless of United States Steel, Gwilym Price of Westinghouse and John Heinz Jr. of Heinz Products.

Industrial Leaders Interest.

That many of these industrial leaders have only a negligible interest of music is possible, but many of them do attend the concerts and Charles Denby Jr., president of the Pittsburgh Symphony Society, cites evidence of a growth of interest on their part.

Certainly they are convinced that the Pittsburgh Symphony Orchestra performs a civic service of prime importance. As already pointed out, they have a direct interest in the workers concerts. As a matter of long-range policy, they want the workers in their plants to have the same time they want to avoid any appearance of paternalism.

Hence it is the Pittsburgh Symphony Society that brings concerts to the steel towns on the assumption that if live symphonic music accessible to groups that have never known it, they will sooner or later attend the concerts in increasing numbers.

Denby is not yet convinced that corporate sponsorship will become a permanent feature of symphony financing in Pittsburgh. He is hopeful, however, and thinks it possible that corporate heads will find more reasons for supporting the orchestra as they become more closely identified with its operation.

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FESTIVAL

Cir. (D 11,500)

This Clipping From
TAUNTON, [illegible]
GAZETTE

JAN 9 1954

Symphony Orchestra Boss Slates Festival Extension

(Special to The Gazette)

BOSTON—A new plan has been devised by Charles Munch, the Conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox next summer, it was disclosed today.

The plan has been prompted by the record attendance in 1953—118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the festival as well as the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to August 15. The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the festival, will now be given each Friday evening preceding the weekend Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide twelve festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the Theater as before, but now on a once a week basis.

In the course of the twelve Shed concerts Munch will honor the Sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust", "Romeo and Juliet", and the "Requiem", as well as the song cycle, "Summer Nights" and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theater on the six Wednesday evenings.

The 1954 Berkshire Festival will therefore consist of four concerts a week (Wednesday, Friday, Saturday, Sunday) for six weeks, or twenty-four concerts in all. The various departments of the Berkshire Music Center, which, directed by Charles Munch, will have its twelfth session, will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays, and chamber concerts on Sunday mornings.

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evening and Sunday afternoon concerts, and subscribers who retain their present locations will have the privilege of seats at a reduced rate for the "Bach-Mozart" concerts on each previous Friday and for the chamber series each Wednesday.

Throughout the six weeks of the Berkshire Festival, the Esplanade concerts will continue to be given on the Charles River Embankment in Boston under the direction of Arthur Fiedler. Previously given through the first three weeks of the Festival period, these free outdoor concerts will be given in the first part of each of six weeks, making a total number of twenty-three instead of twenty-one as before. They will consequently become available to Boston visitors during the greater part of the summer.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 10 1954

To Honor Berlioz at Tanglewood

In observance of the sesquicentennial season of the birth of Hector Berlioz, several of the great works by that composer will be conducted by Charles Munch at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., next summer. The festival will run from the first week of July through Aug. 15 and the orchestra promises that full program plans will be available shortly.

Among the Berlioz compositions to be performed are "The Damnation of Faust," in which the choruses from Harvard and Radcliffe will take part; "Harold in Italy," with William Primrose as viola soloist, and the song cycle, "Summer Nights."

The Festival Chorus of the Berkshire Music Center will join the orchestra in Berlioz's "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival.

Cir. (D 186,970) (S 150,268)

This Clipping From
TOLEDO, OHIO
BLADE

JAN 10 1954

Sesquicentennial Of Berlioz Birth To Be Observed

NEW YORK, Jan. 9 (HTNS) Charles Munch, conductor of the Boston Symphony Orchestra, has announced that the sesquicentennial of the birth Dec. 11, 1803, of Hector Berlioz, the composer, will be observed at the Berkshire Festival next summer at Tanglewood in Lenox, Mass., with performances of a number of his larger works.

The choruses of Harvard and Radcliffe will perform the Damnation Scene from "Faust." William Primrose, violist, will be soloist in a performance of "Harold in Italy." Other works to be performed will include the "Fantastic Symphony," the song cycle, "Summer Nights," the complete "Romeo and Juliet," and the "Requiem." The festival will be held during July and August.

This Clipping From
BOSTON MASS.
GLOBE

JAN 10 1954

Berkshire, Esplanade Ch

New Schedule of Concerts Announced for This Summer's Berkshire Festival

A new plan has been devised by Charles Munch, the conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next summer. The plan has been prompted by the record attendance in 1953—118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the festival as well as the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and Sunday afternoon through the six weeks from July 5 to Aug. 15. The concerts by the orchestra of chamber proportions in the Theatre-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the festival, will now be given each Friday evening preceding the week-end Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

Berlioz Anniversary

The Munch plan will thus provide 12 Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the Theatre as before, but now on a once a week basis.

In the course of the 12 Shed concerts Mr. Munch will honor the Sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the Theatre on the six Wednesday evenings.

The 1954 Berkshire Festival will therefore consist of four concerts a week (Wednesday, Friday, Saturday, Sunday) for six weeks, or 24 concerts in all. The various departments of the Berkshire Music Center, which, directed by Charles Munch, will have its 12th session, will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays, and chamber concerts on Sunday mornings.

Subscription Sale

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evening and Sunday afternoon concerts, and subscribers who retain their present locations will have the privilege of seats at a reduced rate for the "Bach-Mozart" concerts on each previous Friday and for the chamber series each Wednesday.

Throughout the six weeks of the Berkshire Festival, the Esplanade concerts will continue to be given on the Charles River Embankment in Boston under the direction of Arthur Fiedler. Previously given through the first three weeks of the Festival period, these free outdoor concerts will be given in the first part of each of six weeks, making a total number of 23 instead of 21 as before. They will consequently become available to Boston visitors during the greater part of the Summer.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15, Mass.

Each of the six weeks will [illegible] provide music on the following basic scheme: Tuesday evening (theatre), Opera Scenes; Wednesday evening (theatre), Chamber Music; Thursday evening ([illegible]), Student Orchestra Concert; Friday evening (theatre), Bach-Mozart Concert; Saturday evening (shed), Boston Symphony Orchestra Concert; Sunday morning (Chamber Hall), Student Chamber Concert; Sunday afternoon (shed), Boston Symphony Orchestra Concert.

Cir. (S 223,266)

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JAN 10 1954

6 Weeks of Shed Concerts In Tanglewood Festival; Note Civic M. M. Events

This date in music: [illegible], Dvorak, in Iowa during an American visit, begins work on his "New World Symphony," performed the following December by the New York Philharmonic in New York City, Anton Seidl conducting. The composer was in the audience.

By E. V. W.

Charles Munch, conductor of the Boston Symphony Orchestra, has devised a plan to extend the scope of the Berkshire Festival in Tanglewood, Lenox, Mass., during the 1954 season. From July 5 to Aug. 15 concerts by the full orchestra will be presented in The Shed each Saturday night and Sunday afternoon six weeks instead of the customary three weeks.

THE PLAN was prompted by the record attendance at concerts last year, some 118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the Festival, as well as the last three. Weekly concerts by the orchestra of chamber proportions will take place in the Theater-Concert Hall, devoted mostly to Bach and Mozart. In the course of the twelve concerts in The Shed, there will be performances of choral works including "The Damnation of Faust," "Romeo and Juliet" and the "Requiem" by Hector Berlioz, the great French composer.

* * *

Cir. (D 433,624) (S 455,132)

This Clipping From
DETROIT, MICH.
FREE PRESS

JAN 10 1954

Festival To Honor Berlioz

BOSTON—The sesquicentennial season of Hector Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer, extending from the first week in July to August 15.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights."

The Festival Chorus of the Berkshire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the Festival.

* * *

SINCE THE birth of Hector Berlioz December 11, 1803, his artistic stature has risen increasingly in general estimation, notably in recent years.

Full program plans will be available shortly on application to the Boston Symphony Orchestra, to be addressed at Symphony Hall, Boston 15, Massachusetts.

Cir. (D 299,461) (S 516,478)

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER

JAN 10 1954

The sesquicentennial season of Hector Berlioz, born 150 years ago, will be observed at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with a performance of a number of the great works of this great romantic composer, including Symphonie Fantastique, "The Damnation of Faust," "Harold in Italy" with William Primrose as viola soloist, and of course, "Requiem," which will end the festival. Barbara C. Perelman, [illegible] Road, Cleveland Heights, will play the oboe with 120 students of the University of Michigan symphony band this season.

* * *

Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

JAN 10 1954

FESTIVAL EXTENDED

LENOX, Mass., Jan. 9—(AP) Charles Munch, conductor of the Boston Symphony orchestra, announced today the scope of the Berkshire Festival at Tanglewood will be extended next summer from four to six weeks. Concerts will be given from July 5 to Aug. 15.

FESTIVAL

11

NEW YORK HERALD TRIBUNE

Cir. (D 81,951) (S 101,368)

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
JAN 10 1954

Berkshire Festival Scope Widened

A new plan has been devised by Charles Munch, conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next summer.

Concerts by the full orchestra in the music shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15.

UNDAY, JANUARY 10, 1954

Memorials: Two Artists

YLE BURROWS

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egrity

Music: Tanglewood Change; Gluck Premiere on Friday

By FRANCIS D. PERKINS

Charles Munch has prepared a new schedule for the 1954 Berkshire Festival at Tanglewood, Lenox, Mass., from July 5 through Aug. 15. The complete Boston Symphony Orchestra will give twelve concerts, three more than in previous summers, in the Music Shed; these will be held on Saturday nights and Sunday afternoons throughout the six weeks. The small orchestra concerts, to be devoted mainly to Bach and Mozart, will be held on the six Friday evenings (July 9 through Aug. 13), in the Theater-Concert Hall. Formerly the full orchestra's concerts were grouped in the last three week ends of the festival, and the small orchestra concerts in the first three.

As already announced, the one hundred and fiftieth anniversary of Berlioz's birth will be honored in the twelve Shed programs. There will also be chamber music concerts in the Theater-Concert Hall on the six Wednesday nights. Subscriptions will be sold for pairs of Saturday nights and Sunday afternoons; subscribers retaining their present locations will be entitled to reduced rates for the Wednesday and Friday concerts.

Berkshire Music Center students will provide opera scenes on Tuesday nights, orchestral concerts Thursday nights and chamber music on Sunday mornings. These will be open to contributing friends of the Center In all, the new schedule provides public activities every day, except Mondays. One can also expect one or more full-scale productions by the Center's opera department, presumably of unfamiliar works.

Gluck Premiere

Gluck's opera "Paride ed Elena" will ha

MRS. LEANDER MARX
2201 JEFFERSON AVENUE
NEW ORLEANS 15, LOUISIANA

THE TIMES-PICAYUNE NEW ORLEANS STATES, SUNDAY, JANUARY 10, 195

THE COLUMN

On the Square

By Ed Brooks

Practically in answer to Olin Downes' recent article in the New York Times wondering why there has been no Hector Berlioz festival in this sesquicentennial year of his birth comes the announcement that Charles Munch will observe the anniversary next summer at Tanglewood.

CHARLES MUNCH

Downes had singled out Munch, conductor of the Boston Symphony, in his article, saying "when a conductor like Charles Munch brings these works (Berlioz's) to life, they are again puissant, even overwhelming."

So Munch will honor the sesquicentennial season of the birth of Berlioz at the Berkshire Festival in Lenox, Mass., with a performance of a number of the great works of this composer. Included will be "Damnation of Faust," "Harold in Italy," "Symphonie Fantastique," "Romeo and Juliet," "Requiem" and the song cycle "Summer Nights." What a program!

Congratulations
&
Regards
Florence
&
Leander
Marx

Cir. (D 58,486) (S 120,102)

This Clipping From
ALBANY, N. Y.
TIMES-UNION
JAN 10 1954

Music:

Scope of Festival Extended

By EDGAR S. VAN OLINDA

A new plan has been devised by Charles Munch, the conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next Summer. The plan has been prompted by the record attendance in 1953 — 118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the Festival as well as the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15. The concerts by the orchestra of chamber proportions in the Theatre-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening, preceding the weekend Shed concerts.

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Cir. (D 175,944)

This Clipping From
BOSTON, MASS.
AMERICAN
JAN 11 1954

More Berkshire Concerts

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He proposes to give concerts by the full orchestra in the Music Shed each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15. The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening preceding the weekend Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

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In the course of the 12 Shed concerts, Mr. Munch will honor the Sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet" and the "Requiem," as well as the song cycle, "Summer Nights," and instrumental works.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD
JAN 10 1954

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In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different [illegible] in the Theatre on [illegible] evenings.

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Full program plans will be available shortly on application to the Boston Symphony Hall, Boston 15, Massachusetts.

FESTIVAL

Cir. (D 81,951) (S 101,368)

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
JAN 10 1954

Berkshire Festival Scope Widened

A new plan has been devised by Charles Munch, conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next summer.

Concerts by the full orchestra in the music shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15.

NEW YORK HERALD TRIBUNE

UNDAY, JANUARY 10, 1954

Memorials: Two Artists

YLE BURROWS

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tegrity

Music: Tanglewood Change; Gluck Premiere on Friday

By FRANCIS D. PERKINS

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So Munch will honor the sesquicentennial season of the birth of Berlioz at the Berkshire Festival in Lenox, Mass., with a performance of a number of the great [illegible] composer. Included [illegible] the "Damnation of Faust," "Harold in Italy," "Symphonie Fantastique," "Romeo and Juliet," "Requiem" and the song cycle "Summer Nights." What a program!

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TIMES-UNION
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Cir. (D 175,944)

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AMERICAN
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Cir. (D 131,670) (S 258,529)

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HERALD
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Full program plans will be available shortly on application to the Boston Symphony Hall, Boston 15, Massachusetts.

78

FESTIVAL

Cir. (D 146,820) (S 298,053)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
JAN 1

In the Realm of Music, by Kenneth Gill

Berkshire Festival Has Plans for Expanding Its Use of Symphony

Charles Munch and the Boston Symphony Orchestra are up with a new plan for the expansion of the Berkshire Music Festival at Tanglewood next summer.

C. Munch

With 1953 bringing a record attendance of 118,000, notice has been taken of those in the majority wishing for the full orchestra in the first three weeks of the Festival, as well as the last three.

By this plan, concerts by the full orchestra in the Music Shed will be given each Saturday evening and Sunday afternoon through the six weeks from July 5 to Aug. 15. Chamber orchestra appearances in the Theater-Concert Hall on the music of Bach and Mozart will now be given each Friday evening preceding the Saturday concerts. Formerly, they occupied only the first three weeks of the Festival.

Adding in performances by the students of the Berkshire Center, this will allow six weeks of daily performances on a proper rotation through each week.

Twelve Festival concerts in the Shed replace a listing of nine as before, with the "Bach-Mozart" concerts in the Theater remaining at a total of six, but now on a weekly basis.

Berlioz Honored

Conductor Munch will honor the Sesquicentennial season of the birth of Hector Berlioz in the course of the 12 Shed concerts, with a performance of choral works including Berlioz's "Damnation of Faust," "Romeo and Juliet," and the "Requiem."

He also programs the song cycle, "Summer Nights," and instrumental works.

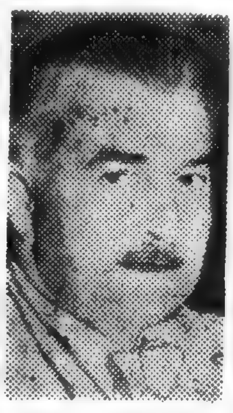
A series of chamber music concerts at moderate prices is planned for various ensembles in the Theater on the six Wednesday evenings. This all adds up to four concerts a week for six weeks or 24 concerts in all.

Berkshire Music Center will also draw on its various departments for further performances, continuing the opera scenes on Tuesdays, orchestral concerts on Thursdays, and chamber concerts on Sunday mornings.

Under the new plan, the subscription sale for the Boston Symphony concerts will be divided by pairs of Saturday evening and Sunday afternoon events, and subscribers who retain their present locations will be privileged by reduced rates for the "Bach-Mozart" concerts on each previous Friday and for the chamber series each Wednesday.

Boston Pops

Esplanade concerts on the Charles River Embankment in Boston will run throughout the six weeks of the Berkshire Festival under the direction of Arthur Fiedler.


Arthur Fiedler

Previously they have been open to the public free of charge in the first three weeks of the Festival period. Now they are to be presented in the first part of each of the six weeks, raising their total from 21 to 23.

Full program plans of the Boston Symphony will soon be released and may be obtained by writing directly to the orchestra at Symphony Hall in Boston.

Cir. (D 158,150) (S 222,354)

This Clipping From
COLUMBUS, OHIO
DISPATCH
JAN 11 1954

Berkshire Festival Enlarged To Six Weeks of Concerts

BOSTON—A new plan has been devised by Charles Munch, the conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next summer. The plan has been prompted by the record attendance in 1953—118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the Festival as well as the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15. The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening preceding the week-end Shed concerts. Together with the performance by the students of the Birkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

THE MUNCH PLAN will thus provide 12 Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the theater as before, but now on a once a week basis.

In the course of the 12 Shed concerts, Mr. Munch will honor the Sesquicentennial season of the birth of Hector Berelioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights," and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theater on the six Wednesday evenings.

THE 1954 BERKSHIRE FESTIVAL will therefore consist of four concerts a week (Wednesday, Friday, Saturday, Sunday) for six weeks, or 24 concerts in all. The various departments of the Berkshire Music Center, which, directed by Charles Munch, will have its 12th session, will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursday, and chamber concerts on Sunday mornings.

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evening and Sunday afternoon concerts, and subscribers who retain their present locations will have the privilege of seats at a reduced rate for the "Bach-Mozart" concerts on each previous Friday and for the chamber series each Wedneesday.

Cir. (D 55,839)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JAN 11 1954

Tanglewood Revises Slate

Under a plan devised for the 1954 Berkshire Music Festival at Tanglewood by Charles Munch, conductor of the Boston Symphony Orchestra, the full orchestra will give concerts in each of the six weeks of the festival.

Heretofore, the full orchestra has performed only in the last three weeks of the festival program.

With the new season's schedule, 12 concerts will be given in the Shed instead of nine. The full orchestra will perform each Saturday night and Sunday afternoon of the festival period of July 5 to Aug. 15.

As before, six [illegible]-Mozart concerts will be [illegible] the chamber or[illegible] theater-concert [illegible]. However, [illegible] concerts, which formerly occupied the first three weekends of the festival, will be given weekly on Friday nights.

Cir. (D 175,149) (S 182,397)

This Clipping From
DALLAS, TEX.
NEWS
1954

Series Expanded

Special to The News

BOSTON, Mass.—Arthur Fiedler, founder-conductor, will expand the Boston Symphony Orchestra's season of Esplanade Concerts next summer. The series of free outdoor performances will run from July 5 to Aug. 10, rather than ending in July as before.

Cir. (D 548,362)

This Clipping From
CHICAGO, ILL.
NEWS
JAN 11 1954

CONCERT PIANIST

Gina Bach Strives for

BY IRVING S

* * *

NOTES: The 150th anniversary of Hector Berlioz' birth will be cause for celebration at the Berkshire Festival this summer.

Charles Munch will conduct the Boston Symphony (and singers) in "The Damnation of Faust," the "Romeo and Juliet" symphony-drama, the giant "Requiem," "Harold in Italy," the "Fantastic Symphony" and the song-cycle "Summer Nights."

Munch has a new plan for the festival concerts, whereby the full orchestra will be heard every Saturday and Sunday from July 5 to Aug. 15. A series of Bach-Mozart concerts in the smaller theater will take place on Fridays during those six weeks.

Cir. (D 36,455)

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
JAN 11 1954

Tanglewood Festival Extended

LENOX, Mass., Jan. [illegible]—The Berkshire Festival at Tanglewood near here will be extended next summer to include 12 concerts in the Music Shed over a six-week period from July 5 through Aug. 15.

These programs by the Boston Symphony Orchestra will be presented Saturday nights and Sunday afternoons.

In addition the orchestra, reduced to chamber proportions for music of Bach and Mozart, will give Friday night concerts through the festival period in the Theater-Concert Hall. These concerts formerly occupied the first three weeks of the festival.

Commemorating the sesquicentennial of the birth of Hector Berlioz, Charles Munch, conductor, will include several of Berlioz' works on next season's Music Shed programs.

Also to be heard will be chamber music concerts by different ensembles on Wednesday nights during the festival season. In addition the various departments of the Berkshire Music Center will continue the custom of opera scenes Tuesday nights, student orchestra concerts Thursday nights and student chamber concerts Sunday mornings. The latter programs will be open by invitation to Friends of the Berkshire Music Center.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
JAN 10 1954

New Plan Set For Tanglewood

Music Festival Scope Will Be Expanded

Special to The Standard-Times

BOSTON, Jan. 9—A new plan has been devised by Charles Munch, conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox next Summer.

The plan has been prompted by the record attendance in 1953—118,000—and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the festival as well as the last three.

Under the new plan, the concerts in the Music Shed by the full orchestra will be given each Saturday night and each Sunday afternoon through the six weeks, from July 5 to Aug. 15.

Bach on Fridays

The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the festival, will now be given each Friday night preceding the weekend Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide 12 festival concerts in the Music Shed instead of nine as before, and six Bach-Mozart concerts in the theater as before, but now on a once-a-week basis.

In the course of the 12 Shed concerts Mr. Munch will honor the sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet" and the "Requiem," as well as the song cycle, "Summer Nights," and instrumental works.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theater on the six Wednesday nights.

Plan Announced

The various departments of the Berkshire Music Center directed by Mr. Munch, which will have its 12th session, will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays and chamber concerts on Sunday mornings.

The plan of subscription sale for the Boston Symphony concerts will now be divided by pairs of Saturday evening and Sunday afternoon concerts, and subscribers who retain their present locations will have privilege of seats at a reduced rate for the Bach-Mozart concerts on each previous Friday and for the chamber series each Wednesday.

FESTIVAL

Cir. (D 14,656)

This Clipping From
NORWALK, CONN.
HOUR

JAN 12 1954

BERKSHIRE FESTIVAL TO BE EXTENDED

Lenox, Mass. (P) — Charles Munch, conductor of the Boston Symphony Orchestra, announced today the scope of the Berkshire Festival at Tanglewood will be extended next summer from four to six weeks. Concerts will be given from July 5 to Aug. 15.

Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JAN 12 1954

Pretty soon the summer will not be long enough for the Berkshire festival at Tanglewood. It used to be a few week-end concerts in August. It has been gradually expanded over the years, with chamber music concerts and a variety of programs by the students at the Berkshire Music center added. Now Director Charles Munch says that this coming season will boast 12 concerts by the whole Boston Symphony orchestra and six concerts by the small chamber size orchestra. This is not only an expansion of the Shed concerts, but a rearrangement of program. The chamber music concerts were previously concentrated in the first three weeks of the season, and the big concerts in the last three weeks. Now the whole orchestra will be heard six week ends, on Saturday and Sunday, from July 5 thru Aug. 15, and the chamber orchestra will play on Friday nights during the same period, concentrating on Bach and Mozart. These chamber concerts have been so popular that they have earned a place in the center of the festival stage, and now will have it.

Cir. (D 13,274)

This Clipping From
KINGSTON, N. Y.
FREEMAN

JAN 13 1954

Berkshire Festival To Have Additional Concerts for Season

A new plan has been devised by Charles Munch, the conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next summer.

According to his plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to August 15. The concerts by the orchestra of chamber proportions in the Theatre-Concert Hall will now be given each Friday evening preceding the weekend Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

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The 1954 Berkshire Festival will therefore consist of four concerts a week (Wednesday, Friday, Saturday and Sunday) for six weeks, or 24 concerts in all.

Cir. (D 3,230)

This Clipping From
WINSTED, CONN.
CITIZEN

JAN 14 1954

Lenox, Mass.—Charles Munch, conductor of the Boston Symphony orchestra, has announced the scope of the Berkshire festival at Tanglewood will be extended next summer from four to six weeks.

Concerts will be given from July 5 to Aug. 15.

MILLERTON, N.Y
NEWS
1/[illegible]/54

Berkshire Festival In Tanglewood To Feature Berlioz

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Massachusetts, next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony", and the song cycle, "Summer Nights". The Festival Chorus of the Berkshire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem", which will conclude the Festival. The Festival will extend from the first week of July through August 15th.

Since the birth of Hector Berlioz one hundred and fifty years ago (December 11, 1803) his artistic stature has risen increasingly in general estimation, notably in recent years.

Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

JAN 17 1954

A new plan has been designed by Charles Munch, the conductor of the Boston Symphony orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next summer.....The plan has been prompted by the record attendance last summer—118,000, and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the Festival as well -- the last three.....According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15. ....The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening preceding the weekend Shed concerts....Together with performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week....The Munch plan will thus provide 12 Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the Theater as before, but now on a once-a-week basis....In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the Theater on six Wednesday evenings.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

JAN 1[illegible] 1954

Tanglewood Plan Shift

The record attendance of 118,000 at the Berkshire Festival in Tanglewood last summer and the wish of many to hear the full Boston Symphony Orchestra during the first three weeks as well as the last three of the festival has resulted in Charles Munch extending the season there.

His new plan is to have concerts by the full orchestra in the Music Shed each Saturday night and each Sunday afternoon through the six weeks from July 5 to Aug. 15.

The chamber music concerts, which have been during the first three weeks, will now be given each Friday night preceding the week-end shed concerts.

Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week, and will mean 12 shed concerts instead of nine.

In addition to four concerts a week for the six weeks, the festival will continue the custom of opera scenes on Tuesdays, orchestral concerts Thursdays and chamber concerts Sunday mornings.

Subscriptions will be sold by pairs of Saturday evening and Sunday afternoon concerts, with subscribers having the privilege of seats at a reduced rate for the "Bach-Mozart" concerts on Friday and for the chamber series on Wednesday.

Throughout the six weeks of the 1954 Berkshire Festival, the Esplanade concerts will continue to be given on the Charles River embankment in Boston under the direction of Arthur Fiedler.

Previously given through the first three weeks of the Festival period, these free outdoor concerts will this summer be given in the first part of each of the six weeks, a total of 23, making them available to Bostonians during the greater part of the summer.

Cir. (D 893,121) (S 1,422,118)

This Clipping From
CHICAGO, ILL.
TRIBUNE

JAN 17 1954

Berkshire Music Shed Concerts to Continue 6 Weeks

The Berkshire Festival at Tanglewood in Lenox, Mass., bows to increasing attendance figures by increasing to six weeks the Music Shed concerts by the Boston orchestra, which will play a total of 12 festival concerts Saturday nights and Sunday afternoons, July 5 thru Aug. 15. Six Bach-Mozart concerts will be given in the theater, this time on Friday evenings. Chamber music concerts will be presented in the theater on six Wednesday evenings.

Charles Munch, the director, will honor the sesquicentennial season of the birth of Berlioz during the Shed concert series, presenting "The Damnation of Faust," "Romeo and Juliet," and the Requiem, as well as the song cycle, "Summer Nights," and instrumental works. Full programs will be available soon on application to the Boston Symphony orchestra, Symphony hall, Boston 15, Mass.

Cir. (D 166,970) (S 150,268) 79

This Clipping From
TOLEDO, OHIO
BLADE

JAN 17 1954

Orchestra Adds Some Concerts

Special to The Blade

BOSTON, Jan. 16—A new plan devised by Charles Munch, conductor of the Boston Symphony Orchestra, will extend the scope of the Berkshire Festival at Tanglewood next summer.

A record attendance of 118,000 persons last summer and the desire of thousands to hear the full orchestra in the first as well as the last three weeks of the festival prompted the new plan.

* * *

THE FULL orchestra will play each Saturday and Sunday afternoon in the Music Shed from July 5 to Aug. 15.

A chamber group from the full orchestra will present instrumental works by Bach and Mozart each Friday evening in the Theater-Concert Hall.

The new plan will provide 12 festival concerts in the Shed instead of nine and the same six "Bach-Mozart" concerts in the theater, but now once a week.

* * *

THIS YEAR Mr. Munch and the orchestra will honor the Berlioz sesquicentennial. Performances are announced of "The Damnation of Faust," "Romeo et Juliette," and the "Grand Mass for the Dead" (Requiem); also, the song cycle, "Summer Nights," besides the larger instrumental works.

Chamber-music concerts by different ensembles will be given in the Theater on six Wednesday evenings. The present arrangement calls for 24 concerts in all, four a week on Wednesday, Friday, Saturday and Sunday. Students will present opera scenes on Tuesdays, orchestra concerts Thursdays and chamber concerts Sunday mornings.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 17 1954

New Schedule at Tanglewood Is Announced

According to a new plan devised by Charles Munch for the Berkshire Music Festival next summer, the chamber music concerts and the series by the full Boston Symphony Orchestra will run on a joint weekly basis through the season from July 5 to Aug. 15.

In past summers the chamber series in the Theater-Concert Hall has occupied the first three weeks of the festival, the big Music Shed concerts taking over the last three. Under the new Munch plan the chamber programs will be given each Friday night, preceding Saturday night and Sunday afternoon concerts in the Shed. Together with the performances by Berkshire Music Center students this will result in six weeks of daily events on an identical rotation.

The new plan is said to have been prompted by the record attendance of 118,000 last summer and the desire of many thousands to hear the full orchestra during the first three weeks as well as the last three. It will provide 12 concerts in the Shed instead of nine as before. The schedule will also include opera scenes on Tuesdays, chamber ensembles Wednesday, student orchestra concerts Thursdays, and student chamber concerts Sunday mornings.

A change has also been made in the running of the symphony's Esplanade concerts in Boston under the direction of Arthur Fiedler. Previously given through the first three weeks of the Berkshire Festival period, these free outdoor concerts will be played during the first part of each six weeks, making a total of 23 instead of 21.

80

FESTIVAL

Cir. (D 81,951) (S 101,368)

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD

JAN 17 1954

Overtones

Berlioz to Be Featured At Berkshire Festival

BY WILLIAM FLEMING

The sesquicentenial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with a performance of a number of great works by this composer.

William Fleming

The "Damnation of Faust" will be heard with the combined choruses of Harvard and Radcliffe; "Harold in Italy" with William Primrose as viola soloist; and the song cycle "Summer Nights," with a singer yet to be announced. The Festival chorus of the Berkshire Music Center will appear with the orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the festival.

Since the birth of Hector Berlioz 150 years ago on Dec. 11, 1803, his artistic stature has risen increasingly. The staggering difficulties of assembling the massive choral and orchestral forces demanded by his complex scores have limited the performances of his works to an occasional single work here and there. The complete "Romeo and Juliet," for instance, has yet to be recorded in its entirety.

The composer himself was sometimes chided for these colossal tendencies, and his sense of humor often had to come to his rescue. After one performance, a lady, in the audience, who had been somewhat overwhelmed by the army of musicians onstage, summoned up her courage to approach the composer. "Is it true, Mr. Berlioz," she asked, "that you always write for orchestras of 500 players?" Whereupon the unpredictable Hector replied, "On the contrary, madame, I sometimes compose for orchestras of only 450."

Debussy and some other French composers always considered their predecessor as something of a musical monster. None have found a more apt way of describing the effect of Berlioz' music than Heinrich Heine, who wrote: "Here is the wingbeat that reveals no ordinary songbird. It is that of a colossal nightingale, a lark the size of an eagle, such as must have existed in the primeval world.

NEW OPERA

Cir. (S 19,794)

This Clipping From
WILMINGTON, DEL.
STAR

JAN 17 1954

Shed Concerts At Tanglewood Cover 6 Weeks

A new plan has been devised by Charles Munch, conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Mass., next summer.

The plan has been prompted by the record attendance in 1953 (118,000) and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the Festival as well as the last three.

Concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to Aug. 15.

Concerts by the orchestra of chamber proportions in the Theatre-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening preceding the week-end Shed concerts.

Together with performances by students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

Jan 16, 1954

South Berkshire Weekly

Music Hath Charm$ . . .

By A. G. Rud

LENOX—The Boston Symphony Orchestra's decision to extend the Berkshire Festival season is considered one of the biggest things that's happened to the tourist trade since Henry Hadley led his charges through Beethoven's Fifth in Dan Hanna's riding ring back in 1934.

The plan is hailed as the key to a bang-up summer in which more people will visit the Berkshires, a greater gross vacation business will be recorded, more music will be enjoyed—and overcrowding will be held to a minimum. Remarkable, but the addition of just three major concerts and a little shuffling of the schedule may accomplish exactly that.

* * *

WITH THE full orchestra playing in the big Shed six weekends instead of only three, there will be a more even distribution of visitors through the summer. For the past several years the schedule has called for three weekends of small concerts by the chamber-sized BSO in the theater-concert hall, followed by three weekends of full BSO concerts in the Shed.

The original idea was to offer to small audiences some lesser known music by early masters like Bach and Mozart, without bringing in the full orchestra from Boston until the last half of the season. This worked out splendidly—so splendidly, in fact, that the theater-concert hall was packed for each performance and as many as 4,000 were seated and sprawled on the lawn. What to do with all these music-lovers? The Bach-Mozart concerts couldn't be moved into the big Shed without losing the intimate atmosphere the music was intended for.

The new plan presumably will solve that problem. Now, during the July 4-Aug. 15 season, there will be Bach-Mozart concerts Friday evenings and Shed concerts Saturday evenings and Sunday afternoons. Thus each weekend will have something for every concertgoer, the Bach *aficionado* as well as the guy who just goes to stamp his feet during Ravel's "Bolero."

* * *

ONE OF THE conveniences of the new plan is that it will facilitate figuring out what is going on at Tanglewood any particular night. The pattern has been so irregular in the past that a detailed, well-asterisked program has been basic equipment for anyone wishing to keep posted on the 50-odd events presented during the season. Now at least the main patterns will be the same for every one of the six weeks: Opera Tuesday, chamber music Wednesday, student orchestra Thursday, Bach-Mozart Friday, BSO Saturday, student chamber music Sunday morning and BSO Sunday afternoon. That is a good deal easier to keep in mind than a schedule that changes every day.

Even without including the other events presented throughout the season, it is obvious that there is almost a full week of music there, with Monday for catching your breath. Local enterpreneurs hope it will be sufficiently attractive to induce visitors to come here for a week at a time, rather than a night or two.

Of course, to hear anything at Tanglewood besides the BSO, one must join the Friends of the Berkshire Music Center by making a donation, modest or otherwise. This policy will be continued but it is expected that the "Friends Concerts" will be more heavily promoted than in former years, so that the public will become fully aware of the week-long attractions as well as the big weekend jobs. The Berkshire Hills Conference is already working on plans to put this idea across.

* * *

WHAT EFFECT the new program will have upon Jacob's Pillow and the Berkshire Playhouse is uncertain now, but there is no doubt it will be a tremendous boost for South Berkshire guest house operators, a somewhat disillusioned lot. Despite a steady increase in Tanglewood attendance each year, the lodging house trade has languished. The phenomenon is attributed to the appearance of half a dozen motels, which are preferred by the majority of travelers, and in Lenox particularly, to the new by-pass that shunts east-west transients north of town on Route 20.

The crowning blow to the guest houses came last summer, when the customary Thursday evening festival concert was shifted to Friday night. This aggravated an already uncomfortable situation on the big weekends, while simultaneously reducing the number of nights visitors stayed. Repercussions were felt even in Pittsfield stores, which formerly had drawn a number of Friday shoppers, but the worst effect was felt in the guest houses. Everywhere, from the small cottage with one room for rent to the large place like Garden Gables or Stonewall House in Lenox, the condensed weekend of music was deplored. Until the recent announcement, in fact, it looked as though guest houses would have to turn themselves into "sports centers" or ease out of the tourist picture. There was less and less profit in running a large house just for the sake of six busy nights in the middle of summer.

* * *

THE EXTENDED festival season has changed all that, though, to the delight of the innkeepers as well as guest house proprietors. The inn and hotel owners now look forward to six weeks of 90 to 100 per cent occupancy rather than 60 per cent on weekdays and 110 per cent on Festival weekends.

Things are looking up on the tourist front for 1954, in other words. Now all that's needed is an attraction for the doldrum period between Aug. 15, when the BSO pulls out, and Labor Day. With that, plus a few more snowy winter weekends like the present, the Berkshire tourist business will begin to realize its enormous potentialities.

* * *

WHEN THE LENOX bylaw committee recently abandoned its plan for financing water main extensions, it was acceding to legal advice as well as to some irate residents. The proposed bylaw, now discarded, specified that when 60 per cent of the residents of any street asked the town for a water main extension, a lien for half the cost of the work would be placed against all property abutting the new main.

The reasoning behind this was that householders whose property increased in value because of the new main should pay more than other residents, many of whom had in effect paid for their own water lines through charges when Lenox water was supplied by a private company.

Yet the plan drew a steady fire of criticism, especially from some East Street residents who had recently sunk deep and expensive wells of their own and didn't relish the idea of liens being slapped on their property. That snag might have been cleared by the committee's proposal to assess each house according to the use it made of the water main—but the *coup de grace* came from another quarter. Queried about the legality of its plan, the state Attorney General's office had its doubts. Better finance water main extensions through appropriations at the annual town meeting, it advised; and that ended the controversy for good.

Cir. (D 39,275)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JAN 12 1954

Music Notes

By D. E. RITZ

CHARLES MUNCH has devised a concert schedule for the Tanglewood season, July 5 through Aug. 15, which will keep Boston Symphony very busy this summer.

The new plan calls for full orchestra concerts in the **Shed** each Saturday evening and **Sunday** afternoon for the full six weeks and six chamber orchestra programs in the Theatre-Concert hall each Friday evening. In addition the Esplanade concerts will be presented on the Charles River embankment in Boston during the first part of each of the six weeks and will be available during the greater part of the summer.

During the course of the 12 Shed concerts Mr. Munch will honor the sesquicentennial season of the birth of Hector Berlioz.

* * *

SHARON, CONN

1/14/54

Berkshire Festival In Tanglewood To Feature Berlioz

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Massachusetts, next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony", and the song cycle, "Summer Nights". The Festival Chorus of the Berkshire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem", which will conclude the Festival. The Festival will extend from the first week of July through August 15th.

Since the birth of Hector Berlioz one hundred and fifty years ago (December 11, 1803) his artistic stature has risen increasingly in general estimation, notably in recent years.

Cir. (D 90,143) (S 90,143)

This Clipping From
NEW HAVEN, CONN.
REGISTER

JAN 17 1954

MUSIC

Popular Music Finding Way Into Symphonic Programs

By GORDON E. ARMSTRONG

Boston Symphony Extends 1954 Berkshire Schedule

The Boston Symphony has just announced an extension of its schedule of concerts for this year's Berkshire Music Festival. Prompted by the record attendance of 118,000 at the 1953 programs in the Berkshires, several more concerts by the full Boston Orchestra will be added to the number given in previous years. Formerly the entire ensemble was heard only during the last three weeks of the Festival but present plans make provision for concerts by the full orchestra during the entire six weeks of coming activities there.

Incidentally, the orchestra will make a belated appearance here on February 9. In past years, the Boston musicians performed here early in the season but their first concert here was purposely delayed by the management of the Woolsey Hall concerts in the current series. This was done in order that the local audience might have the opportunity of hearing the orchestra under Pierre Monteaux, the celebrated conductor who is making a number of guest appearances with the Boston Orchestra this season. Charles Munch, the orchestra's regular conductor, will be here for the orchestra's second concert on April 6.

Boston Symphony Appeals To Public about Deficit

By Jules Wolffers

BOSTON. — Faced with an accumulated five-year deficit of $363,758, the Boston Symphony Orchestra has placed its financial problems on record with a frank statement which took up the better part of a page advertisement in most of the Hub's newspapers.

The figures show that Boston has lagged behind other cities in the support given major symphony orchestras. For example, in the 1951-52 season funds raised totalled $166,578 as compared to $400,230 in Detroit, $311,441 in Chicago and $265,381 in New York. Funds in Minneapolis, Cincinnati, Los Angeles, Pittsburgh and Houston all exceeded the Boston total.

Few persons outside the Metropolitan Boston area realize the full scope of the orchestra's public service, which includes three weeks of free Esplanade Pops concerts under Arthur Fiedler and regular non-commercial FM broadcasts of all its Friday and Saturday concerts. The orchestra actually pays several thousand dollars yearly through its membership in one of the Hub's educational radio stations and also contributes its concerts free of charge.

At Tanglewood the orchestra would show a substantial profit instead of just about breaking even were it not for the heavy deficit which results from operating the Berkshire Music Center.

Up to now the orchestra has been overly-modest about its services and about its financial needs. Nor was the orchestra much encouraged by its efforts last season to seek support from business organizations which resulted in a total of $13,450.

It is hoped that the present policy will awaken Bostonians to the uniqueness of the orchestra and ot its pressing needs, needs which have exhausted all available funds together with all unrestricted legacies.

These financial details have affected neither the morale nor the quality of the orchestra. Recent programs have been rich in interesting material with performance standards of unfailingly high quality.

Piston Fantasy Introduced

The premiere of an engaging new work by Walter Piston, Fantasy for Solo English Horn, with Harp and Strings, was very well received. The composer himself called the performance by Louis Speyer and the assisting forces under Charles Munch "A composer's dream," so well was it played. The work is pleasing and pleasant with fine melodic content and with well-proportioned accompaniment in which the harp plays an important role. Other works on this New Year's day program included Munch's arrangement of Bach's Choral Prelude and Chorale, "The Old Year is Past," the Haydn "Military" Symphony and the exciting Saint-Saens Symphony No. 3, all of which made first class fare to usher in 1954.

Nicole Henriot was soloist the previous week in two works—the first American performance of Milhaud's Suite Concertante and the first hearing at BSO concerts of the Saint-Saens Piano Concerto No. 3. The pianist played capably but not enough so to rescue the Saint-Saens from dullness. The Milhaud is a perky and amusing trifle of no great significance but of considerable rhythmic ingenuity. Auber's Overture to La Muette de Portici opened, and a deeply moving rendition of the Brahms Fourth closed the program.

Another local "first" was the Berlioz L'Enfance du Christ, done in fine style under Munch with soloists Jennie Tourel, Mac Morgan, Lee Cass, and John McCollum assisted by the New England Conservatory Chorus.

Richard Burgin also contributed his share of novelties with the first Boston hearing of the Adagio from Mahler's Tenth Symphony, and the first BSO performance of the Stravinsky Danses Concertantes. Charles Munch took over the baton from Burgin for a performance of the Lalo Symphonie Espagnole in memory of Jacques Thibaud. Both the soloist, Ruth Posselt, and Munch himself had close associations with the late French violinist which gave added poignancy to a rendition marked by poise and finesse.

Burgin was responsible for introducing to Boston Symphony hearers the venerable Piano Concerto No. 2 by Beethoven (actually the first in order of composition). Although it was interesting to hear the Mozart-influenced work it left one with no particular desire to hear it again. But one would like to hear more from the soloist, Grant Johannesen, particularly in a program which will give greater scope for appraisal.

Recitals and Such

Among other events, Smeterlin won acclaim with an all-Chopin program at Jordan Hall. The same auditorium housed the Boston debut of Jean Graham, pianist, who showed good taste and musicianly qualities. At Symphony Hall the Guard Republican Band of Paris provided an exhilarating evening with Charles Munch and newly-named Chevalier of the Legion of Honor Arthur Fiedler relieving conductor Francois-Julien Brun for a portion of the program which benefitted the BSO pension fund. . . . The tradition-laden Handel and Haydn Society presented the 197th performance of Handel's Messiah, and the not-so-tradition-laden New England Opera Theater tried its hand with Debussy's Pelleas and Melisande at the Boston Opera House—a gallant attempt that did not quite come off. At Symphony Hall, Casadesus played with power and skill before a Boston University Celebrity Series audience. . . . Gina Bachauer impressed with her technical endowments but left a Morning Musicale audience at the Statler wondering a little regarding her sense of style. . . . At Jordan Hall, the Zimbler Sinfonietta opened its season with a well-played, absorbing program of Hindemith, Mozart and Handel. Alexander Tcherepnine was soloist in his own colorful and exotic Georgian Suite for a markedly cordial reception.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JAN 19 1954

Music Notes

By D. E. BITZ

THE BOSTON POPS ORCHESTRA will open its second national tour with a program at RPI Field House in Troy on Feb. 2. The tour will include more than 60 concerts. Arthur Fiedler will conduct the program of light classics and the latest hit songs.

The Pops Orchestra was the most popular concert on the Field House schedule last year. The orchestra dates to the day when its parent, the Boston Symphony, was only four years old. The concerts were started as an experiment in the European tradition of the old German Bilse concerts, where it was popular to combine a program of light classics with food and drink.

By the time of prohibition the orchestra had become so popular that even that experiment failed to diminish the crowds that turned out for the weekly concerts.

* * *

MISS ELIZABETH KINGDON, lyric soprano, will present a recital Feb. 5 at the Schenectady Museum, 37 Steuben street under the sponsorship of the Museum music committee. Miss Kingdon won the committee's annual auditions in 1950 and opened its recital season that year.

She also appeared as soloist with the Schenectady Symphony in 1949, has sung with the Chatauqua Opera Company and with the Amato School of Opera in New York. Since her earlier programs here Miss Kingdon has continued her study with the late Evan Evans of the Juilliard School of Music.

Tickets for the program are obtainable at the local music stores, at the Museum and from members of the Museum music committee.

* * *

AN ARRANGEMENT of Stanley E. Saxton's Concerto in A minor for organ and second piano had its first complete performance Sunday evening at Skidmore College hall. Mr. Saxton was at the organ and Hoyt L. Irwin, chairman of the college music department, played the piano part. The concerto was written in 1942 for piano and orchestra.

* * *

THE FIFTH FREDERIC Chopin International competition, open to young pianists of all nationalities, will be held at Warsaw Feb. 22 through March 21, 1955.

The competition, originated in 1927, was last held in 1949 in Warsaw. Two first prizes were awarded then, one to Halnia Czerny-Stefanska of Poland and the other to Bella Davidovich of the Soviet Union.

Contestants should be between 16 and 32 years of age as of Feb. 22, 1955. The competition will be held in three stages. At the first contestants will be required to play one Chopin nocturne, two of his etudes, a polonaise and one other short work by Chopin. Second stage requirements include one of the preludes, two of the etudes, three mazurkas and a longer Chopin work such as one of the sonatas. Finalists entering the third stage will play a Chopin concerto with orchestral accompaniment.

Ten prizes will be awarded, the first being 30,000 zlotys or $7,500 at the official rate of exchange.

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ZIMBLER SINFONIETTA

Cellist Joseph Zimbler, director of the Sinfonietta, confers with towering Composer-pianist Alexander Tcherepnin as they rehearse the latter's Suite Georgienne.

Lest Music Be Forgotten

It can't succeed, by box-office standards, but Zimbler's little symphony blithely plays what it likes, seeks only perfection and now commands world-wide attention

By ANNE THOMAS

SYMPHONY HALL was a gloomy sea of empty seats. On the lighted shore of the stage was clustered a handful of rapt musicians. There was no podium, no leader with baton. The music, rich and exultant, soared into life almost of its own accord.

The pianist raised a hand; the music died. "No, no—faster here." He played a bar or two. "So!" Then he began again, bows rose and fell in unison and melody glowed almost visibly through the darkness of the hall.

This was the Zimbler String Sinfonietta in rehearsal. The man at the piano was Alexander Tcherepnin, composer of the Suite Georgienne which this symphony in miniature was playing.

The music director and cellist was Josef Zimbler, a sensitive Czech who organized the group in 1945 to play the chamber music of composers such as Mozart and Bach and who now attracts contemporary music from all the civilized world. Music, Zimbler believes, is no good in a library. He wants to have it heard.

Sinfonietta has 17 regular players, all of them members of the Boston Symphony Orchestra—three cellists, 10 violinists, three players of the viola and one of the double bass. Whenever a particular composition demands it, other instruments may be added, a harpsichord, a piano, a French horn.

Whenever the group plays a contemporary work, it prefers to rehearse the score with the composer. That is why Alexander Tcherepnin left his Chicago home and his work at DePauw University a few days before Sinfonietta's Jordan Hall concert of his Suite Georgienne.

Josef Zimbler had a twofold purpose in forming his chamber music group. First, he wanted to tear the shroud of neglect from a wealth of rare and beautiful chamber music of a bygone day when every European prince took pride in his own string orchestra and a composer at his command. And second, he wanted to provide an outlet for the creativeness of young, modern musicians.

Chamber music was so-called because it was performed for small, intimate groups (Bach was cautioned that it mustn't be too loud, so as not to disturb royalty's conversation during the concert!) The harpsichord player usually led the group. Music composed under such circumstances today may seem a bit too mannered and subdued. But it displays amazing mastery of form and a jewel-like quality never afterward surpassed.

When kings were no longer the fashion, small string orchestras gave way to tremendous symphony groups with a new type of music for volume consumption. Chamber music had been pretty well forgotten in America when Zimbler resurrected it with his Sinfonietta. Bigger than a string quartet, it still preserves the quartet's artistic precision; smaller than a full-scale symphony orchestra, still it has its full tonal beauty.

Sinfonietta doesn't go on tour and performs only close to its Boston home. It turns down invitations to appear in Europe or South

by the government, the discrimination of music lovers is so sharp that politics hasn't ruined music. There are scarcely any cases of government officials trying to force third-rate bassoonist nephews down some orchestra's throat.

After Zimbler finishes 40 hours of performing, practicing, or teaching music each week, he goes home to study old scores, plan new concerts, or listen to other musical artists.

He's of the old world—music is his life.

Sunday Post staff photos by Alfred H. Hammond

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This Clipping From
BOSTON MASS.
POST

JAN 17 1954

"Not da-da but DA-DA—so!" Each musician here is [illegible]'s keeper and all speak up in critiques.

Rehearsal at first is halting, for the Sinfonietta won't compromise, seeks constantly for perfection.

Dress can be casual; performance must be flawless. Albert Bernard concentrates on his viola passage.

Now it's smoothing out! George Zazofsky, at left, leads the violin section in vibrant, soaring unison.

With details worked out, Tcherepnin plays enrapt, confident now the group will follow him perfectly.

Zimbler, here at home with his wife, rarely stops thinking music, always is questing something new.

America, for its concertizing is done only when it does not interfere with the major work of its members in the Boston Symphony.

Every spare moment Zimbler has from playing and practicing with the Boston Symphony on tour, he spends in libraries collecting rare scores no longer printed. From them he often gets concert pieces.

And from contemporary musicians in his native Czechoslovakia, from Poland, Yugoslavia, England, France, Switzerland, Italy, the Nordic countries and America come compositions written especially for Sinfonietta.

Zimbler, who comes from a long line of musicians in Czechoslovakia, sees a growing thirst for good music in America.

"There is a need for more chamber music groups in the land," he says. "I observe the craving of the people for good music when the Boston Symphony goes on tour. We play to packed houses and long lines of ticket seekers have to be turned away."

The problem of how to hire halls, keep musicians fed and hold ticket prices down to everyman's pocketbook is still a headache, more in America than in Europe, the cellist says.

The standard of living for the old-world musicians is not as high as in America, as a whole. Though much of Europe's music is subsidized by the government, the discrimination of music lovers is so sharp that politics hasn't ruined music. There are scarcely any cases of government officials trying to force third-rate bassoonist nephews down some orchestra's throat.

"That is the fear musicians have in America when they consider the possibility of government aid to bring more music to more people," sadly observes Zimbler. "They fear that subsidies might bring a dictation that would reduce the quality of musicians."

Zimbler regrets that it is necessary to commercialize music as much as many American musicians do.

"In the old days in Europe, musicians wouldn't think of doing anything that interfered with their music or hardened their hands for playing," he says.

"After a musician performed, he practiced, he taught, he went to hear fellow artists concertize, and he played music at home with friends for relaxation.

"Musicians here have a different outlook. Some of the men I work with like to cook, especially the French and Italian. In old-time Europe, women never let men get into their domain in the kitchen.

"A fellow goes home at night here and helps his wife with the children, mows the lawn, does all sorts of rough chores and never worries that it will make his hands insensitive to his instrument."

Zimbler is married to an American girl from Ohio whom he met at the Conservatory of Music. She plays the double bass and sings. After Zimbler finishes 40 hours of performing, practicing, or teaching music each week, he goes home to study old scores, plan new concerts, or listen to other musical artists.

He's of the old world—music is his life.

Sunday Post staff photos by Alfred H. Hammond

The 17 stringed instruments achieve the precision of a quartet, the tonal beauty of a full symphony.

73

This Clipping From
BOSTON MASS.
POST

JAN 17 1954

ZIMBLER SINFONIETTA

CIENCE MONITOR, BOSTON, TUESDAY, FEBRUARY 2, 1954

Zimbler String Sinfonietta in Rehearsal . . . Photo by Gordon N. Converse, Staff Photographer

Balcony Bravos

Symphony Group Swells Appreciation of Music

By Mary Handy

Staff Writer of The Christian Science Monitor

In a corridor of Boston's Symphony Hall three high-school students waited anxiously for a cellist.

When he walked out of the stage door, mopping his face after the orchestra performance, they rushed up to him.

"Oh, sir," said the girl, "we wanted to thank you. The orchestra was wonderful.

"We came because we'd heard you and the Sinfonietta players in our high school," chimed in the boy.

The cellist a warm, charming man with continental manner, who heads one of the nation's leading chamber-music groups, smiled.

That night when Josef Zimbler reached home he told his wife about these young enthusiasts.

Results Seen

"It's a tremendous satisfaction to see young people excited about good music," he said. "I'm so pleased that our concerts in the schools are inspiring teenagers to become regular concertgoers."

Coming from a Czechoslovakian home where music lessons began as a matter of course at the age of five, Mr. Zimbler is dedicated to building up similar musical and cultural traditions in America.

A "musical missionary" is what some people call him.

His enthusiasm is the moving force behind the Zimbler String Sinfonietta. Rightly enough the group's first concert was given to raise money for education. It was a benefit performance in 1944 to finance performances by smaller string groups in the Brookline public schools.

Performance Hailed

During five busy years since the Sinfonietta organized formally it has inspired audiences in Boston and at schools and universities up and down the East Coast.

Performances by these 17 accomplished musicians have repeatedly been hailed as some of the best in chamber music. Their recordings have gone all over the world. They were recently invited to represent the United States at a music festival in Germany.

And it has all been done in their spare time!

Each member of the Sinfonietta, from Mr. Zimber to Henry Portnoi, double bass player, is a regular member of the Boston Symphony Orchestra. That means they already are involved in one of the busiest concert schedules of any orchestra in the country.

It also means they bring much richness of background and experience to the chamber orchestra. The instruments, most of them old and of Italian make, are insured for $75,000. Their quality is one reason for the Sinfonietta's remarkable richness of tone.

Nationalities Blend

And the musicians, many of them brought up and trained in Europe, bring many styles. The French born give ideas for interpreting French music, the German born on German music. The 17 men come from seven different countries—and one is half American Indian.

At a Sinfonietta rehearsal recently on Beacon Hill, chords from the many strings filled the high ceilinged music room of the Harvard Music Association.

In plaid shirts, sweaters, and business coats the musicians were deep in Stravinsky. Even the flash of a news camera scarcely interrupted their concentration. They were working with unflustered persistence.

Before them stood no conductor. This chamber group has no conductor. Mr. Zimbler, as music director, sits at his cello.

Traditional Organization

Being conductorless makes the group unusual, if not unique, today.

It goes back to the traditions of 18th century chamber orchestras of Mozart's time.

In the Sinfonietta whoever plays the principle voice is "boss." At rehearsals, George Zazofsky, concertmaster, sets the interpretation of a violin melody, Joseph de Pasquale, violist, leads the violas' entrance. And everyone [illegible] say. It is more [illegible]

Each musician is responsible for the total effect as well as his own part. Rehearsals recess into heated [illegible] fine points; but the [illegible] music — music of which Boston is proud.

Attention to Details

At the rehearsal the melodies resounded against the walled bookcases, out to the sunlit snow on the narrow street. Then the concertmaster tapped his bow against his music rack.

"We must get the 16ths right, here" he called out. "One — two — three — FOUR. Let's do it slowly now."

The Stravinsky theme swelled out. "That's it. Sta-ki-ti, ta-tee-tee—umph."

Suddenly the double bass stopped. "Henry, what do you play?" asked the first violist.

"I've got nothing for three bars before measure 72." They repeated the passage, the violas soaring.

"Eddy, what do you play after you turn the page?" asked the concertmaster.

"E natural."

"O K; let's go. At 73."

And the rehearsal went on—each man constantly looking and listening for the others—caring about the melody the other fellow had as well as the one he played.

Work Becomes Fun

When noon came and the musicians got up from their chairs, packed their instruments into cases, they looked exhilarated. Working together this way was fun.

That's one of the main reasons these busy musicians want to "spread the gospel of chamber music."

"Our daily routine was music," reminisces Mr. Zimbler about his early childhood. "We always had trios and quartets at home. My father was a conductor and played the violin, my brother was a violinist, my sister a pianist."

When he first moved to the United States and became a cellist in the Boston Symphony in 1932 he was surprised at "how little chamber music was going on." When a wealthy music enthusiast asked him how many musicians he had in his quartet, his suspicions were confirmed. Chamber music needed to be better understood in his new country. Public school concerts were soon arranged.

The String Sinfonietta is also devoted to playing modern and early music that isn't often heard. Amateur and professional composers in India, Yugoslavia, many parts of Europe, and America have written for it.

At tomorrow's concert in Jordan Hall they will perform one of Igor Stravinsky's little-heard masterpieces, "Apollon Musagète." A Canadian cellist, one of many soloists to appear at Sinfonietta concerts, will play a Kodaly sonata for cello alone.

Repeatedly they have tried new works that less courageous friends have warned would never bring box office success. Audiences have loved them. The first Boston performance of Stravinsky's "L'Histoire du Soldat" brought crowds that had to be turned away.

"Good music needs support," says Mr. Zimbler. "We need to build up traditions in America. Playing fine music is a little like spreading the gospel. You bring music to people just as you do religion."

And it is primarily the educational job that interests Zimbler String Sinfonietta.

Says cellist Zimbler: "It's the young people shouting bravo from the balcony that really encourages us."

Sinfonietta Rehearsal

Eight members of the 17-piece Zimbler String Sinfonietta shown in the adjoining picture during rehearsal [illegible]

Top row from left: Vladimir Resnikoff, violinist; [illegible] Dickson, violinist; Norbert Lauga, violinist; Leonard [illegible] violinist; Joseph de Pasquale, first violist.

Center: George Zazofsky, concert master [illegible]

Bottom row from left: Herman Silber[illegible]; Josef Zimbler, music director and founder.

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8-1

Cir. (D 227,789) (S 543,674)

This Clipping From
DES MOINES, IOWA
REGISTER

JAN 1 0 1954

The New Records

Berlioz 'Romeo'

IT IS A very great pleasure to recommend unreservedly a complete recording of Hector Berlioz's great dramatic symphony, "Romeo and Juliet."

BERLIOZ.

Recorded by RCA Victor with its "New Orthophonic" (AES curve) technique, the part-vocal romantic *tour de force* is performed on two 12-inch LP's by the Boston Symphony Orchestra, Charles Munch conducting, assisted by Contralto Margaret Roggero and Tenor Leslie Chabay as narrators, Basso Yi-kwei Sze as Friar Laurence, the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth.

The part the orchestra plays in this work, with its moments of tense drama and equally frequent passages of great beauty, is superb. For although "Romeo and Juliet," with its French text by Emile Deschamps, paraphrases Shakespeare's immortal play, it is the orchestra which carries the mail—and the music.

It is symphonic in construction, and although the soloists and chorus narrate parts of the action, the key episodes (with the exception of Friar Laurence's dramatic reconciliation scene with the Montagu and Capulet familes) are told by the orchestra in sections which are unabashedly programmatic. (If any listener disparages or objects to "program music," i.e., music which tells a story, this isn't for him.)

Balanced Performance

What emerges is a finely-balanced combination of words and music. In this performance, the singers are sensitively attuned to their roles and responsibilities. Miss Roggero (Bronx-born of Italian parents; Juilliard student and Metropolitan principal), who expounds much of the love story, has a dark, rich voice, contrasting vividly with the clear tones of San Francisco Opera and "Met" Tenor Chabay.

Sze, the basso who sings the role of the pious monk who aided the star-crossed lovers, is a kind of phenomenon. He is a Chinese, and his robust voice belies his slight but dignified stature. He can sing in English, Russian, German, Italian, and in this case, French.

The recording was made in Boston's Symphony Hall last Feb. 22 and 23. The album bears a sticker reading, "For [illegible] fans." It certainly is, for it contains heights and depths of sound rarely achieved on records.

—*Ogden G. Dwight.*

* * *

This Clipping From
HERALD TRIBUNE N.Y.

JAN 19 1954

Kurtz to Quit Houston Podium

Special to the Herald Tribune

HOUSTON, Tex., Jan. 18.—Efrem Kurtz has resigned as conductor and music director of the Houston Symphony Orchestra, which he will leave at the end of this season.

Ferenc Fricsay, thirty-nine, Hungarian conductor of the RIAS (Radio in the American Sector) Symphony of Berlin, will be the principal conductor next season, directing sixteen of the Houston orchestra's twenty subscription concerts, as well as several Pop concerts and special events. His engagement follows his success as guest conductor in Houston last November. He will conduct next fall until Christmas and, after filling European engagements, return in February, 1955, for the remainder of the season. He made his American debut with the Boston Symphony last fall, and has also appeared with the San Francisco Symphony and other orchestras.

Mr. Kurtz, who is well known in New York as guest conductor of the Philharmonic-Symphony and of the Stadium Concerts, has not announced his plans, but it is believed he will devote next season mainly to guest conducting in this country and in Europe. The present season is his sixth in Houston.

Cir. (D 131,670) (S 258,829)

This Clipping From
BOSTON, MASS.
HERALD

JAN 10 1954

Boston Symphony Program on WHDH

Beginning today and continuing for the next three Sundays at 3 p.m. WHDH will broadcast a half hour of recorded music by the Boston Symphony Orchestra. And on Sunday, Jan. 31 from 3 to 5 p.m., WHDH will feature a two hour broadcast of the orchestra directly from Symphony Hall.

On today's recorded program, the music will be the First Movement of Haydn's London Symphony, the Finale to Serenade for String Orchestra by Tschaikovsky, and the Fourth Symphony of Brahms.

(NO MENTION IN
JAN. 31st SUNDAY
HERALD OF BROADCAST!)

Cir. (D 175,944)

This Clipping From
BOSTON, MASS.
AMERICAN

JAN 4 - 1954

Boston Symphony In Open Rehearsal

The third open rehearsal of the Boston Symphony Orchestra this season will take place Wednesday evening at 7:30.

It will enable the audience to hear the program of the week in advance of the regular performances. Seats are available for this rehearsal, at which none are reserved.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JAN 3 - 1954

THE RECORD SHOP

Sounding Like Al J Brings Complaint F

cumbent bru[illegible] ightly veiled, fea[illegible] seecake envelope [illegible]-Victor wraps its [illegible] pressing of Scriabin's Poem of Ecstasy. She wears little more than a deep pink light. Papa Monteux led the Boston (!!!) Symphony through this one — blindfolded, we trust. Columbia's only hope of recouping is to bring out the Liebestodt with Marilyn Monroe.

Cir. (D 34,774)

This Clipping From
LAWRENCE, MASS.
TRIBUNE

DEC 15 1953

RESCUE WILL COME — The Boston Symphony is almost broke, but business men and music lovers in Boston will not allow this famous musical organization to die. — Brockton Enterprise.

Cir. (D 643,985) (S 1,124,787)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JAN 10 1954

PHILLY

SAMUEL MAYES
Plays new 'cello concerto with Boston Symphony Orchestra, Tuesday at the Academy.

Bostonians Star Mayes

SAMUEL MAYES, former first 'cellist with the Philadelphia Orchestra, will be soloist with the Boston Symphony Orchestra, Tuesday evening in the Academy of Music.

Mayes will be heard in the Philadelphia premiere of Dmitri Kabalevsky's Concerto for Violoncello and Orchestra. The 'cellist introduced Kabalevsky's work to the United States through performances in Boston, New York and other cities.

Munch, now in his fifth yea as the Boston Symphony's con ductor, will open the program wit Mozart's Divertimento in D fo Strings (K. 136) and Debussy "Iberia." The Brahms Secon Symphony will comprise the se ond half of the program.

This Clipping From
BOSTON MASS.
POST

JAN [illegible]

Matter of Tone

Does Our Symphony Orchestra Sound as Well as It Once Did?

By TUCKER KEISER

In preserving the actual sound of famous interpretations and immortal performances the phonograph has performed a signal service for the critic. He can now analyze and compare performances to discover the indefinable quality which gives vitality to a particular musical organization or distinction to a particular conductor's reading.

Over the holiday season I replayed many of the Boston Symphony recordings made when the orchestra played with a tone of unrivalled magnificence under the late Serge Koussevitzky. I also played more recent recordings conducted by Charles Munch. Not even the engineering skill now employed in making records can conceal the thinness of tone and lack of precision of our orchestra today. The older 78rpm discs with their restricted range cannot compare to the high fidelity LPs, yet these earlier records delight the ear with an opulence of sound that present day Boston Symphony recordings do not possess.

Comparing these recordings, one feels rather puzzled, somewhat frustrated, and even a little sad.

The String Section

The decline in quality of tone and tautness of ensemble can be partly explained by what I have seen and heard in Symphony Hall. From my seat, front and centre, I see at very close range the heart of the orchestra, the famous Boston Symphony string section; in action.

Individually the string players are peerless. There are many among the 65 members of this orchestral choir who, if they wanted to, could embark on successful careers as concert artists. Some have. These violinists, violists, cellists and double-bass players bring to our orchestra unmatched technical facility.

Yet, I have seen unison passages played with bows going up and down simultaneously, bows drawn diagonally across the strings, accented pizzicati plucked with bows on music stands, instruments drooping at tired 45-degree angles, bows playing virtually on the bridge or over the fingerboard where raspy tone is assured. I have seen and heard false entries which amused or dismayed the players themselves.

Long Process

Building rich, responsive orchestral tone is a long and hard process. Players must not only have excellent command of their instruments, but they must play together for years under stable leadership. They must rely on the conductor to give them attacks, releases, and tempi which they can see and understand.

The conductor needs an ear so acutely sensitive that he can detect the slightest flaw in a given orchestral choir. He must be a teacher with not a little of the martinet in his make-up. He must demand harmonious unity in the various parts, allowing no instrument more prominence than is consistent with the score.

Lack of Discipline?

The present quality of tone is hard to excuse, although it can be explained.

The most obvious explanation is lack of discipline. Koussevitzky ruled the orchestra with an iron baton, and while this firmness did not endear him to the players, it engendered respect. There was never any doubt as to who was boss.

Orchestral musicians, by nature tempermental, resent the iron fist. Nevertheless, if the orchestra is to play well, it cannot be composed of a hundred prima donnas.

A conductor who maintains absolute control no matter how moving the score can control the effects and balance the various parts. It is he who underlines the melody, focuses the harmonic and contrapuntal elements, and leads the musical development. He must indicate the rhythm, the dynamics, and the expressive qualities. The conductor must constantly be occupied with getting the composer's thoughts and emotions across to the audience.

No one can fail to see that music moves Mr. Munch deeply; but it is his action as a conductor rather than his reaction as a music lover which counts.

Spur-of-the-moment sensitivity on the part of the conductor leaves the orchestra in some doubt as to what may happen in the fever of performance. If a composition is prepared in one way at rehearsal then abruptly changed in performance, the players are forced to get through the work in as professional a manner as possible, whatever may be the quality of the tone.

PROV - PHILLY

85

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 10 1954

Husband-Wife Team Coming With Symphony

A HUSBAND - AND - WIFE team, Richard Burgin and Ruth Posselt, will appear respectively, as conductor and soloist in the Boston Symphony Orchestra: third Providence concert of the season, Tuesday night, Jan. 19, in Veterans Memorial Auditorium.

It is an "act" which Burgin, the orchestra's associate conductor and concertmaster, and Miss Posselt, violinist, have made unique in the concert world. Besides conducting the orchestra many times, Burgin has often been its violin soloist, too.

Miss Posselt's contribution to the program will be as solo violinist in Lalo's colorful "Symphonie Espagnole." Burgin will introduce to local concert goers the Adagio from the posthumous Tenth Symphony by Gustav Mahler. The movement was restored from sketches preserved by the composer's widow and was recently played in Boston for the first time under Burgin's direction. Other works on the program are Weber's "Oberon" overture and Tschaikowski's "Italian Caprice."

Tribute to Jacques Thibaud

The Lalo work will begin tribute to the late great French violinist, Jacques Thibaud, who played it on his last appearance with the Boston orchestra. He coached Miss Posselt in the piece and in other ways had an influential part in her career.

"When Jacques Thibaud heard me play in Boston, in 1932, he urged me to come to Europe and offered to arrange my debut in Paris and other major music capitals," Miss Posselt says.

A few months later she had her Paris debut with L'Orchestre Symphonique de Paris under Pierre Monteux, playing the Paganini Violin Concerto. This led to further recitals in Paris and debuts in London, Amsterdam, The Hague, Vienna, Berlin and Milan. Thibaud introduced her to Pablo Casals who arranged a tour of Spain for her.

"One of the experiences I most enjoyed with Thibaud," Miss Posselt recalls, "was my participation in the Bach Double Violin Concerto and other works for two violins in concerts throughout Europe, and I spent two summers with him and Mme. Thibaud at St. Jean-de-Luz where I concentrated on French repertoire."

Miss Posselt, who has risen to the front rank of American violinists, was born in Medford, Mass., and launched her career as a child prodigy in Boston and New York. Since 1929, when she appeared as soloist with the New York Philharmonic Orchestra, she has made many tours in recitals and as orchestral soloist.

First Public Appearance

Burgin likewise began his musical career as a child. He made his first public appearance at the age of 11 years with the Warsaw Philharmonic Society. He studied with Joachim in Berlin and with Auer in Leningrad, becoming the latter's assistant teacher some years later in Stockholm and Christiania.

He has been concertmaster and soloist with the Christiania (now Oslo) Philharmonic Society and orchestras in Russia, Finland and Sweden. Before becoming concertmaster of the Boston Symphony in the fall of 1920 he served abroad under Nikisch, Strauss, Schneevoigt and Sibelius. In addition to his orchestral and solo chores he has been active in chamber music in Norway and Sweden. He organized the Burgin String Quartet in Boston in 1921.

Philadelphia Inquirer

Boston Symphony Hailed At Annual Concert Here

By MARION KELLEY

The Boston Symphony paid its annual visit to Philadelphia last night and entertained a large group of enthusiasts with a program both interesting and diversified. Conductor Charles Munch was on the podium at the Academy of Music directing with his usual exuberance and breath-taking energy.

It has been customary for the Bostonians to introduce a new work on their visits here. Last evening's selection had a twofold interest. Samuel Mayes, former first cellist with the Philadelphia Orchestra, now in the same capacity with the Boston Symphony, was soloist in Dmitri Kabalevsky's "Concerto for Violoncello and Orchestra."

ADDS TO STATURE

The work of this contemporary composer had much to recommend it and Mayes played with style, musicianship and artistry. He has added immeasurably to his musical stature in the past few years and was recalled several times to acknowledge applause. Kabalevsky's composition builds musically and dramatically and it received a rich and imaginative reading at the hands of director and musicians.

Mozart's "Divertimento for Strings" opened the program, a wistfully melodic piece with overtones of driving energy and tender warmth, it was an apt selection to highlight the beauty and coordination of this orchestra's string section. Debussy's "Iberia" was played with all the vibrant energy that marks the individual musical structure of this composer's work.

Brahms Symphony No. 2 was, perhaps, the choice of the audience. From an atmosphere of gentle contemplation in the opening bars, to the carefree good humored exhilaration of its final notes, it provided a lovely musical experience.

PROLONGED APPLAUSE

If Conductor Munch did not always strive for precision of detail, the over-all picture was an enchantingly transparent one musically and never lost its hold on the audience. His dynamic personality was graphically reflected in his direction and his musicians responded handsomely, which added up to an evening of exciting musical entertainment.

Prolonged applause recalled Conductor Munch for repeated acknowledgement, which he shared with his musicians.

Cir. (D 693, 104) (S 680,530)

This Clipping From
PHILADELPHIA, PA.
BULLETIN

JAN 13 1954

Samuel Mayes, 'cellist soloist at Boston Symphony concert.

Munch Leads Boston Orch. At Academy

By MAX de SCHAUENSEE

The Boston Symphony Orchestra and its distinguished conductor, Charles Munch, put in one of its rare and welcome appearances at the Academy of Music last night.

People are not as tough and rugged as they were some years ago, consequently only a moderate sized audience faced the bitter winter weather that stalked the streets, but what was lacking in actual numbers was made up for by a heartwarming enthusiasm.

Mr. Munch opened his program with an another lovely reading of Mozart's Divertimento in D Major. Munch is an arresting musical personality; everything he does cannot fail but interest. His Mozart was serene and distinguished indeed.

The Bostonians' performance of Debussy's "Iberia" was also deserving of the highest praise. Such clarity of texture, such delicacy of phrasing were altogether exceptional.

Soloist last night was an old Philadelphia favorite, 'cellist Samuel Mayes. Mr. Mayes was affectionately greeted by the audience as he launched himself into the Philadelphia premiere of Kabalevsky's Concerto for Violincello and Orchestra. The 'cellist has matured since he was here. He played with a breadth and a mastery of his instrument only at the command of a very few players. Particularly fine were his hushed decrescendos.

The Kabalevsky's piece is pure papier-mache. It is best in its rather appealing largo, but on the whole this is a musical paste-pot job.

The concert concluded with an exciting but uneven playing of the Brahms Symphony No. 2 in D Major. Mr. Munch achieved some beautifully fashioned passages, but there were other moments open to question, and some of the final movement was driven beyond the point of orchestral beauty.

The audience tendered the distingushed visitors an ovation after the final cumulative mass of sound.

Cir. (D 34,774)

This Clipping From
LAWRENCE, MASS.
TRIBUNE

DEC 17 1953

TODAY'S BIRTHDAYS

By AP Newsfeatures

ARTHUR FIEDLER

ARTHUR FIEDLER, born Dec. 17, 1894, in Boston. Conductor of the famed "Pops" concerts which play everything from Bach to boogie-woogie, he has been called by his first name by his "Pops" audiences since he started the concerts in 1930. He studied in Vienna and Berlin, but returned home at the age of 19 to play second violin in the Boston Symphony Orchestra. He served in the U. S. Army in World War. I.

Cir. (D 643,985) (S 1,124,787)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JAN 13 1954

WEDNESDAY MORNING, JAN

Hear Boston Symphony

By MARION KELLEY

The Boston Symphony paid its annual visit to Philadelphia last night and entertained a large group of enthusiasts with a program both interesting and diversified. Conductor Charles Munch was on the podium directing with his usual exuberance and breath-taking energy.

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86

NYC TRIP

Cir. (D 389,011) (S 258,546)

This Clipping From
NEW YORK, N. Y.
POST

JAN 1 4 1954

WORDS and MUSIC

By Harriett Johnson

Boston Symphony: Met's "Lucia"

Whatever excitement was generated by the Boston Symphony's concert last night in Carnegie Hall and the Metropolit[illegible] Opera's return to "Lucia di Lammermoor" [illegible]'s absence was tempered by the sudden news [illegible] the opera after tonight's

Posselt [illegible] Bostonians

With Charles Munch conducting, the Boston Symphony returned to Carnegie Hall last night for the first of three concerts hereabouts. Munch began with a spirited performance of a delightful Mozart [illegible] in D Major for Strings [illegible] continued with the picturesque "Symphonie Espagnole" for Violin and Orchestra with Ruth Posselt as soloist. The music was played in memory of Jacques Thibaud, the veteran violinist, who was killed some months ago in a plane accident in Europe.

Possibly because of the circumstances, Miss Posselt's performance, though highly skilled technically and musically, and distinguished by a beautiful tone, lacked something in fire, abandon and Spanish flair.

This Clipping From
HERALD TRIBUNE N.Y.

JAN 1 4 1954

CONCERT AND RECITAL

By Jay S. Harrison

BOSTON SYMPHONY
CARNEGIE HALL
Orchestral concert last night. Conductor: Charles Munch. Soloist: Ruth Posselt, violinist. The program:
Divertimento in D major for strings, K. 136 .... Mozart
Symphonie Espagnole for violin and orchestra .... Lalo
Miss Posselt
Symphony .... Dutilleux
(New York premiere)
"Daphnis and Chloe" Suite No. 2 .... Ravel

The Bostonians

The Boston Symphony Orchestral returning to Carnegie Hall last night under its director Charles Munch brought with it a new symphony by the French composer Henri Dutilleux, a lady violinist, and works by Mozart and Ravel. All of them had their engaging aspects, though none save possibly the Ravel, which I did not hear, could be counted an unqualified success. At almost every point, in fact, limiting factors arose to obscure what might have been an event for connoisseurs to note in their diaries.

Mr. Dutilleux' Symphony, a local premiere, is openly the work of an extraordinarily gifted young [illegible] is a strong piece—[illegible] bold in design and skillfully made. There is nothing silly about it, nothing vapid or weak. But for all its ringing moments it does not quite come off. The fault, I imagine, rests with Mr. Dutilleux' almost inordinate passion for orchestral color and his huge talent for dispensing it liberally. As a result, his preoccupation leads him to dwell endlessly on sonority effects that are not only means but ends as well.

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For her part, Miss Posselt, the evening's soloist, chose to present a piece for which she is not temperamentally equipped. The "Symphonie Espagnole" needs for its performance a brand of pseudo-Gypsy fire, in a massive tone and considerable sauciness of expression. What it does not need is timidity, calculated elegance and rhythmic reticence. These, unfortunately, were what Miss Posselt provided. Indeed, the rendition had its charms, was secure in pitch and phrase; but it simply did not sail. And a non-sailing "Symphonie" is no "Symphonie" at all.

The evening [illegible] with a rather graceless [illegible] weighty Mozart whose [illegible]bility was mainly derived [illegible] succession of over accented [illegible]eats. The piece, however, [illegible] one of Mozart's best. [illegible]earing it played even listlessly was a reminder once again that the weakest of Mozart is incomparably more regal than most of the drivel produced in his time.

This Clipping From
BROOKLYN, N. Y.
EAGLE

JAN 1 6 1954

MUSIC

Munch Leads Boston In Academy Concert

By PAUL AFFELDER

That Charles Munich has a particular way with French music was demonstrated once again last evening, when he brought his Boston Symphony Orchestra to the Academy of Music for its second concert of the season.

The principal work on the diversified program was Saint-Saens' Symphony No. 3 in C Minor, with Organ. This is a fairly massive symphony, requiring a large orchestra. It is not performed too frequently nowadays, which is probably just as well, for one wonders how well it would hold up if heard too often. Once in a while, however, it makes a refreshing change from the standard fare—refreshing, that is, if its interpretation is in capable hands.

Fortunately, such was the case last night. Though he got off to a rather slow-paced start, allowing some of the seams to show in the opening section, the conductor drew a wonderfully rich, singing tone from his strings in the slow movement. The Scherzo had spirit and brilliance, while the finale had a triumphant grandeur to it, even though there was an occasional lack of proper balance between the various choirs, with the brasses sticking out quite blatantly.

Edouard Nies-Berger, who played the important organ part, deserves credit for the finely controlled manner in which he handled the electronic instrument assigned to him. Only in the few very heavy chords at the opening of the finale was one conscious that this was an ersatz organ, a necessary substitute for the Academy's wheezy, out-of-tune instrume[illegible] Haydn '[illegible]

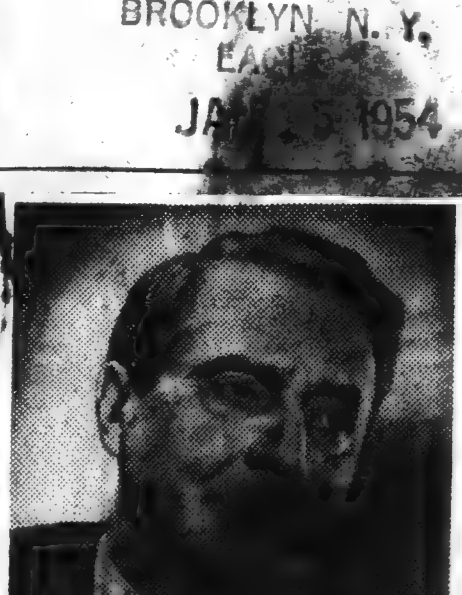
Principal soloist of the evening was the French 'cellist, Paul Tortelier, who was a member of the Boston orchestra just prior to World War II. His delivery of the Haydn Concerto in D Major showed him to be the possessor of steely fingers, but also a steely, wiry, often scratchy tone. He had a fair stylistic grasp of this difficult score, though the cadenzas he employed — could they have been his own?—were rather too modern in harmonic structure for this 18th century work. Nor was his intonation always flawless. Altogether, it was not too impressive a performance.

This same composer was also represented indirectly in another composition, Brahms' magnificent Variations on a Theme by Haydn, which Mr. Munch and his musicians delivered in a stately, unhurried fashion. There were moments when we would have liked a warmer, more evenly rounded tone, button the whole, it was an eminently satisfying interpretation.

Mr. Munch opened the program with his own tastefully subdued transcription of Bach's Chorale-Prelude and Chorale, "Das Alte Jahr Vergangen ist" ("The Old Year Is Past") sandwiching the simple Chorale between repeated statements of the composer's more intricate elaborations on the melody.

This Clipping From
BROOKLYN, N. Y.
EA[illegible]

JA[illegible] 5 1954



CHARLES MUNCH conducts the Boston Symphony Orchestra this evening at the Academy of Music in its second program of the season.

Cir. (D 145,658)

This Clipping From
WASHINGTON, D. C.
NEWS

JAN 15 1954

The Audience Almost Swept Munch Off His Feet

It seemed as tho Charles Munch and the Boston Symphony were out to reward those hardy music lovers who turned up for the second concert of the season last night despite snow, sleet, rain and slush. For the orchestra gave such an inspired performance of Ravel's "Daphnis and Chloe" Suite No. 2 that the audience burst into shouts of "hurrah" and "bravo." The[illegible] applauded and cheered for almost [illegible] minutes.

It was by far [illegible] demonstrative audience [illegible] Hall has housed in so[illegible].

There was plenty [illegible]eason for it. From the opening "Daybreak," which glowed with color, to the closing "General Dance," in which the orchestra gives a sort of impressionistic [illegible] session, the suite built up to the point where the audience was just about sitting on the edge of the seats. The solo work of Doriot Anthony, first desk flute,

THE WASHINGTON DAILY

and other first desk players was of the highest caliber.

The opening works—Mozart Divertimento in D major for strings and Ravel's "Le Tombeau de Couperin" Suite—also received fine performances. Tho [illegible] century apart, they had much in [illegible] and contrasted effectively [illegible] the "Daphnis and Chloe." Br[illegible] Symphony No. 2 closed the program.

MILTON BERLINER

NYC TRIP

Cir. (D 226,101) (S 261,386)

This Clipping From
WASHINGTON, D. C.
STAR

JAN 15 1954

News of Music

Boston Symphony Is Delight In Little-Known Mozart Work

By Day Thorpe

[illegible] Symphony Orchestra, Charles [illegible] at Constitution [illegible] Divertimento for [illegible] D Major, K. 136, Mozart; [illegible] de Couperin, Daphnis [illegible] Suite No. 2, Ravel; Sym-[illegible] 2 in D Major, Opus 73.

[illegible] large American orchestras [illegible] confine their repertoire [illegible] Mozart to a few overtures, a half dozen symphonies and a like [illegible] of concertos. It is a [illegible] for thus one hears only a small section of Mozart's very [illegible] for orchestra; it is also [illegible] for at the other extreme from the divertimento heard last night, there are serenades calling for a larger orchestra than any of the symphonies. These imposing and suitable works are never heard.

An excellent sample of this seldom-heard Mozart opened last night's concert of the Boston Symphony under Charles Munch in Constitution Hall. The "Divertimento, K 136," whether it was originally intended for four solo strings or for large string band—as, of course, it was played by the orchestra—is a piece of the most immediate and ravishing beauty.

Its simplicity should not be attributed to the fact that Mozart was only 16 when he wrote it. Earlier pieces are much more imposing and intricate, but it was one of Mozart's proudest boasts that he could write in any style, could imitate any music whatever. Here he was writing an Italian serenade.

Dr. Munch led the unexcelled string section of the Boston Orchestra in a performance that was a delight in every way.

Ravel could well have been pleased with Dr. Munch's reading of "Le Tombeau de Couperin." It was an interpretation that seemed to point out that Ravel's homage to Couperin is not a reference to or imitation of the music of the earlier French master. Ravel's music and even the names of the movements are not at all characteristic of Couperin. What is characteristic is the exquisitely idiomatic writing for orchestra as Couperin's suites are the perfection of idiomatic harpsichord writing.

After a colorful and dazzling "Daphnis and Chloe" that showed off the brilliance of the orchestra more effectively than any other piece of the evening, Dr. Munch turned to Brahms. The second symphony was played with a clarity and easy grace that would be the envy of many conductors but which would hardly be even desired by others. Dr. Munch's Brahms is less weighty and deliberate than the Brahms one often hears. Perhaps this lightness of touch is a needed corrective. The romantic and passionate slow movement was particularly appealing.

The Sadler's Wells Ballet and the weather apparently took a toll of the normal large house the Boston Symphony can draw. The loyal audience, however, showed its approval of the concert by an ovation unusually vociferous and prolonged.

This Clipping From
NEW YORK TIMES
JAN 17 1954

TORTELIER OFFERS HAYDN CONCERTO

French 'Cellist Is Heard With Boston Symphony Conducted by Munch—Organist Plays

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. Paul Tortelier, 'cellist. Edouard Nies-Berger, organist. At Carnegie Hall.
Chorale Prelude and Chorale....Bach-Munch
Variations on a Theme of Haydn....Brahms
Concerto for 'Cello in D major........Haydn
Symphony No. 3 in C minor, with organ, ...Saint-Saens

Paul Tortelier, French 'cellist who was heard here nine days ago in recital, was the soloist yesterday afternoon with the Boston Symphony Orchestra at Carnegie Hall. He played the Haydn 'Cello Concerto in D major and earned a big hand, with the members of the orchestra applauding as heartily as any.

One could understand his fellow musicians' praise. His tone is not as velvety as that of some other 'cellists, but in the clearness with which he articulates each note, even the very fast ones that come close together in a trill, he is an exceptional performer.

Then, too, he plays with the sort of authority that has a two-fold effect. It enables him to be a sufficiently dominant figure to balance a full orchestra, and it fixes the listener's attention. Thus his performance was an engrossing experience, even though on other occasions the work has been played with greater warmth and a more spontaneous lyricism.

The program was conducted by Charles Munch and, although it contained largely familiar works, it was exceptionally well constructed. This fact became especially apparent at the end, when the chorale-like finale of the Saint-Saëns Symphony in C minor with Organ recalled the Bach chorale that had opened the program.

The Bach work, "The Old Year Is Past," transcribed by Mr. Munch, was quiet and contemplative; it provided a restrained and reverent basis on which Mr. Munch was constantly able to build. Thus he could move to Brahms Variations on a Theme of Haydn (played with great variety of effect from variation to variation), to the Haydn Concerto and finally to the rather orotund Saint-Saëns, where one was ready for the impact of all the resources of the huge [illegible]tra, the kettle drums, the [illegible]pets, etc., all joining with [illegible] organ in the big finale.

The orchestra played beautifully all afternoon and the audience listened with the deepest sort of appreciation.

R. P.

Jan 17 Trib 54

City Opera to Do Copland Work

Aaron Copland's opera, "The Tender Land," commissioned through the League of Composers by Richard Rodgers and Oscar Hammerstein 2d, will have its world premiere in the New York City Opera's 1954 spring season. Music now being composed on commissions given through the league includes a major work by Henry Cowell for chorus, orchestra and soloists; a violin sonata by Peter Mennin; works for chamber orchestra by Elliott Carter and Leo Smit, and a work for string orchestra by Irving Fine.

by Alessandro Scarlatti, Templeton

This Clipping From
HERALD TRIBUNE N.Y.

JAN 15 1954

CONCERT AND RECITAL

By Jay S. Harrison

BOSTON SYMPHONY

CARNEGIE HALL
Orchestral concert Wednesday night. Conductor: Charles Munch. Soloist: Ruth Posselt, violinist. The program:
Divertimento in D major for strings, K. 136 ....Mozart
Symphonie Espagnole for violin and orchestra ....Lalo
Miss Posselt
Symphony ....Dutilleux
(New York premiere)
"Daphnis and Chloe" Suite No. 2....Ravel

The Bostonians

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The evening began with a rather graceless and weighty Mozart whose inflexibility was mainly derived from a succession of over accented downbeats. The piece, however, is not one of Mozart's best, but hearing it played even listlessly was a reminder once again that the weakest of Mozart is incomparably more regal than most of the drivel produced in his time.

This Clipping From
HERALD TRIBUNE N.Y.

JAN 17 1954

CONCERT AND RECITAL

Boston Orchestra

Charles Munch conducted the Boston Symphony Orchestra in its second matinee concert at Carnegie Hall Saturday afternoon, presenting a program that included the Haydn-Brahms Variations, Haydn's D major Cello Concerto, and Saint-Saens' C minor Symphony No. 3.

Paul Tortelier was soloist in the Haydn concerto and he gave a most authoritative performance. His opening and closing allegro movements had a certain thin, shallow tone and some of the scrathiness that seems inevitable in a cello performance at high speeds, where the instrument's slow-geared vibrations don't have time to level out and sing. The slow adagio section was quite lovely, dark and rich of tone, full of beautifully turned phrases and subtlety of detail and nuance.

Mr. Munch [illegible] a fine reading of the [illegible] Haydn Variations, emph[illegible]terity of expressio[illegible] the peculiarly B[illegible] and sweetness [illegible] in the heart of this work. But every architectural feature was in place and highly illumined, as in a perfect draughtsman's rendering.

The Saint-Saens 3rd Symphony with organ played by E. Nies-Berger was quite splendidly given, and certainly the particular blend and austerity of tone that the Boston Orchestra brings—not to mention the disciplined esthetic viewpoint of Munch himself—does much to counterbalance the rather cloying esthetic of this work. Yet it seems a work far removed from today's taste and the increasingly classic trend of that taste toward 17th, 18th, and 20th century music, where selectivity and restriction are part of style and structure than these "sky's-the-limit" orchestrations where esthetics disappear altogether.

P. G-H

THE ORIGINAL
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This Clipping From
PROVIDENCE, R. I.
BULLETIN-Journal
JAN 20 1954

Music

Burgin Leads Boston Symphony; Violinist Ruth Posselt Soloist

By RUTH TRIPP

Richard Burgin, associate conductor of the Boston Symphony Orchestra, conducted the third concert of the orchestra's Providence series last evening at Veterans' Memorial Auditorium. Ruth Posselt, violinist, was the guest soloist and the occasion was a delightful evening of melodious, understandable music.

The program opened with Weber's overture to "Oberon" and the musicians played the familiar music with an elegance and formality which made it typically early 19th century. The horns were especially eloquent and Mr. Burgin's interpretation was followed meticulously by the musicians. There was a freshness about the piece that was good to hear.

Major Achievement

Lalo's Symphonie Espagnole for violin and orchestra was the main offering and here a major achievement can be credited to the Burgin family. Ruth Posselt played brilliantly, with absolute clarity of technique. She accomplished the difficulties of the writing with incredible ease and as far as the Lalo score permits, she made it a very impressive listening experience. One of the most fascinating parts of the performance was the perfect rhythmic balance between soloist and orchestra. This could be explained partly by Mr. Burgin's special feeling for the playing of a violin soloist and partly by the devotion of the musicians to Ruth Posselt's artistry. I have heard her play many times with the group and she never fails to receive an accompaniment which has a decided "plus" quality about it. She and her husband were recalled several times after the fine performance.

Balanced Discords

Mahler's "Adagio" from the Tenth Symphony was the work which reached the deepest into one's musical awareness. The writing, extremely complex, was made to seem credible and its discords were so skillfully balanced by the conductor that the effect was thrilling. The dark colors in the instrumentation were wonderfully contrasted with the light, high tones and one special chord in the climax of the piece seemed to include the complete spectrum of tone color. This conducting is one of the finest readings I have ever heard Mr. Burgin give and his players were highly sensitive to his direction.

The final number, Tchaikovsky's "Italian Caprice," was as warm and colorful as the landscape of the country it sang about. Here outstanding work was done by both the brass and the percussion sections. The audience left in a gay mood and one could hardly imagine a more stirring and enjoyable program for the mid-winter visit of the Boston Symphony here.

TIMES-HERALD—*WASHINGTON, D. C.*— FRIDAY, JANUARY 15, 1954

Boston Symphony Cheered

BY GLENN DILLARD GUNN

Charles Munch and the Boston Symphony moved the audience gathered in Constitution hall Thursday night to a display of enthusiasm such as has not occurred in many seasons.

After the performance of Ravel's Suite No. 2 from the ballet "Daphnis et Chloe" the public burst into tumultuous shouting that was sustained for many minutes and did not subside until the orchestra had been called upon to acknowledge the applause with the conductor.

If this reaction to the Ravel ballet was the most excited response of the evening, it must be confessed that the grounds for this hysteria were many and ample. This is the score described by the late Walter Damrosch as "bejeweled music." The score glitters with orchestral colors which had not been heard until Ravel appeared upon the symphonic scene.

This music tests all the choirs of the orchestra. The flute must proceed with the speed of thought, to paraphrase Shakespeare. The other wood winds must perform similar feats of agility. The strings at all times are tested for all their tonal and technical responses, and in the climax of the final movement the brasses and the percussions are called upon for strenuous exertion.

It may not be assumed that this famous page of orchestral virtuosity aimed all its expressions at excitement. There were many measures devoted to the utmost subtlety of tone quality and of contrast; but the whole expression brings to the concert stage the urgency and the movement and the drama of the unseen ballet for which it was designed.

There was more Ravel on this remarkable program. The ballet suite was preceded by a series of dances offered to the French public which was quick to understand their nationalistic and racial significance. Under the title, "The Tomb of Couperin," Ravel created modern examples of the eighteenth century dance forms which this classic French master made immortal.

Ravel first wrote these dances for piano solo and originally there were six of them under titles many of which have disappeared from the art. The composer found it convenient to transcribe only four for the orchestra, omitting a somewhat unbrilliant fugue and a toccata. The latter obviously could not be effectively set for any other instrument. It is pure piano music. But the dances that were transcribed make exhaustive exhibition of the art of the oboe and of the flute and the conductor acknowledged the soloist performing on these instruments with a special gesture that invited them to share the applause with him.

The concert opened with orchestral art more ancient, but not less exacting. This was the Mozart Divertimento for strings alone. Munch and his remarkable string players made it a test of delicacy and of imaginative force practiced within the limitations of classic tradition. This prelude found a romantic echo in the program's final number which was the Symphony No. 2 by Johannes Brahams. The contrast between the purely classic, the colorful modern pages and the serene romance of Brahms was less drastic than might be imagined. For Brahms here sang simply and with deep Teutonic sentiment. He remained within the framework of the classic forms, but filled them with warm melody that was peculiarly characteristic.

Tribute must be paid to versatility of Charles Munch, who last

5°

year was awarded the highest honor that his nation can bestow upon a musician, a writer, painter or a statesman. He was made commander of the Legion of Honor.

This Clipping From
NEW YORK TIMES
JAN 14 1954

MUNCH CONDUCTS DUTILLEUX WORK

Symphony Has Local Debut at Carnegie Hall—Mozart, Lalo and Ravel Offered

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting; Ruth Posselt, violinist. At Carnegie Hall.
Divertimento in D for Strings (K. 136) .... Mozart
Symphonie Espagnole .... Lalo
Symphony (first New York performance), ... Dutilleux
Daphnis et Chloe Suite No. 2 .... Ravel

By OLIN DOWNES

The novelty of the Boston Symphony concert last night in Carnegie Hall was the Symphony of Henri Dutilleux, played for the first time in this city. The symphony was composed in 1950-51 and played for the first time from manuscript the next year by the Orchestre National of Paris. It is a powerful conception, in a highly modern vein, and fortunate in that it does not attempt to ape classic symponic forms.

The old structure of the passacaglia and the theme and variations are used, but in unconventional ways, and with great concentration on an initial idea. The theme of the passacaglia of the first worked out to the last iota of its implications, harmonic, contrapuntal and rythmical, too. The end movement ends in a mysterious pianissimo, as all the movements do.

"The music emerges from the shadow in the first movement," the composer has said, "only to return whence it came in the very last ones. Thus there is established a transition between the real and the imaginary world. It is a little like the inception and unfolding of a dream." This psychological formula, Mr. Dutilleux implies, "results in a sort of involuntary symmetry."

The Symphony has a tragical aspect; fantastical, if not macabre, in the scherzo; of a brooding and introspective nature in the slow section movements. There is a resumption of the music of turmoil and tragedy in the last part, with its highly discordant theme and variations, and there is the tranquil conclusion, on a plain major tread, with the effect of peace and resignation.

There is no need to read a "program" or an inner "story" into this music. Nor is it necessary to try vainly at this movement to decide whether it is music that will live. But one test of a new score is whether the listener would like to hear it again. One would like to hear this symphony again, perhaps at the very beginning of a program when the mind and attention are at their freshest.

VIOLIN SOLOIST: Ruth Posselt, who appeared with Charles Munch and the Boston Symphony last evening.

The Strange Movement

Last night the first two parts of the score made the most immediate and powerful impression. Would the strange movement that follows, and the discordant finale, which at last fades into the silence, prove, with familiarity to be important music in its own right? Or only music that affects us by its dramatic implications? The composer's audacity and honesty of purpose siezed the audience last night, which gave the symphony prolonged applause.

But aside from the interests of the new symphony, the program opened delightfully. Mr. Munch had the enterprise to begin his concert neither with a thrice-familiar masterpiece of orthodox persuasion, nor a Bach Chorale-prelude thundered forth with all the power of the orchestra in a transcription.

The Mozart Divertimento was perfectly beautiful, and was finely played. Unfortunately, one cannot say the same of Ruth Posselt's tame, unimaginative and insensitive performance of the Lalo "Symphonie Espagnole."

The final performance of Ravel's "Daphnis et Chloe" music, as need hardly be said, closed the concert brilliantly and to the pleasure of all concerned.

France Amerique Jan. 31. 1954

89

La musique

Charles Münch et Tortelier

par Edgard [illegible]EDER

HUIT ou dix jours se sont écoulés depuis les concerts de l'orchestre de Boston, mais leurs échos résonnent encore dans notre coeur qui bat un peu plus vite à l'évocation de ces souvenirs émouvants.

L'on sait que les musiciens de Boston constituent la meilleure association symphonique du monde. Tous, ils sont des virtuoses consommés de leurs instruments; l'unité de leur "esprit de corps" engendre une véritable symbiose sonore d'une homogénéité incomparable; et la souplesse avec laquelle ils obéissent aux moindres indications du "patron" leur permet d'épouser étroitement les courbes les plus sinueuses des textes soumis à leur regards scrutateurs.

L'on sait également qu'en la personne de **Charles Münch,** ces musiciens se sont donné comme chef un capitaine aussi habile que noble, digne de cette troupe d'élite.

Dans une association d'une si haute qualité, la solution des détails d'interprétation, quelle qu'en soit l'importance ou la complexité, est presqu'automatique. Pas plus qu'un aigle ne se soucie de prendre des mouches, Charles Münch n'a guère besoin de leur accorder son attention. Il dispose donc de suffisamment de liberté d'action et de pensée pour être stratège plutôt que tacticien, puisque la tactique prend soin d'elle-même! Ainsi, nous ne nous trouvons que rarement en présence de conceptions interprétatives d'une aussi vaste envergure ou d'une pareille solidité architecturale.

Le principal centre d'intérêt des deux programmes présenté par M. Münch était constitué par la **Symphonie d'Henri Dutilleux,** écrite en 1951 et donnée en première audition à New-York.

Dutilleux est un jeune compositeur français, gagnant du Grand Prix de Rome en 1938. Elève de Jean et Henri Gallon, ainsi que d'Henri Busser dont [illegible] de métier est aisément reconnaissable dans le travail de son disciple, Dutilleux est un grand maître du vocabulaire orchestral, harmonique et contrapuntique [illegible]. En fait, chacun des quatre mouvements de la Symphonie—Passacaille, Scherzo, Intermezzo, Variations—est un chef d'oeuvre de concentration, dans la pensée aussi bien que dans sa charpente. Dutilleux ne badine pas avec la musique; il prend son rôle de compositeur très au sérieux et il a ainsi réussi à écrire un ouvrage qui pourrait bien être une des pièces musicales importantes de ces dernières années. L'exécution dramatique et éloquente due à M. Münch fut en grande partie responsable du succès remporté par cette symphonie—succès inattendu, considérant qu'au premier abord l'accès de l'ouvrage n'est pas à la portée du grand public.

M. Münch nous fit entendre une exécution magistrale de la **Symphonie en Ut mineur, avec orgue,** de **Saint-Saëns,** dans laquelle nous retrouvâmes avec joie l'admirable organiste et musicien qu'est Edouard Nies-Berger. Il paraît que le "bon ton" (alias snobisme) en vigueur de nos jours exige une attitude condescendante vis-à-vis de **Saint-Saëns.** Trêve de sottises! Ecoutez donc cette symphonie sans parti pris et je parie un coquetier en bois des îles que vous serez em-

(Suite page 18)

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES

JAN 20 1954

Violin Soloist Given Ovation At Boston Symphony Concert

Ruth Posselt, solo violinist, received a boisterous ovation from a capacity audience after her performance of Lalo's "Symphonie Espagnole, for Violin and Orchestra" with the Boston Symphony Orchestra last night in Veterans' Memorial Auditorium, Providence.

The orchestra was directed by her husband, Richard Burgin, concert master, in the absence of Dr. Charles Munch, music director.

The first movement of the Symphonie Espagnole, allegro non troppo, was sparkling and the second movement was vivacious, joyous and playful, scherzando, allegro molto. The soloist received perfectly balanced support from the orchestra. But the third movement, andante, was the music that awoke the responses in the listeners. It opened with full chords in all the voices and the swelling brasses heaped tone on tone and then the mass moved away and left the soloist playing a plaintive legato that was almost sad.

Like Human Voice

Miss Posselt produced tones on the low string that were like a human contralto voice, beseeching, almost sobbing, but still holding a promise of future joy. Then the chords crashed and swelled again and the passage ended in a beautifully serene and fading disappearance. The final movement, allegro, built up the theme with an expanding crescendo that suddenly dropped to the single voice of the violin singing in a skipping and chattering staccato in a rollicking rhythm. Then came the finale in a blithesome, dramatic, sustained passage in a racing tempo. And the musicians put down their instruments and applauded the soloist as loudly and as long as did the audience.

The orchestra and Mr. Burgin demonstrated their mastery of dynamics in the beautiful "Oberon" Overture by Von Weber, and the solo horn opening was a masterpiece of articulation and shading. This was the opening work on the program and the orchestra showed by its performance why "Oberon" has been popular for more than 125 years. The opera "Oberon," written by Von Weber when he was dying, has long become discarded and is now little known. But the overture lives forever.

Dislikes 'Adagio'

The opening after-intermission piece was the "Adagio" from Gustav Mahler's "Tenth Symphony," and was published after his death in 1911. Last night's presentation of it was its first in Providence, and I say it should have been left at home. The whole Tenth Symphony was resurrected and the two first movements were adagio and "purgatorio" and this movement, adagio, was written in F-sharp major. From that, I judge, Mahler meant to not only haunt his listeners with the sepulchral music, but, also, he wanted to torture the musicians with all those sharps. The single tones were weird, the harmony was eerie, the theme was spectral and the rhythm, macabre. Requiescat in pace!

Tchaikovsky Work

The final work was Tchaikovsky's "Italian Capriccio," and was filled with the folk songs and street songs of Italy as interpreted for full orchestra by a Russian. Never were trumpets, horns and trombones more resplendent than in the opening which was the bugle call of the Royal Cuirassiers, Italian cavalrymen.

Although, after the introductory theme, the music wandered for a strain or two into the ponderous Slavic despondency inherent in Tchaikovsky, he captured the fire and brilliance of the Italian musical heritage in the following passages and the audience was fully assuaged for the irksomeness of the preceding Mahler work.

The Boston Symphony will play again in Providence Feb. 23.

C. H. L.

Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

JAN 22 1954

PIERRE MONTEUX will be guest conductor of the Boston Symphony Orchestra during winter vacation this week and next of Director Charles Munch.

Cir. (D 38,382)

This Clipping From
TROY, N. Y.
TIMES RECORD

JAN 23 1954

Boston "Pops" Orchestra To Play Feb. 2

The Boston "Pops" Tour Orchestra will for its second consecutive year open another national tour of more than 60 concerts at the RPI Field House Feb. 2. The orchestra, probably the most famous ensemble dedicated to the lighter symphonic classics in the world, will be under the direction of its regular conductor, Arthur Fiedler, who has guided the group since 1930.

Though its repertory includes the lighter classics, the orchestra has been renowned since its parent organization, the Boston Symphony Orchestra, was only four years old.

The 'Pops' orchestra was started as an experiment in the European tradition where it was popular to combine a program of light music with food and drink.

Under a series of outstanding conductors the Boston 'Pops' Orchestra became such a drawing attraction that even prohibition failed to diminish the crowds that turned out for the weekly concerts.

Now an established tradition in Boston, Symphony Hall there is transformed from the staid, formal concert hall which it is, to a lighter and gayer concert site. Theater chairs are replaced with green tables and gold chairs and the concert hall is repainted accordingly. In such an atmosphere the 'Pops' welcomes in the spring to the tinkle of glasses and the hum of light conversation.

An outstanding program of light music has been planned for the 'Pops' Orchestra's second consecutive concert here in as many years.

Cir. (D 58,486) (S 120,102)

This Clipping From
ALBANY, N. Y.
TIMES-UNION

JAN 24 1954

Boston Pops Schedules RPI Concert

When a good share of America's symphony orchestras are feeling the press of the tight dollar and the vanishing millionaire, the Boston Pops still continue to be one of the nation's most successful symphonic ventures.

The orchestra, which will play at the RPI Field House in Troy, Feb. 2. has been conveying light music to Bostonians since 1885. In fact, it is part of the tradition of the city.

Oddly enough, the Pops brand of light music has never been successful over a long period of time in other cities for one reason or another.

The Pops has also had its doldrums, but since the coming of Conductor Arthur Fiedler some 24 years ago, there have been few financial worries.

RECORDS "VELVET"

The operating costs of the orchestra are usually satisfied by the nightly concerts during May and June in Boston's Symphony Hall, while the Pops more than 260 recordings are generally considered "velvet."

Cir. (D 132,080) (S 252,411)

This Clipping From
OMAHA, NEBR.
MORNING WORLD-HERALD

JAN 24 1954

Fiedler . . . Sign of spring.

Boston Pops Concert Here

'First-Time' Treat Set for February 15

Omaha and Nebraska music lovers are in for a "first-time" treat next month when the Boston Pops Orchestra comes to town.

Currently on its second national tour, the famed orchestra will play a concert February 15 at Technical High School auditorium. Omaha was not on the 1952-53 itinerary.

90 90

Music in Review

By TUCKER KEISER

Charles Munch and the Boston Symphony Orchestra returned from a mid-season tour yesterday afternoon for the 13th in their current series of concerts. The first part of the program, the content of which displayed a nice sense of balance and contrast, included Smetana's Overture to "The Bartered Bride" and Dvorak's Cello Concerto, with Pierre Fournier as soloist. The second half juxtaposed a contemporary American score, Berger's "Ideas of Order," and Elgar's "Variations on an Original Theme."

I have recently been lamenting the absence of American composers from our programs, and I am, of course, pleased that Mr. Munch included this brief American composition to bring to a grand total of three the number of such works played during the first 13 concerts of this year. It is significant that all three had much in common: considerable cleverness in scoring, extreme economy in use of materials, and complete aridity in emotional content.

Mr. Berger, who was in the audience and acknowledged the modest applause, develops a three-note motif, which he prefers to call a "guide-post," in a composition with four distinct sections. Like the volume of poetry by Wallace Stevens from which this musical essay takes its name, "Ideas of Order" has much more head than heart. None of the instruments are allowed to dwell on a theme long enough to develop any affection for it, and the result is a tonal austerity so severe and so monotonous that one would welcome an oasis of melody.

It should be remembered that there are more active composers in the United States than in any other country in the world, and Mr. Munch could profitably investigate other styles of American composition.

Whatever its deficiencies, the Berger piece was so different in expressiveness from the Elgar Enigma Variations which followed as to provide an excellent programmatic setting for the latter work.

Except for several passages in which the free-wheeling tympani and brass sections cut loose, this was a remarkably fine performance of a wonderfully varied Victorian work. Two of these musical portraits of Sir Edward Elgar's musical friends, the fifth and the ninth, gave the string section an opportunity to achieve that fine sonority of which they are capable, an opportunity which they seized upon with both hands.

In "The Bartered Bride" Overture, the strings again dug in with such savage energy that it did not seem absolutely necessary to whip up the tempo.

This is an auspicious year for cellists; we have had three so far, playing Haydn, Kabalevsky, and Dvorak concertos. Mr. Fournier is a fine cellist whose performance was greeted with rounds of applause. The Dvorak Concerto, a sentimental and dated composition, owes its existence on our programs to the fact that the cello repertoire is unfortunately limited. 'Comparisons, as Shakespeare did not say, are inevitable, and I must say that, excellent as the two visiting French cellists were, the playing of our own superb Samuel Mayes has yet to be surpassed.

Vets to Address Advertising Club

Stories of life in

SATURDAY, JANUARY 23, 1954 Art—Music—Theater **11

Fournier Soloist at Symphony

Cellist Acclaimed in Concerto by Dvořák

By Harold Rogers

Pierre Fournier has a glowing place in the upper echelons of cello playing. As soloist with the Boston Symphony Orchestra yesterday afternoon he gave a superlative performance of one of the warhorse concertos—Dvořák's B minor, Opus 104.

M. Fournier has a supple, liquid tone that flows with warmth and great beauty. It is always gentle but never weak. He stirs the emotions with a myriad of moods. Melodies pour from his instrument effortlessly in flawless intonation. He does not dazzle with a display of technique. His is the perfected technique that subserves the musical meaning. His is the art that conceals art.

* * *

What an eloquent sighing quality M. Fournier elicited from the Adagio! However overblown Dvořák's romantic orchestration may sound today, the fact remains that he composed many gracious melodies for the cello in this concerto. They are so well written that one would have difficulty imagining them for any other instrument.

M. Fournier received masterful support from Charles Munch and the orchestra. Mr. Munch has the sixth-sense kind of sensitivity that is especially needed in the art of accompanying a soloist. M. Fournier was warmly acclaimed and recalled several times to the stage.

Mr. Munch opened with Smetana's Overture to "The Bartered Bride," thus linking the first two pieces (this and the Dvořák concerto) in style and nationality. He took the Smetana at a lively clip, so much so that the doublebasses were slightly muddled at their entrance in the fugato, but the strings played with a feathered, peppery touch that tickled the ear.

The last half of the program opened with the first Boston performance of Arthur Berger's "Ideas of Order." His orderly ideas, ift he title be correctly applied to the music, are perhaps apparent when seen on the score. They are not apparent—at least on first hearing—in the music.

* * *

The piece sounds like a musical pastiche along Stravinskian lines. Mr. Berger parcels out a melody among several instruments, thereby achieving no variety of timbre but a choppy sameness that persists throughout a 12-minute duration. If I had not heard a great deal of contemporary music and were not an ardent supporter of it, I might distrust this negative reaction to Mr. Berger's music. However, the piece appears to be emotionally incommunicative, a labor without much love.

Mr. Munch concluded with a vivid reading—combining fire and moonlight—of Elgar's "Enigma" Variations. He delineated each of the 14 variations with gem-like polish, and several were so deftly handled that the listeners chuckled their approval.

* * *

Pierre Monteux will arrive in Boston next week and appear as guest conductor with the Boston Symphony in six performances. The first will be in Sanders Theater, Cambridge, on Tuesday evening. For this concert he will conduct Henry Cowell's Hymn and Fuguing Tune, No. 3 (its first performance); Beethoven's Fifth Symphony; the Suite from Franck's "Psyche," and Strauss's "Death and Transfiguration." Mr. Monteux will also perform this program in Symphony Hall on Tuesday night, Feb. 2.

The next open rehearsal will be held Wednesday night at 7:30 in Symphony Hall. Mr. Monteux will prepare the program for Friday afternoon and Saturday evening—Beethoven's Overture to "Fidelio," Brahms' Piano Concerto No. 1, Franck's "Psyche," and Strauss's "Death and Transfiguration." Leon Fleisher, who will make his Boston debut at the Friday-Saturday concerts, will also appear at the open rehearsal Wednesday.

On Sunday afternoon, Jan. 31, Mr. Monteux will conduct Beethoven's "Fidelio" Overture and Fifth Symphony; also the Brahms' First Piano Concerto with Mr. Fleisher.

MUSIC

Fournier With Symphony; Berger Work Introduced

Thirteenth pair of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, Charles Munch conductor at Symphony Hall. The program: Smetana: Overture to "The Bartered Bride"; Dvorak: Cello Concerto in B minor (Pierre Fournier, soloist); Arthur Berger: "Ideas of Order" (first performances in Boston); Elgar: "Enigma" Variations.

By CYRUS DURGIN

Cellist Pierre Fournier, as soloist in the Dvorak B minor Concerto, and the first local performances of Arthur Berger's "Ideas of Order," provide most of the news of the Boston Symphony Orchestra concerts this week. The new work by the composer who was once a reviewing colleague on the Boston Transcript and is now Associate Professor of Music at Brandeis, is, in his own words, something "between variations and the pre-Bach canzona or ricercar." The variation influence on the often-repeated (or suggested) motif of three notes is plain enough. Berger's procedure seems to involve metrical as well as rhythmical changes and those of melody. The music starts like a fragment of a waltz that never comes to blossom, and runs its course of 10 minutes [illegible] in contemporary manner and an idiom whose frequent but not unpleasant dissonance results, in part, from the rhythmic irregularity between the various moving voices.

My hunch is that there is more in this score than emerged yesterday, not necessarily through any fault of Conductor Munch but in good share from the rather chunky orchestration. Unless I am mistaken this faulty scoring conceals a good deal of detail and perhaps also contributes to the general impression of sluggish motion. At any rate, this is obviously music of logic and reasoning, if, on one hearing, not conspicuous for any quality of emotional expression.

Perhaps Mr. Berger will write music of greater tension, propulsion and character than this, and I know we have listened to a good deal of other modern music with less substance than this. To be perfectly candid, call it a minor academic work which probably will turn out to have its place in the composer's creative development. The title (or designation) simply means ideas of ordering tones, and is no reflection of the Wallace Stevens poems from whose title Mr. Berger took the phrase. The composer was present and bowed to applause.

Mr. Fournier gave a superb performance, marvelous in its silken tone, grace of bowing and most delicately articulated detail. Dvorak's Concerto, however, is long for all its beauty of Czech folk tunes, and the 37 minutes that it required didn't seem to be one second less. The soloist was recalled to the stage several times, which [illegible] richly deserved.

M[illegible]nch's conducting [illegible] the orc[illegible] performance [illegible] of the "accompaniment" [illegible] Concerto and [illegible] of Elgar's [illegible] Variations [illegible] absolutely first rate. The [illegible] was tidy, the tone sweet, [illegible] sufficiently rich; the interpretation of each score proper [illegible] and vigorous in character. Smetana's Overture, conversely, was vivaciously but coarsely done. One of the Smetana symphonic poems would have furnished a better Czechish opening-piece.

BOSTON HERALD, SATURDAY, JANUARY 23, 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 13th program of the 73d season in Symphony Hall yesterday afternoon. The soloist was Pierre Fournier, cellist. The program:

Overture to "The Bartered Bride"	Smetana
Concerto in B minor for Cello	Dvorak
"Ideals of Order"	Berger
"Enigma" Variations	Elgar

By RUDOLPH ELIE

While this concert did not represent a high point in the season it was notable at least for some very fine cello playing and the revival of as jolly and amusing a piece as there is in the whole repertoire. It also presented a new piece of American music by Arthur Berger but I am afraid it didn't make much of any impression on anyone.

The reason Mr. Berger's "Ideas of Order" didn't get over was not for any lack of melodic feeling but for an almost total lack of motion, of a sense of unfolding and developing and going anywhere. The idiom, which is Stravinskyesque to a degree (if Mr. Berger's name were not attached one might easily guess it to be one of that author's smaller ballet excerpts), is clean and clear and precise. The textures are always lucid and you can hear everything that goes on. The melodic substance, as indicated, is mostly attractive despite its fragmentary character, and it is given over more often than not to the first violins.

Nice Idea of Order

Everything, in fine, presents a nice idea of order. The only thing missing in all this, however, is any sense of continuity whatever. It is as if the composer put in a day's work on his score every other week, neglecting, when resuming his labors, to connect what had gone before. The piece, which seems a little too brief to assemble 104 men for, thus goes in fits and starts. The rhythms are jagged and faltering, the musical periods angular and choppy. You find yourself wanting to listen to it and you would, too, if only the composer didn't keep sticking his foot out and tripping you.

The composer was in the audience, a fact that usually results in a pretty good reception from the audience, but it couldn't quite bluff its way out of this one, and quickly lapsed into silence.

Great Taste

For Pierre Fournier, however, it was a quite different matter. He played Dvorak's weary Cello Concerto very beautifully but on a somewhat smaller scale than he might have, for it takes a lot of tone and bravura to pierce Dvorak's incomprehensibly poor orchestration. This orchestration, indeed, is one of the worst ever written by a major musician. With its noisy tuttis, its inept scoring everywhere, and its all around muddiness, it almost ruins the total effect, as for example at the very close when an orchestral entrance produces a most ugly sound. However, the melodic materials, if pretty obvious, are often very beautiful, and the accompanied soliloquies for the solo cello at the end for the second and third movements are atmospheric in the extreme. Mr. Fournier played with great taste and technical authority throughout and he was accompanied by Mr. Munch and the orchestra with as much help as Dvorak's inferior score allows.

I must say I was not very excited over the prospect of hearing Elgar's Enigma Variations again (it hasn't been done by this orchestra since 1946, but you can't turn on the FM without hearing it), yet it proved to be a most amusing and exhilarating affair. Mr. Munch somehow made each section of the work a tone poem that exactly caught the spirit of the portraits described in the program. So much so, indeed, he elicited chuckles of amusement at the end of several of the variations. And of course he brought the final section to a close with a great effect, organ and all. So the afternoon's conclusion was satisfactory all around even if the program fell into a lesser category as a whole.

Pierre Monteux is to conduct the next two concerts, his first program offering Leon Fleisher in Brahms' D minor Concerto with works of Beethoven, Franck and Strauss.

INTOWN SCREEN TIMETABLE

ASTOR — "Annapurna," 9:30, 11:35,

Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

JAN 25 1954

Defends Symphony

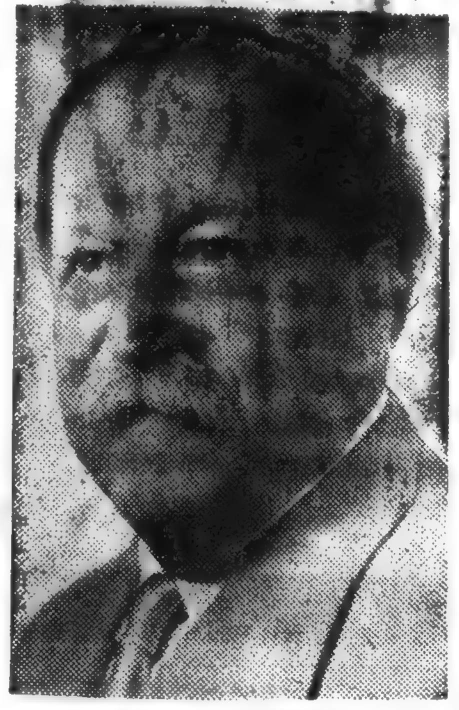
To the Editor of The Post:

Sir—I am sorry to hear that your illustrious critic is sad and frustrated that the tone of the Boston Symphony has declined.

I know personally many violinists in the Symphony who are playing their hearts out. Furthermore, Munch is a great conductor and by this method is getting wonderful results. Naturally his tone differs from Koussevitsky, but nevertheless critics abroad agreed on thesis trip that the orchestra was wonderful especially the string section.

Brockton. H. CASTER.

Pierre Monteux Is Guest Conductor During Munch's Mid-Winter Vacation


PIERRE MONTEUX

Pierre Monteux will be the guest conductor of the Boston Symphony Orchestra for the two weeks to come, in which time Charles Munch will take his annual mid-Winter vacation. Mr. Monteux will conduct the concert in Sanders Theatre, Cambridge, next Tuesday evening, the fourth Open Rehearsal on Wednesday evening at 7:30, the Friday afternoon and Saturday evening concerts, the Sunday afternoon concert, Jan. 31, and likewise on Tuesday evening, Feb. 2, in Symphony Hall.

His program for Cambridge consists of the Henry Cowell "Hymn and Fuguing Tune, No. 3," which will have its first public performance; Beethoven's Fifth Symphony, the Suite from Franck's "Psyche," and Strauss' "Death and Transfiguration." This program will also be performed on Feb. 2.

At the 14th pair of concerts on Jan. 29 and 30 he will present Beethoven's Overture to "Fidelio," Brahms' Piano Concerto No. 1 with Leon Fleisher as soloist; Franck's Suite from "Psyche" and Strauss' "Death and Transfiguration." At the Sunday afternoon concert on Jan. 31 he will conduct Beethoven's "Fidelio" Overture and Fifth Symphony, and Brahms' First Piano Concerto with Leon Fleisher.

Open Rehearsal

The Boston Symphony will again open its doors to all comers for the fourth Open Rehearsal of the season on Wednesday evening, at 7:30. Pierre Monteux, as the guest conductor, will be preparing the Friday and Saturday program, including Brahms' Piano Concerto No. 1 with Leon Fleisher as soloist.

Mr. Fleisher, who will be making his first appearance in Boston, had an outstanding success recently in New York playing this same concerto. The rehearsal will afford the audience an opportunity to observe a great orchestra in actual preparation of the week's program.

THE CHRISTIAN SC

Fleisher Debut at

Monteux Guest Conductor; Young Pianist Acclaimed

By Harold Rogers

Pierre Monteux has come to Symphony Hall to conduct the Boston Symphony Orchestra during Charles Munch's midwinter vacation. The two men have been closely associated ever since Mr. Munch assumed the directorship of the orchestra in 1949. They shared concerts during the European tour and the United States tour. Mr. Monteux has also made annual visits to Boston as guest conductor. The welcome mat is always out.

After Mr. Monteux opened yesterday's concert with a precise, urgent reading of Beethoven's Overture to "Fidelio," Leon Fleisher, the young pianist from San Francisco, came on stage for his Boston debut.

He first played under Mr. Monteux's baton in 1943, when at the age of 15 he made his formal debut with the San Francisco Symphony. Yesterday he aquitted himself with great success in the Brahms Piano Concerto No. 1. The listeners gave him a cheering ovation, a phenomenon that occurs at the Friday afternoon concerts only when the audience is genuinely excited.

* * *

In the opening Maestoso he played with athletic strength, building tremendous crescendos that were always clearly delineated. Though this concerto has been termed "a symphony with piano obbligato," it was not so in Mr. Fleisher's performance. The piano part stood out in grand, sweeping lines while Mr. Monteux reined in the orchestra to a slightly subordinate degree. This teamwork produced a refreshing reading.

Mr. Fleisher gave us a serene legato in the Adagio—calm, controlled, a thoughtful reverie in floating pianissimos, soft as a cumulous cloud. One has heard more emotionally communicative performances—by Myra Hess or Solomon, for instance—but for sheer beauty of sound Mr. Fleisher's playing is already superb.

His virile drive and compelling momentum reappeared in the final Rondo to sweep the listener along on a crest of coruscations. One can readily see why he won the International Musical Competition that was sponsored by Queen Elizabeth of Belgium in 1952.

After the intermission Mr. Monteux, intentionally or otherwise, played two works that include the concept of glorified being in the hereafter. The first — César Franck's "Psyche" — presents the concept on a pagan basis. It is a musical representation of Psyche's love for Eros, the god of love, her disobedience in looking on his face, her punishment through losing him, and then — after she expires — her reunion with him in eternal happiness.

* * *

Though Franck's terms are restrained, compared to the musical tongue that most Frenchmen would use for this subject, the score has a sensuous lushness that is seldom found in his sacred writing, which is as it should be. The last time the Boston Symphony played it in this form—as a symphonic suite without chorus—was in 1922 under Mr. Monteux's direction. His revival of the work yesterday was altogether pleasing and polished.

The second piece — Richard Strauss's "Death and Transfiguration"—presents the concept of glorification that is more in line with orthodox Christian teachings. The tone poem depicts the emotions of a man, who—shortly before his passing—relives in memory many portions of his life. Then the music, employing the otherworldly reverberations of a Chinese gong, depicts his freedom from turmoil and his ascent into more enlightened latitudes.

Mr. Monteux built the work to a glowing climax. Prior to its performance he announced that he was playing it in memory of his close friend, Jacques Thibaud, the violinist.

* * *

For the Tuesday night concert Mr. Monteux will conduct Henry Cowell's Hymn and Fuguing Tune, No. 3; Beethoven's Fifth Symphony; Franck's "Psyche" Suite, and the Strauss "Death and Transfiguration."

Next Friday and Saturday Tossy Spivakovsky will make his first appearance with the orchestra in Bartók's Violin Concerto. Mr. Monteux will open with Bach's Third Brandenburg Concerto and will close with the Sibelius Second Symphony.

MUSIC

Jan 30

Monteux Symphony Guest Again; Fleisher Soloist

Fourteenth pair of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall. Pierre Monteaux again is guest conductor. The program: Beethoven: "Fidelio" Overture; Brahms: Piano Concerto in D minor (Leon Fleisher, soloist); Franck: Suite from the Symphonic Poem, "Psyche"; Strauss: "Death and Transfiguration."

By CYRUS DURGIN

Pierre Monteux again is guest conductor of the Boston Symphony Orchestra, and it was a pleasure for the Friday audience to welcome him back yesterday afternoon. One of the elder statesmen among masters of orchestral technic and interpretation, Mr. Monteux may always be counted upon for performances clear and elegantly styled, rich and luminous of tone, and often of high intensity.

Once again his authority made itself evident in a brisk but never over-wrought account of the Beethoven Overture, and in a reading of the granitic Brahms D minor Piano Concerto that made the most of this alternately intractable and beautiful score. No piano soloist could ask for a more sensitive and well-proportioned collaboration than Mr. Monteux supplied.

Leon Fleisher, soloist of the week, is something of a Monteux discovery. A native of San Francisco (where Mr. Monteux was conductor for many years) and now 24, Mr. Fleisher is highly gifted. His technic, though he never employs it to overshadow the music, is prodigious; his musical intelligence is keen, and he possesses the admirable quality of expressive individuality.

It would not be correct, I think, to say that he plays the Brahms Concerto in heroic fashion—that is a feat usually accomplished in middle-age—but he comes close to it. But he does maintain the continuity and the large contours of the music; he plays those famous and exacting trills masterfully, and he catches the mingled high seriousness and lyrical beauty which are in all of the slow movement and form contrasting interludes in the opening maestoso. It was a joy, indeed, to hear his bright, fluent and steady rhythm in the finale.

Mr. Fleisher seemed to be having trouble with his chair, which more than once looked in danger of coming apart, but that did not throw the pianist off his work. When the performance was over he was recalled several times by the applauding, cheering audience.

Mr. Monteux announced, just before "Death and Transfiguration," that he would like to perform the Strauss tone poem in memory of his colleague and friend, violinist Jacques Thibaud. In this grandiloquent but ever vital and moving score, Mr. Monteux reached his peak of eloquence. It was notable that he did not rush or drag this music, but kept faithfully to the indicated tempi. There had been some surprising roughnesses from horns and strings during the afternoon, but here the orchestra played nobly.

As for "Psyche," it is music of refinement and skill, suited to some tastes but not to mine. It is also dull music, and it is a good deal like everything that Franck ever wrote: Spirituality can be overdone in art, and that, I think, is what happened to "Psyche." The great masterpieces of art are produced in this world not by gods or saints, but by humankind.

Jan 30

MUSIC

91

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 14th program of the 73d season in Symphony Hall yesterday afternoon. The soloist was Leon Fleisher, pianist. The program:

Overture to "Fidelio" .... Beethoven
Concerto No. 1 in D minor, Op. 15 Brahms
Suite from "Psyche" .... Franck
"Death and Transfiguration," Op. 24 Strauss

By RUDOLPH ELIE

That indomitable, indefatigable octogenarian Pierre Monteux returned to town yesterday afternoon to offer us the longest and solidest program we have had in some time. The latch string was out, too; he was greeted with special applause for everything he did—and he did everything perfectly.

He brought with him a remarkable 25-year old pianist named Leon Fleisher to play the great D minor Piano Concerto composed by the 25-year old Brahms. (Coincidentally enough, "Death and Transfiguration" was composed by Strauss in his 25th year too).

It was evident from the very outset that Mr. Fleisher is a pianist of the first category. It is of course unsafe to attempt any extended appraisal of his qualities at this time for there are numberless pianists who can make a formidable effect with an orchestra but who, in the recital hall, prove to have no great musical development at all.

Huge Work

Just the same, from his approach to this huge work, the first movement of which is such a gigantic conception it conveys the notion it is ever trying to burst its boundaries, it was clear that the tall young pianist was in possession of a great gift. He has first of all immense power, but the power always in control. His traversal of the thundering unisons and trills of the initial statement, as well as of the full-fingered chords at full volume was exceedingly forceful yet never suggestive of pounding or overtaxing the limits of the instrument.

He had a most advanced sensitivity to the more lyrical qualities of the work, as well, producing a beautiful tone of a sustained but always clear and lucid quality. More than that, he got beneath the surface to evoke an atmosphere of the most radiant character.

It was, in fine, more than apparent that Leon Fleisher is a pianist of broad musical horizons, in every way as suited to the hugeness of Brahms' concept as to the composer's peculiarly difficult keyboard style. He used a trick chair that allowed him play the fast movements at a higher level than the low, which is a new twist to these eyes, and Mr. Monteux conducted the entire work without a score, which is also a new twist to these eyes. (And one, in lesser hands than Monteux's, that could lead to disaster at that). It didn't, however; save for some less than perfect attacks, which seemed to occur from time to time throughout the program, the accompaniment was perfectly integrated to make this reading of the D minor a memorable occasion. The pianist, incidentally, was given a prolonged ovation.

Blind Spot

It is curious that Caesar Franck's "Psyche" has not been performed at these concerts since 1919, considering how attractive it is. Since I have long owned to a singular blind spot for the music of Franck, which to me creeps endlessly through the deep chromatic jungles in search of a new idea (but never finds one), it is something of a revelation to discover a ray of charm in this particular work.

The preoccupation with chromaticism is still there, to be sure, and many of the familiar fragments that appear in all this composer's music are to be heard, too. But, apparently touched by the romance of the Psyche and Eros story (one wonders if the devout Franck ever actually read Apuleius' "The Golden Ass" from which the incident is taken), he here achieves a romantic glow of tenderness and imagery.

With its difficult opening moments and its protracted ending, Strauss "Death and Transfiguration" is one of the more treacherous works to perform, but leave it to the old master, Pierre Monteux. His authority with it was never in doubt, and the result was what might be properly referred to as the definitive performance. He remains with us next week, when he will present Bach's Third Brandenburg, Bartok's Violin Concerto (Tossy Spivakovsky, soloist) and Sibelius' Second.

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Music in Review

By TUCKER KEISER

When Pierre Monteux walked to the podium yesterday in Symphony Hall to conduct the first selection, Beethoven's Overture to "Fidelio," the audience greeted him enthusiastically, some even standing to applaud. Mr. Monteux, who was permanent conductor of our orchestra from 1919 to 1924, has become our favorite guest conductor since his retirement after spending 25 years in San Francisco. His concerts are looked forward to each season now for many reasons; the orchestra never sounds better, his programs always contain interesting pieces, and his podium manner is quiet and restrained, no matter how impassioned the music.

It was evident after the opening bars of the Beethoven that Mr. Monteux had things going his way. Several faulty entrances by the winds did not spoil the overall effect of this overture to Beethoven's only opera. More frequently conductors choose the other two overtures which the composer wrote for the work rather than this particular one for their concert performances.

The soloist, Leon Fleisher, also covered himself with glory yesterday afternoon. He played the Brahms Piano Concert No. 1 in D minor, a work which imposes the most formidable difficulties for soloist and conductor. In perhaps no other piano concerto is the soloist confronted with such pianistic problems while integrating his piano part with the orcestra. Brahms here has used the piano as an orchestral choir in the musical development rather than treating the instrument as a star virtuoso witih orchestral accompaniment. Mr. Fleisher's trills, occurring inside chordal movement, were marvels of clarity; usually they are heard in even excellent readings of the concerto as mere blurs. Mr. Monteux and Mr. Fleisher achieved the most marvelous serenity in the Adagio, and though the conductor elected to take this section very slowly, the music never lost motion. The orchestra's playing here was the most beautiful we have had this season.

Cesar Franck's Suite from "Psyche" has not been heard in Symphony Hall in its entirety since Mr. Menteux conducted it in 1922. I found the four movements played yesterday a most worthwhile revival. Though in places it contains characteristic Franckian keyboard-type ramblings, the music is evocative and colorful in a semi-impressionistic way. In the first two sections, "Sommeil de Psyche" and "Psyche enlevee par les Zephirs," the orchestra gave us a round-toned pianissimo of ethereal loveliness. It would not be amiss if Mr. Monteux considered giving us the whole suite, including the choral portions omitted in yesterday's performance at a future visit.

Richard Strauss' "Death and Transfiguration" found the orchestra tonally in its most resplendent form. Mr. Monteux' dignified reading gave the flamboyant score great power and nobility.

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Cir. (D 215,218)

This Clipping From
BOSTON, MASS.
TRAVELER

JAN 26 1954

OPEN REHEARSAL

The fourth open rehearsal of the Boston Symphony Orchestra tomorrow at 7:30 P. M. will enable an audience to watch Pierre Monteux, guest conductor, preparing the Friday and Saturday program: Beethoven's Overture to "Fidelio," Brahms' Piano Concerto No. 1 with Leon Fleisher as soloist, the Suite from Franck's "Psyche" and Strauss' "Death and Transfiguration."

This Clipping From
BOSTON MASS.
HERALD

JAN 29 1954

Symphony Broadcast to Aid Orchestra

A month-long program of cooperation with the Boston Symphony Orchestra in its drive for funds on the part of Radio Station WHDH will be climaxed Sunday, when the station will broadcast the orchestra's two-hour concert of Brahms and Bzethoven from Symphony Hall.

From 3 to 5 P.M., guest conductor Pierre Monteux will direct the orchestra in Beethoven's Fidelio Overture and Beethoven's Symphony No. 5 in C Minor.

Following the intermission, pianist Leon Fleisher will be soloist in Brahm's Concerto No. 1 in D Minor.

The sharp change in WHDH's programming is being made to help the orchestra to weather the most severe financial crisis in its history.

SATURDAY REVIEW
NEW YORK, N.Y
1/30/54

Maître Monteux

SCRIABIN: *"Poem of Ecstasy"*; LISZT: *"Les Préludes." Pierre Monteux conducting the Boston Symphony Orchestra.* (RCA Victor LM 1775, $5.72.)

THE CONCEPT of a man rounding out a cyclical career has rarely been more applicable than in the case of Pierre Monteux, who has been making music-lovers on the Eastern seaboard happy after long, profitable years in San Francisco. The New York public has recently been reminded that Monteux was "returning" to the Metropolitan Opera House after three decades away, but it should be remembered that it was to Boston that he went when he left the Metropolitan, there to develop what was freely characterized as "a perfect instrument" when he turned it over to Serge Koussevitzky in 1923.

All of this is pertinent to this disc, one of the best that the Boston Symphony has produced in months. It wouldn't be diplomatic to make a host unhappy about the accomplishments of a guest, but it may be said that the orchestra plays splendidly for Monteux in his own manner and with a fine sense of willing participation in a mutually agreeable undertaking. I am particularly partial to the free-striding, beautifully balanced presentation of Liszt, to which Monteux has restored a bloom one listener—this one—had never expected to re-experience.

The Scriabin is another, and to my taste, less appealing story. Monteux was long credited with the only recording of it in the catalogue (with the San Francisco Orchestra, RCA Victor set 1270), and this is certainly as authoritative, with some details (especially the superb trumpet playing of Roger Voisin) that make it preferable to the recent excellent Capitol version by Manuel Rosenthal, as well as to the less exceptional Mitropoulos-New York Philharmonic on Columbia.

When Monteux swings into the full fervor of his Liszt (even more so than the Scriabin), the RCA engineers give us back a likeness of the Boston Symphony on a new level of realism. It may be mentioned too that the excellent annotations are the work of John N. Burk (his name was inadvertently omitted).

Cir. (D 9,524)

This Clipping From
N. TONAWONDA, N. Y.
NEWS

JAN 29 1954

Fiedler Will Open 25th Year With Boston Pops on Monday

By HENRY MINOTT

BOSTON (UP)— When Arthur Fiedler starts a 25-state tour with his Boston Pops Orchestra Monday, he will be opening his 25th season as Boston's famed Pop concert conductor.

Founded in 1885, the Boston Pops —short for popular—concerts have become as typical of Boston as baked beans. But it wasn't until 1930, when Fiedler took over the baton, that the concerts achieved their present popularity. Since then they have been almost solid sellouts, season after season.

First native Bostonian to become Pops conductor, Fiedler had a remarkable background of European musical culture. His father, Emanuel, and two uncles were all violinists in the Boston Symphony. One sister was a professional pianist. Another was professional 'cellist. A third was a talented violinist.

In 1915, at the age of 21, Fiedler joined the Boston Symphony as a violinist, becoming the "baby" of the orchestra. Later he studied violin, piano and conducting at the Royal Berlin Academy.

Using an orchestra of Symphony players, Fiedler established the free outdoor Esplanade concerts in 1929. Their huge drawing power led to his appointment as Pops conductor, succeeding Alfredo Casella, whose contract had expired.

More than 3,000,000 persons have attended Fiedler's Pop concerts and an additional 5,000,000 have attended his Esplanade programs.

A strict disciplinarian, the handsome Fiedler is a stickle rfor audience decorum. When a catcall greeted "The Star Spangled Banner" during an Esplanade concert, Fiedler hurried into the audience, upbraided the culprit and made him apologize.

Fiedler's hobby is rummage sales. Once, for 15 cents, he picked up a rare pioneer account of the music of the American Indians. For 20 cents at music markdown he bought a piece titled Gypsy Tango—"Jalousie", by Jacob Gade. Fiedler introduced it at the Pops, later recorded it, and this record's sales soared over the million mark.

Fiedler likes to breeze around in a convertible with the top down. Once as he drew near a garbage truck the driver yelled: "Hi, Arthur!" This pleased Fiedler, who said it proved he had "made the grade" with the Boston public.

Cir. (D 134,403) (S 160,827)

This Clipping From
DAYTON, OHIO
NEWS

JAN 31 1954

Berlioz Works Are Scheduled For Berkshires

BOSTON, Jan. 30. — The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass. next summer with a performance of a number of the great works of this composer.

The Damnation of Faust will be performed with the choruses from Hardvard and Radcliffe; Harold in Italy with William Primrose as viola soloist; the Fantastic Symphony, and the song cycle, Summer Nights. The Festival chorus of the Berkshire Music Center will appear with the orchestra in Romeo and Juliet in its complete form and in the famous Requiem, which will conclude the festival. The festival will extend from the first week of July through Aug. 15.

Since the birth of Hector Berlioz 150 years ago (Dec. 11, 1803), his artistic stature has risen increasingly in general estimation, notably in recent years.

Cir. (D 296,991) (S 352,103)

This Clipping From
ST. LOUIS, MO.
GLOBE-DEMOCRAT

JAN 31 1954

Goldberg as Soloist With Symphony

The scheduled appearances of Arthur Grumiaux as both violin and piano soloist with the St. Louis Symphony Orchestra have been cancelled because of the illness of the Belgian musician, who also has been forced to cancel his entire American tour. In his stead Szymon Goldberg, violinist, will appear with the orchestra Friday afternoon at 2 o'clock and Saturday evening at 8:40 o'clock in the Opera House of Kiel Auditorium.

Goldberg will be featured in Brahms' Violin Concerto in D Major. The program will include the overture to Mozart's "Don Giovanni;" Bizet's Symphony No. 1 in C Major, and Albert Roussel's Second Suite from "Bacchus and Ariane." The Roussel work had previously been scheduled but the other compositions represent changes in the program as originally announced.

Goldberg has made two previous appearances with the orchestra, the first in the 1950-51 season, the other a year later. He was born in a village near Warsaw where a roving cantor heard him playing a mandolin. Upon the cantor's advice, Goldberg acquired a violin and began study under Michalowicz, famed as a teacher of prodigies.

He made his first orchestral appearance at the age of 12 with the Warsaw Philharmonic and, at the age of 14, played three concertos on one program with the Berlin Philharmonic. He became concertmaster of the Dresden Philharmonic at the age of 16 and, at the age of 20, the youngest musician to hold the post with the Berlin Philharmonic.

After making his first tour of the United States in 1934, Goldberg planned to make his home in this country. While he was in Java for a concert, however, World War II came and he and his wife were interned in a Japanese prison camp for three years. After his release and after recuperating, he returned to the United States in 1948 for a concert tour.

Brahms' Violin Concerto was first performed on New Year's Day, 1879, in Leipzig, with the composer conducting. It is said to be evidence of the lifelong relationship between Brahms and the violinist, Joseph Joachim, who helped compose many of the passages and was the original soloist.

The Bizet work, once lost, was discovered by Conductor Felix Weingartner and has been played regularly since. It was written in 1885, when Bizet was 17 years old, and is regarded as remarkable for a boy of that age.

The Roussel suite, drawn from the second act of the ballet, was first presented in 1936 by the Paris Philharmonic Orchestra, under direction of Charles Munch, and in this country in 1946 by the Boston Symphony Orchestra, with Munch again conducting. The complete ballet was created in 1930 and first presented the following year in Paris. It is based on a fantasy dealing with a maiden who first is carted off as a prize by Theseus and then by Bacchus.

Cir. (D 60,097) (S 112,417)

This Clipping From
ALBANY, N. Y.
TIMES-UNION

JAN 31 1954

Boston Pops Lists RPI Program

By EDGAR S. VAN OLINDA

The Boston Pops Orchestra, under direction of Arthur Fiedler, will present the final major musical attraction of the season at the RPI Field House, Troy, Tuesday night, at 8:45 o'clock.

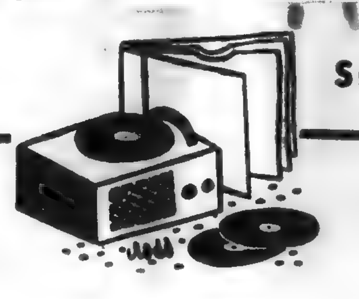
The program will include works by Wagner, Weber Handel, Offenbhch, Sibelius Tchaikowsky, Cole Porter ("Kiss Me Kate"); Gade and Elgar. The guest soloist will be the young piano virtuoso, Ruth Slenczynska born in California, who made her concert debut at the age of six. Her New York recital was given two years later. Miss Slenczynska will be heard with the orchestra in Lizst's Piano Concerto No. 1. Fritz Siegal, violinist and Salvatore De Stefano will be the featured soloists in the Largo from Handel's opera "Xerxes." Choice seats are still available and may be reserved by calling Troy Ashley 4-0900.

The final concert in the 1953-54 series of attractions sponsored by the Albany Civic Music Association will be the first appearance in Albany of the Metropolitan Opera Greek bass-Baritone, Nicola Moscona, at the Grand Theatre, Wednesday night, at 8:30 o'clock. The concert is open only to the regular membership. However, new subscribers for the season of 1954-55 may attend this concert as guests of the association.

Mr. Moscona, who scored a tremendous success last Summer as soloist with the Boston Symphony Orchestra at the Tanglewood Music Festival, also appeared in three scenes with Mario Lanza in the MGM musical, "the Great Caruso."

SATURDAY REVIEW
NEW YORK, N.Y
1/30/54

SPOTLIGHT ON THE MODERNS



A Debt to Hanson—and Koussevitzky

THE arrangement that was made not long ago between Howard Hanson and Mercury, culminating in the American Music Festival Series, enables us all to share the benefits, if the spirit so moves us, of the campaign that for many years now has been carried on in Rochester on behalf of American composers. The series crept up on us rather imperceptibly, with an assortment of works of disappointing stature. But now with its Vols. 4 to 6 (each LP is designated a volume) it has provided us with at least one landmark of the American symphony literature (the Roy Harris Third) and a number of other works that bring prestige and interest to the series, including three by Hanson himself, Cowell's Fourth Symphony, Copland's "Quiet City," and Bernard Rogers's "Soliloquy" for flute and strings.

Hanson prepares his recordings remarkably well, and he and his expert orchestra have developed quite a good sense of American composing styles. As a composer he is, perhaps, our most notable conservative and one who, as we may easily gather from his Fourth Symphony (Mercury 40004, $5.45), is thoroughly grounded in the techniques of the grand nineteenth-century symphonic style. (I prefer this symphony to the earlier and more familiar "Romantic" Symphony, and I find its major weakness is the way it heaps on climaxes near the end to make for an "impressive" close.) As a conductor, fortunately, he is less conservative, and though the Harris Third Symphony is not representative of the most advanced music of our time, it represents a considerably more advanced esthetic than Hanson's own.

I was gratified at the capacity of the Harris work, which is on the reverse side of the Hanson, to hold the attention so well after all the performances it has had, and I was surprised, too, at how concise it sounded. Not that it ever struck the listener in the way that the inflated, hour-long, epic type of symphony does, for it is far from this in length and character. But it used to seem drawn out in a few passages—especially in its first days (around 1939) before the composer made a cut in what some of us delighted in calling the "Waldweben" section. Undoubtedly, our present impression of compactness in this one-movement symphony is due in no small part to Hanson's fluent pacing. In Koussevitzky's reading (on the old 78-rpm version)the eloquent opening, with its evocation of the American hymn and its composer's characteristic "false-relations," was played almost twice as slowly as in the present LP version. Presented in straightforward fashion by Hanson it seems less grand in its aspirations and it succeeds nobly in what it sets out to do—namely, to deploy a certain broad, appealing lyricism.

I do not wish to run down the majestic Koussevitzky manner. Indeed, its absence these days is much to be deplored. If at times he laid the atmosphere on too thickly, at other times it was precisely the way in which he projected an atmosphere that enabled him to put over a new American work. His "Appalachian Spring" which has just been reissued (RCA Victor LCT 1134, $5.72) demonstrates this impressively. Three previous LP's of the Copland ballet score, released in the course of the last two years, made it increasingly imperative that Koussevitzky's old 78-rpm version be reissued, and we are glad that RCA has responded to the call. If we were not always sufficiently thankful to Koussevitzky during his life for his service to American music, these three LP's of "Appalachian Spring" would be enough to render us aware of our debt.

The latest of them is by Franz Litschauer, conducting the Vienna State Opera Orchestra (Vanguard 439, $5.95). As a European conductor, faced with the idiomatic problems of an American work, Litschauer has done better than Rother did on the Urania LP issued a few months ago. But he is handicapped by his orchestra, and it does not speak well of him that he should have allowed the record out with such obvious flaws as the inept oboe and the vulgar trombones in the variations on "The Gift to Be Simple." By more than coincidence, I suspect, RCA Victor has given its competing "Appalachian Spring" the same coupling as the Vanguard version "El Salon Mexico." While Bernstein's "Salon Mexico" (Columbia) compares well with Koussevitzky's, the latter's remains the best of the three. The sound of the Boston Symphony, even as it is here transcribed from 78-rpm recordings, is still richer and firmer than that of any of the three European groups which have recorded "Appalachian Spring."

Foreign orchestras do not seem to take to our music readily. Foreign conductors have often presented American works admirably in this country, but usually they have, and quite understandably, been able to lean on the composer at rehearsals. Ideally, it takes our own conductors to do the major promulgating of our own music—conductors with both the interest and, by virtue of their background, the predilection for it. Among them, Hanson is pre-eminent, but before returning to him and his Mercury series, I should like to single out one of the younger men in this class, Izler Solomon, who is responsible for a fine new reading (its first on LP) of Copland's "Music for the Theatre" (MGM E3095, $4.85). Both the reading and the reproduction beautifully preserve the chamber-music quality of this succulent work, which gives a frame of permanence to jazz cliches of the Twenties. It is delightfully coupled with the suite from Kurt Weill's "Dreigroschenoper."

COWELL'S Fourth Symphony, which is the major work of Vol. 6 of the American Festival Series, is one of his most successful and congenial achievements (Mercury LP 40005, $5.45). It contains the evocations of early American music that have become a recognizable trademark of Cowell's style, but never, to my knowledge, has he handled them with more polish. The work is one of the finest examples of the genre that, for want of a better name, we may call "American neo-Gothic."

Riegger's "New Dance" and Hovhaness's Concerto "Arevakal" are coupled with the Cowell. If one is to judge from "New Dance," with its slick orchestration and conga rhythms, Riegger had it in him to map out a popular career for himself comparable to that of Gould. He seems to have chosen the path of austerity instead. I remember this work as being more distinguished in its original version for two pianos and percussion, in which form it was used as dance accompaniment for Humphrey and Weidman. The orchestration is somewhat commercial. As for the Hovhaness, it is more of the same—modal music of Armenian nationalism, which is capable of titillating the listener in very brief movements like the "Estampie" but which palls when carried on for any length of time. All of these works are admirably played under Hanson's baton.

—ARTHUR BERGER.

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Music in Review

By TUCKER KEISER

Pierre Monteux conducted representative works from three distinct periods of orchestral writing for his Boston Symphony concert yesterday, proving anew that this conductor has an extraordinary command of widely varying styles. In programming Bach's Brandenburg Concerto No. 3 in G Major for strings, adjacent to Bartok's Violin Concerto, he provided a stimulating contrast of 18th century and 20th century musical thought. He concluded with Sibelius' Second Symphony in D Major, composed in the 20th century symphonic practices.

This diversity in musical quality furnished a rewarding afternoon in Symphony Hall, not only because of Mr. Monteux' unerring interpretative insight but also because of the superb response of the musicians to the conductor's assured baton.

If a Bach score is allowed to play itself, the result will invariably be more powerful than any "interpretation" can ever be. Giving the [illegible] Allegro moderato [illegible] bouncing tempo, keep[illegible] light but marked and briefly indicating the various part entrances, he gave one of the most graceful performances one could imagine. He did not fuss with the second Allegro and the music sounded wonderful.

Y, FEBRUARY 6, 1954 **Art—Music—Theater** **11

ovsky Debut at Symphony

Violinist Plays Bartók With Monteux on Podium

By Harold Rogers

Tossy Spivakovsky made his Boston debut yesterday afternoon in Symphony Hall, but rumors of his virtuosity and musicianship had preceded him by several seasons. Intriguing reports were made of his individual bowing technique, said to be different from other violinists. The reports were true. His technique is peculiar unto himself.

Mr. Spivakovsky holds the record for the number of times he has played the Bartók Violin Concerto. His performance with the Boston Symphony Orchestra yesterday was his twenty-fourth. Pierre Monteux holds the conducting record. Yesterday's traversal was his ninth.

"Genius has to find its own way," said a Boston violinist who was in the audience. It was his opinion that Mr. Spivakovsky had to seek out the method of playing that served him best, and having done so, it happened to be extremely different. "When I try it myself," he explained, "I play horribly, but with Spivakovsky it is somehow right!"

The soloist has a heavy shock of hair and looks as Russian as his name would indicate. A rather slight man of medium height, he appears to stand on tiptoe while playing. His bow arm is lifted high and seems to hover over the strings while his wrist operates like a universal joint. Even his left hand does not finger the strings in an ordinary way. The little finger is often extended straight, snapping instantly to the string when needed.

* * *

So much for the visual aspects. They are secondary when music is made, and Spivakovsky makes music. He has a full, smooth, rounded tone and an uncanny accuracy that reminds one of David Oistrakh, an extraordinary Russian violinist known to Americans only by recordings.

Mr. Spivakovsky's technique gives him unusual freedom in performance. He compassed the manifold difficulties of the Bartók without struggle. At the end of the 32-minute piece he looked as fresh as when he began.

The concerto itself is strangely beautiful music—typical of Bartok's later works in that each is infused with his questing and original mentality. One never ceases to marvel at the moods Bartók created with the simplest materials—economical percussive effects, for instance, or a harp and celeste in duet.

The cadenza of the first movement was plainly not for show, even though the violin was given much to do. It was an integral part of the composition and contributed to its drive and emotion. Bartok had a poetic touch that turned dissonance into consonance. His orchestration proceeded with shimmering beauty beneath Mr. Spivakovsky's buoyant fiddling.

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Mr. Monteux, who completes his guest appearances here this week end, opened with a vital reading of Bach's G major Brandenburg Concerto. No. 3. He closed with the Sibelius Second Symphony and won a salvo of bravos for the stirring finale.

It is good to have Sibelius with us again in Symphony Hall. With the exception of Charles Munch's performance this season of "Finlandia,' 'we have had to look to our guest conductors for the symphonies since the days of Koussevitzky.

The Second, however, is a work that holds its own in spite of serious defects. The Andante is so written that it tends to fall apart in big chunks, regardless of what a conductor does for it. In the development sections of the finale I find myself marking time until the good spots arrive—the grandiloquent statements of the two main themes.

Mr. Monteux gave it enough momentum in the final movement to get it off the ground, circle the field several times in glory, and make a successful landing.

THE BOSTON HERALD, SATURDAY, FEBRUARY 6, 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 15th concert of the 73d season in Symphony Hall yesterday afternoon. The soloist was Tossy Spivakovsky, violinist. The program:

Brandenburg Concerto No. 3 in G .... Bach
Violin Concerto .... Bartok
Symphony No. 2 in D major, Op. 43 .... Sibelius

By RUDOLPH ELIE

Tossy Spivakovsky's approach to playing the violin is one of the more curious—and for that matter, more exciting — musical phenomena of the day.

He made his first appearance in Boston yesterday afternoon in Bartok's enigmatic Violin Concerto and it is difficult to imagine that it could ever be exceeded in terms of sheer technical and tonal mastery.

It was not, however, that he did it with such transcendental bravura, for it was played here by Yehudi Menuhin in the December of 1945, and its intricacies are by no means beyond the scope of all the first-level violin virtuosi of the day. It was how he played it, and by how I refer to his technical style, which is not only different from any other style I have ever encountered, but radical in the extreme.

First of all it may be said that Mr. Spivakovsky's stage presence often bears a remarkable resemblance to the famous London concert sketch of Paganini in the confidence and spirit it radiates. Indeed, the resemblance often goes deeper; there is something in the way he stands, the way he holds his violin and the way he looks that suggests the Paganini mantle, and it must be said there does seem to be something of the devil in his playing too, so fantastic is his gift.

If there is a special atmosphere to his presence and his personality, there is certainly something special in his style considered from the point of view of the conventional violin playing. All violinists, by the nature of the instrument, must twist their right arm and wrist into a position so abnormal as to make it a wonder that it can ever be done that way at all . . . and Mr. Spivakovsky even accentuates that to elevate his fingers over the fingerboard much higher than is customary.

But this is nothing to cause astonishment. What does is that he holds the bow in a way entirely unique with him. I was so fascinated by it I went back to the greenroom to see how he does it and found him encircled by the orchestra's violinists watching him give a demonstration with heads awag in disbelief. I won't attempt to describe how he holds the bow in detail; suffice it to say that it is his own development and one few if any other violinists could ever successfully adopt.

But it allows him to accomplish prodigies of bowing subtleties, as well as an infinite number of pressures and attacks on the string. And the Bartok by its very nature encourages such an approach. How that approach would go in the Beethoven or the Brahms or, say, the concertos of Vivaldi or Bach, I do not know, but to judge by the musical stature Mr. Spivakovsky revealed in this, it seems safe to say he is a consummate artist as well as technician.

As it happens, the fascinations of the violinist's style served to root attention on a work that remains a very difficult piece to like, for the Violin Concerto is as relentlessly unyielding of its secrets as it is protracted. When it is beautiful, and it is in many brief passages (the closing moments of the slow movement, for instance) it is very beautiful indeed, and the sound effects throughout are arresting and even fascinating. However, sound effects have not yet replaced the ear's need for some recognizable reappearance of a stated idea, and so this just seems to go on and on while the violinist tears all over the fingerboard as if the orchestra were only occasionally a passing concern. Fortunately, there was Mr. Spivakovsky on hand to watch when the going was rough, and it is perhaps unreasonable to expect to be stirred by this sort of contemporary music.

Stage Plays

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MUSIC

Globe

Boston Symphony Debut of Violinist Spivakovsky

Fifteenth pair of concerts in the Friday-Saturday series by the Boston Symphony Orchestra, at Symphony Hall, Pierre Monteux guest conductor. The program: Bach: Brandenburg Concerto No. 3, in G major; Bartok: Violin Concerto (soloist Tossy Spivakovsky, who makes his Boston debut); Sibelius: Second Symphony.

By **CYRUS DURGIN**

The crystal ball is no more reliable in this office than anywhere else, but I am inclined to the view that Bela Bartok's Violin Concerto will prove one of the great works created for that instrument in the first half of the 20th century. Even today, when it is still difficult to hear it in perspective, the work has stature, integrity and enormous skill, and beneath all the vast amount of complex detail there is a definite and powerful sense of musical expression.

This Concerto is not, however, for just any violinist to play. An artist is required of the wholehearted devotion of a Menuhin (who first played it in Boston, or of Tossy Spivakovsky, who introduced it to this country and is here playing it this week. Technical difficulties, formidable as they are, are not the main concern with Bartok. There are plenty of fiddlers who can play all the notes, and in tempo. But there are not too many with the understanding of what Bartok was attempting, or with the mingled emotional drive and intellectual perception essential to a truly musical realization of the work.

It is no exaggeration, I think, to state that Bartok, perhaps more than any other musician of his time, save perhaps the late Arnold Schoenberg, was creating in the future. Bartok's time, in the sense of widespread public acceptance, has yet to come. He was dealing with an idiom all his own, an idiom deceptively brusque for it was based on a conception of harmonic dissonance and rhythmic complexity 'way ahead of most of the music that forms our daily diet.

I would not claim to know the Violin Concerto inside out, or to love every measure of it. But each hearing (mostly on records) increases comprehension and respect, and it also sounds more and more powerful and distinguished. Its one fault, perhaps, is that it is too long.

The basic fact is that the music really sings in its own way. Mr. Spivakovsky, holding his violin higher than any other player I ever have seen (he was practically looking up the finger board) made it sing. He played cleanly, with a total command of rhythm and phrase that was extraordinary. It takes this sort of superlative work to prove that Bartok, far from crabbed angularity, has a grace all his own. Mr. Spivakovsky was most cordially received, and well he deserved it.

Mr. Monteux and the orchestra also shared in the applause, and justly, for they had given a spectacularly fine account of the orchestral part.

Not that age has anything to do with the vitality of art, but I kept pondering during the afternoon that one would never think of Mr. Monteux as well over 70 from listening to his work. Both Bach and Sibelius he reads with freshness and vigor. The Symphony, in fact, was electrifying in many places. This work inevitably recalls the late Serge Koussevitzky, for it was one of his personal show pieces. Comparisons mean nothing except that invariably they are made, and it was fascinating to note how Mr. Monteux conducted it mainly in an almost classical manner of structure and long line. Some of the climax-building details of Koussevitzky naturally were not there, for no two men ever approach a work in just the same way. But I also noticed many details of inner voices and background ryhthm that Koussevitzky never brought out.

Mr. Monteux reduced the orchestra slightly in the upper strings for Bach, and drastically in the lower ones, for there were just three double-basses, placed far apart. The result was a glowing and admirably balanced texture.

Three unusual photographs of Tossy Spivakovsky, who performs Bartok's Violin Concerto at Carnegie Hall Wednesday.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 3 - 1954

Monteux Conducts Tuesday Symphony

Boston Symphony Orchestra, Pierre Monteux, guest conductor. The program: Henry Cowell, Hymn and Fuguing Tune, No. 3 (first performance in Boston); Beethoven, Fifth Symphony; Franck, Suite from "Psyche"; Strauss, "Death and Transfiguration."

Henry Cowell's Hymn and Fuguing Tune No. 3 had its first performance anywhere by the Boston Symphony last night with Pierre Monteux conducting. Unlike some of Mr. Cowell's rather shapeless pieces, the Hymn and Fuguing Tune has a strength and profile of its own. In the program notes, Mr. Cowell says he derived his idea for the tune from Southern revival meetings, rather than from New England anthems. Thus, the piece is four-square, dance-like and harks back to classic forms of symphony and sonata which derived from dances.

Mr. Monteux gives a definitive performance of Strauss' "Death and Transfiguration." It is compelling, without seeming to drive. The Franck "Psyche" is rather pale stuff, though welcome for the stronger light in which it shows other music.

It is not hard to recall the connotations attached to Beethoven's Fifth Symphony during the war. Performances then, by most any conductor, had a different style and tension than those today. Mr. Monteaux plays it in the classic style, a pure, restrained one with no special frame of reference. Thus it emerges as a great piece of music, with its own character foremost.

J. W. R.

Cir. (D 20,200)

This Clipping From
NEWBURGH, N. Y.
NEWS

FEB 1 - 1954

Boston Pops Leader Marks 25th Season

By HENRY MINOTT
United Press Staff Correspondent

BOSTON (UP)— When Arthur Fiedler starts a 25-state tour with his Boston Pops Orchestra Monday, he will be opening his 25th season as Boston's famed Pop concert conductor.

Founded in 1885, the Boston Pops—short for popular—concerts have become as typical of Boston as baked beans. But it wasn't until 1930, when Fiedler took over the baton, that the concerts achieved their present popularity. Since then they have been almost solid sell-outs, season after season.

First native Bostonian to become Pops conductor, Fielder had a remarkable background of European musical culture. His father, Emanuel, and two uncles were all violinists in the Boston Symphony. One sister was a professional pianist. Another was a professional 'cellist. A third was a talented violinist.

In 1915, at the age of 21, Fiedler joined the Boston Symphony as a violinist, becoming the "baby" of the orchestra. Later he studied violin, piano and conducting at the Royal Berlin Academy.

Using an orchestra of Symphony players, Fiedler established the free outdoor Esplanade concerts in 1929. Their huge drawing power led to his appointment as Pops conductor, succeeding Alfredo Casella, whose contract had expired.

More than 3,000,000 persons have attended Fiedler's Pop concerts an an additional 5,000,000 have attended his Esplanade programs.

A strict disciplinarian, the handsome Fiedler is a stickler for audience decorum. When a catcall greeted the Star Spangled Banner during an Esplanade concert, Fiedler hurried into the audience, upbraided the culprit and made him apologize.

80

96

Cir. (D 78,153)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

FEB 1 - 1954

Greeting Tonight's Conductor

Arthur Fiedler was at the Auditorium last night for a rehearsal with the Boston Pops Tour Orchestra to prepare for tonight's concert. With him, from the left: Miss Mary M. McDonough and Miss Kathleen L. O'Leary, cochairmen; Miss Flora V. Millette, president of the Alumnae Association, Our Lady of the Elms College, concert sponsor.

Boston Pops Orchestra Will Launch Tour Here Tonight

Seventy-eight musicians who will spend a lot of time together the next seven weeks sat in orchestral formation on the Auditorium stage last night with Arthur Fiedler, conductor.

Go to Omaha

They are the Boston Pops Tour Orchestra that will play 47 concerts between tonight and March 20, leaving a trail of music between Springfield and Omaha, Neb., with a curve south into Virginia on the way back.

They came 24 hours early for their opening tour date at the Auditorium tonight at 8.30, sponsored by the Alumnae Association of Our Lady of the Elms College, because Boston's Symphony Hall was booked for a Boston Symphony concert yesterday afternoon and an appearance of the pianist, Malcuzynski, last night.

Choosing the Auditorium as an alternate first rehearsal spot, orchestra members loaded the trailer truck and two busses that will carry them on their journeys and rode to Springfield yesterday afternoon.

Auditioned by Fiedler throughout the nation, the musicians have widely scattered home towns. Seattle, Wash., and San Francisco, Cal., are the farthest from New England. Fiedler conducts pops concerts in San Francisco each year.

Fiedler, just back from a South American vacation, and the orchestra moved comfortably into their first music-making session as a unit. Some of the players were with Fiedler in last year's 10-week tour of the South, but many are newcomers.

Starting with the stately fervence of the tone poem, "Finlandia," by Sibelius, the rehearsal continued with some bouncy musical comedy tunes by Cole Porter from "Kiss Me Kate" and went on to the quiet, solemn tones of Handel's "Largo," with Salvatore DeStefano and Fritz Siegal playing the harp and violin solos.

This gives an idea of the variety the listener to tonight's concert will hear. The program includes Ruth Slenczynska, pianist, in Liszt's Concerto No. 1, Tchaikovsky's "1812 Overture" and music by Wagner, Weber, Offenbach, Gade and Sir Edward Elgar.

Elms alumnae will use concert proceeds for their Scholarship Fund.

FEB 5 1954

Music in Review

By TUCKER KEISER

Pierre Monteux conducted representative works from three distinct periods of orchestral writing for his Boston Symphony concert yesterday, proving anew that this conductor has an extraordinary command of widely varying styles. In programming Bach's Brandenburg Concerto No. 3 in G Major for strings, adjacent to Bartok's Violin Concerto, he provided a stimulating contrast of 18th century and 20th century musical thought. He concluded with Sibelius' Second Symphony in D Major, composed in the 20th century symphonic practices.

This diversity in musical quality furnished a rewarding afternoon in Symphony Hall, not only because of Mr. Monteux' unerring interpretative insight but also because of the superb response of the musicians to the conductor's assured baton.

If a Bach score is allowed to play itself, the result will invariably be more powerful than any "interpretation" can ever be. Giving the opening Allegro moderato a gently bouncing tempo, keeping his accents light but marked, and quietly indicating the various part entrances, he gave one of the most graceful performances one could imagine. He did not fuss with the second Allegro and the music sounded wonderful.

5,400 Persons Attend Pops Concert

By KEITH MARVIN.

Arthur Fiedler and the Boston Pops Tour Orchestra, featuring Ruth Slenczynska as guest pianist, gave a rousing and varied program last night in the RPI Field House before an audience of an estimated 5,400 persons. This turnout was excellent considering the fact that Fiedler and his group played before an audience of about 3,000 last year.

But then the reputation of the Pops was spread around by those who heard it last year. Too, Miss Slenczynska, was no real stranger to Troy. She played before a Troy Chromatics crowd as a child prodigy some 20 years ago.

The program contained a goodly selection of nice old standbys which are always in good taste and many of which can be heard at their best only when played by such an ensemble as the Boston Pops. To illustrate this, let us list such things as the "Entrance of the Guests" from Wagner's "Tannhauser"; the "Overture" from "Oberon" by Weber (and a favorite best-seller on the old Edison cylinder phonograph records); Handel's "Largo" from "Xerxes," number one on the 1738 hit parade or its equivalent; Tschaikowsky's "1812 Overture," which, in its original version called for a particularly large orchestra and loaded cannon, and Sibelius' tone-poem, "Finlandia."

Popular in U. S.

This latter number was very popular with U. S. concert-goers when Finland was being persecuted by the Russians in 1939, then not-so-popular a few years later when Finland lined up with Germany and the Russians became allied to the United States.

But the solo work of the evening, Liszt's "Concerto No. 1 in E-flat for Piano and Orchestra" was among the most interesting. Miss Slenczynska gave a sympathetic rendition of a work which, had it not been by such a one as Liszt, might have gone the way of so many of its type. Not that it doesn't have its fine moments. It does. And the lyric passages, particularly in the slow movement, have moments of real beauty. It is, however, something of a showpiece and never fails to draw applause wherever it is played. The guest artist was admirably supported by the orchestra. Part of this work is similar in melodic structure to the same composer's tone-poem, "Orpheus," which is not so well-known.

Perhaps the most applause was heard following the "Suite" from Offenbach's ballet, "Gaite Parisienne" and Gade's "Jalousie" which has outsold all other classical records for popularity through the years. These numbers are naturals for the Boston Pops and it performed them well.

Excellent Item.

The last section of the program also included a stunning orchestral potpourri of Cole Porter's music to "Kiss Me Kate" including the popular "So in Love." The Pops concluded the evening with Sir Edward Elgar's "Pomp and Circumstance March No. 1," which sounds as good today as it did in 1901 when it was written. This work, which is probably the greatest march written (a possible alternative being Sousa's "Stars and Stripes Forever") is a sort of unofficial national anthem to the British Empire and does musically what Kipling did for British literature, by bringing British imperialism to the fore.

Thee encores concluded the program. The first, Georges Auric's "Song from Moulin Rouge" was a fine choice. The second took the form of a sort of delightful madhouse. Entitled "The Glow Worm Turns," it is in fact Linck's "Glow Worm" with more than a dash of novelty, being scored for the regular orchestra in addition to a fire siren, bell, police whistle and cuckoo clock. And if the Elgar didn't fill the bill for martial music, "The Stars and Stripes Forever" which concluded the concert did so. 5,400 persons came to the Field House, and its within reason to say that the same number went away satisfied.

CONCERT PRINCIPALS — The Boston Pops Tour Orchestra performed for a record crowd last nght at the RPI Field House Principal figures in the program were Arthur Fiedler, the conductor, and Ruth Slenczynska, the pianist.

Cir. (D 38,382)

This Clipping From
TROY, N. Y.
TIMES RECORD

FEB 3 - 1954

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

FEB 4 - 1954

'Perfect' Boston Symphony Orchestra Plan Recalled

By HENRY MINOTT

A "noble experiment" in music, made by the Boston Symphony Orchestra back in 1886 and all but forgotten, was recalled today by the sole survivor of the original orchestra.

Sixteen violins, neatly packed away in four trunks in the attic of Symphony Hall, are the only remaining souvenirs of the extraordinary experiment described to the United Press by 93-year-old Daniel Kuntz.

KUNTZ

As a first violinist in the original Boston Symphony, Kuntz played one of these fiddles during the short-lived test that proved a total failure.

A friendly little man who puffs a pipe with evident relish, he smiled as he reminisced about one of the strangest episodes in the orchestra's long history.

It was in 1886 that Conductor Wilhelm Gericke sprang his big idea. He had been imported from Vienna two years earlier. And after listening briefly to the Boston Symphony, he had told orchestra founder Henry Lee Higginson: "You have not an orchestra here. There are some musicians but it is hardly an orchestra."

To strengthen the orchestra the distinguished Franz Kneisel had been brought here from abroad to be concert master, and several talented musicians also had come along.

So now Conductor Gericke was ready to test his plan, which was this: He reasoned that if all the string instruments in the orchestra were made by the same great European master, the symphonic result would be nothing short of astounding.

Higginson told Gericke to go ahead. And the noted Thomas Zach of Vienna was commissioned to produce a full set of strings—29 violins, nine violas, eight 'cellos and eight double-bases.

To fill this huge order on time the ingenious Zach either used some sort of assembly line or sublet part of the contract. Anyhow, most of the instruments weren't up to his usual standards.

The bull fiddles were best. The 'cellos only so-so. Worst of all were the violas. Some of the violins were good, some only fair.

Kuntz remembers playing one of the violins for awhile, then going back to his own instrument. Most other members of the orchestra followed suit, and the costly experiment was abandoned.

"The new instruments," said Kuntz, "looked better than they played."

Cir. (D 130,147)

This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL

FEB 5 - 1954

—THE CONCERT—

Fiedler Conducts Boston Pops Tour Orchestra

FAMOUS ARTISTS Series pre- [illegible] Boston Pops [illegible] arrangement [illegible] Boston Symphony Or- [illegible] Fiedler conduc- [illegible] audi- [illegible] a sold-out [illegible] an enthusiastic [illegible] program moved [illegible] tempo of [illegible] great pian- [illegible] Slenczynska played with [illegible] clean cut and [illegible] a pops concert [illegible] encore for the [illegible] the agile finger- [illegible] Slenczynska and the earn- [illegible] 75-piece orches- [illegible] which opened [illegible] in Springfield, Mass., [illegible] the group to many state- [illegible] the coming six weeks.

THE PROGRAM was devised [illegible] concert-goers pre- [illegible] numbers, ranging as it did [illegible] to Tschaikowsky [illegible] Wagner to Cole Porter [illegible] was the stately [illegible] the Guests" from [illegible] "Tannhauser"; and the [illegible] Weber's "Oberon" to [illegible] Then came the [illegible] of Fritz Siegal, [illegible] concertmaster, with [illegible] Statano, harpist, with [illegible] in the "Largo" from [illegible] "Xerxes." The lively [illegible] from the Ballet, "Gaite Parisienne" by Offenbach, closed [illegible] group.

THOSE in the audience who [illegible] pianist Slenczynska play- [illegible] age of 11 in the same [illegible] impressed by her vigor- [illegible] playing, a pianistic vitality [illegible] apparently is unlimited. She [illegible] Liszt Piano Concerto [illegible] in E Flat with orchestra [illegible] amazement and delight of [illegible] Intelligent use of [illegible] was noted, with tech- [illegible] command over interpreta- [illegible] this musical picture. [illegible] Solennelle, "1812," [illegible] a stirring com- [illegible] in for a share of

SELECTIONS from "Kiss Me, [illegible] gypsy tango, "Jalousie," [illegible] in an incidental solo; [illegible] Pomp and Circumstance" [illegible] final programmed [illegible] encores kept to the [illegible] with a "Little [illegible] "Moulin Rouge" [illegible] an amusing novelty, [illegible] Worm Turns," and [illegible] and Stripes For- [illegible] was played [illegible] afternoon for Syracuse [illegible] students. There [illegible] appreciation for the [illegible] Famous Artists in bring- [illegible] Orchestra.

FRIENDS in music and kin- [illegible] united when [illegible] the group to [illegible] Walter Smo- [illegible] Racine, Wis., was [illegible] aunt, Mrs. Carl M. [illegible] Galimir Hurtig, [illegible] her sister, Ad- [illegible] Krasner (Mrs. [illegible] known [illegible] and piano ac- [illegible] Slenczynska. [illegible] acquaint- [illegible] goers of 1937 [illegible] here, then ac- [illegible] her father [illegible] Slenczynski died [illegible] There was a [illegible] also, when Al- [illegible] the last few [illegible] here, greeted [illegible] in Riga, [illegible] patrons, principal [illegible] home of Mr. [illegible] Love, during [illegible] Fiedler chatted [illegible] Krasner and [illegible] Bernthal, [illegible] Barker, [illegible] Roy O. [illegible] Calagna, bass- [illegible] their son, [illegible] Boston musician [illegible] played [illegible] Boston [illegible] Boston [illegible] per- [illegible]

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 6 - 1954

MUSIC

Boston Symphony Debut of Violinist Spivakovsky

Fifteenth pair of concerts in the Friday–Saturday series by the Boston Symphony Orchestra, at Symphony Hall. Pierre Monteux guest conductor. The program: Bach: Brandenburg Concerto No. 3, in G major; Bartok: Violin Concerto (soloist Tossy Spivakovsky, who makes his Boston debut); Sibelius: Second Symphony.

By CYRUS DURGIN

The crystal ball is no more reliable in this office than anywhere else, but I am inclined to the view that Bela Bartok's Violin Concerto will prove one of the great works created for that instrument in the first half of the 20th century. Even today, when it is still difficult to hear it in perspective, the work has stature, integrity and enormous skill, and beneath all the vast amount of complex detail there is a definite and powerful sense of musical expression.

This Concerto is not, however, for just any violinist to play. An artist is required of the wholehearted devotion of a Menuhin (who first played it in Boston, or of Tossy Spivakovsky, who introduced it to this country and is here playing it this week. Technical difficulties, formidable as they are, are not the main concern with Bartok. There are plenty of fiddlers who can play all the notes and in tempo. But there are not too many with the understanding of what Bartok was attempting, or with the mingled emotional drive and intellectual perception essential to a truly musical realization of the work.

It is no exaggeration, I think, to state that Bartok, perhaps more than any other musician of his time, save perhaps the late Arnold Schoenberg, was creating in the future. Bartok's time, in the sense of widespread public acceptance, has yet to come. He was dealing with an idiom all his own, an idiom deceptively brusque for it was based on a conception of harmonic dissonance and rhythmic complexity 'way ahead of most of the music that forms our daily diet.

I would not claim to know the Violin Concerto inside out, or to love every measure of it. But each hearing (mostly on records) increases comprehension and respect, and it also sounds more and more powerful and distinguished. Its one fault, perhaps, is that it is too long.

The basic fact is that the music really sings in its own way. Mr. Spivakovsky, holding his violin higher than any other player I ever have seen (he was practically looking up the finger board) made it sing. He played cleanly, with a total command of rhythm and phrase that was extraordinary. It takes this sort of superlative work to prove that Bartok, far from crabbed angularity, has a grace all his own. Mr. Spivakovsky was most cordially received, and well he deserved it.

Mr. Monteux and the orchestra also shared in the applause, and justly, for they had given a spectacularly fine account of the orchestral part.

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Mr. Monteux reduced the orchestra slightly in the upper strings for Bach, and drastically in the lower ones, for there were just three double-basses, placed far apart. The result was a glowing and admirably balanced texture.

This Clipping From
BOSTON MASS.
HERALD

FEB 6 - 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 15th concert of the 73d season in Symphony Hall yesterday afternoon. The soloist was Tossy Spivakovsky, violinist. The program:

Brandenburg Concerto No. 3 in G .... Bach
Violin Concerto .... Bartok
Symphony No. 2 in D major, Op. 43 .... Sibelius

By RUDOLPH ELIE

Tossy Spivakovsky's approach to playing the violin is one of the more curious—and for that matter, more exciting — musical phenomena of the day.

He made his first appearance in Boston yesterday afternoon in Bartok's enigmatic Violin Concerto and it is difficult to imagine that it could ever be exceeded in terms of sheer technical and tonal mastery.

It was not, however, that he did it with such transcendental bravura, for it was played here by Yehudi Menuhin in the December of 1945, and its intricacies are by no means beyond the scope of all the first-level violin virtuosi of the day. It was how he played it, and by how I refer to his technical style, which is not only different from any other style I have ever encountered, but radical in the extreme.

First of all it may be said that Mr. Spivakovsky's stage presence often bears a remarkable resemblance to the famous London concert sketch of Paganini in the confidence and spirit it radiates. Indeed, the resemblance often goes deeper; there is something in the way he stands, the way he holds his violin and the way he looks that suggests the Paganini mantle, and it must be said there does seem to be something of the devil in his playing too, so fantastic is his gift.

If there is a special atmosphere to his presence and his personality, there is certainly something special in his style considered from the point of view of the conventional violin playing. All violinists, by the nature of the instrument, must twist their right arm and wrist into a position so abnormal as to make it a wonder that it can ever be done that way at all . . . and Mr. Spivakovsky even accentuates that to elevate his fingers over the fingerboard much higher than is customary.

But this is nothing to cause astonishment. What does is that he holds the bow in a way entirely unique with him. I was so fascinated by it I went back to the greenroom to see how he does it and found him encircled by the orchestra's violinists watching him give a demonstration with heads awag in disbelief. I won't attempt to describe how he holds the bow in detail; suffice it to say that it is his own development and one few if any other violinists could ever successfully adopt.

But it allows him to accomplish prodigies of bowing subtleties, as well as an infinite number of pressures and attacks on the string. And the Bartok by its very nature encourages such an approach. How that approach would go in the Beethoven or the Brahms or, say, the concertos of Vivaldi or Bach, I do not know, but to judge by the musical stature Mr. Spivakovsky revealed in this, it seems safe to say he is a consummate artist as well as technician.

As it happens, the fascinations of the violinist's style served to root attention on a work that remains a very difficult piece to like, for the Violin Concerto is as relentlessly unyielding of its secrets as it is protracted. When it is beautiful, and it is in many brief passages (the closing moments of the slow movement, for instance) it is very beautiful indeed, and the sound effects throughout are arresting and even fascinating. However, sound effects have not yet replaced the ear's need for some recognizable reappearance of a stated idea, and so this just seems to go on and on while the violinist tears all over the fingerboard as if the orchestra were only occasionally a passing concern. Fortunately, there was Mr. Spivakovsky on hand to watch when the going was rough, and it is perhaps unreasonable to expect to be stirred by this sort of contemporary music.

This Clipping From
BOSTON MASS
GLOBE

FEB 6 - 1954

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98

This Clipping From
BROOKLYN, N. Y.
EAGLE

FEB 7 - 1954

'PINCH-HITTER' RETURNS

Wields Baton Here After 36-Year Lapse

Pierre Monteux

Pierre Monteux, distinguished Franco-American conductor, will be the guest director of the Boston Symphony Orchestra at its third concert this season at the Brooklyn Academy of Music Friday evening.

Mr. Monteux, who replaces the regular conductor, Charles Munch, is returning to the same Brooklyn podium he first ascended as a "pinch-hitter" in 1918. Thirty-six years ago, he was engaged to assemble and rehearse musicians during the reorganization of the New England aggregation.

When the newly-engaged leader, Henri Rabaud, was unable to reach Brooklyn from France in time for the opening performance, Mr. Monteux accepted the last-minute assignment and directed the orchestra here on Nov. 8, 1918.

67th Year Here

Friday evening's program—the 67th consecutive seasonal appearance of the Boston unit in the borough—includes Henry Cowell's Hymn and Fuguing Tune No. 3, Beethoven's Fifth Symphony in C Minor and the Suite from "Psyche" by Cesar Franck. Death and Transfiguration by Richard Strauss concludes the program.

The Boston Symphony made its first Brooklyn appearance on Dec. 12, 1887, at the old Academy of Music on Montague St. Vienna-born Wilhelm Gericke conducted a program of Bach, Weber, Schubert, Liszt and Beethoven. Gertrude Edmands, a New England soprano, was a featured soloist.

A critical review in the Brooklyn Eagle the following day compared Gericke's ensemble with two Brooklyn orchestras then existing — Theodore Thomas' and Anton Seidl's.

"The only difference is that trumpets are substituted for the cornets in Thomas' orchestra . . . neither Thomas nor Seidl have quite the smoothness of tone and unity of execution (of the Boston strings)," the Eagle said.

"The audience was large, representative of the best taste and enthusiastic to a marked degree . . . we hope for more concerts . . . this city is large and rich enough to support more than a single series of concerts," the Eagle review concluded.

Friday's program at the Academy, 30 Lafayette Ave., is sponsored by the Brooklyn Institute of Art and Sciences, the Brooklyn Philharmonic Society and the Brooklyn Committee for the Boston Symphony Orchestra.

The final two appearances of the orchestra, March 12 and April 9, will be conducted by Mr. Munch.

Cir. (D 90,143) (S 90,143)

This Clipping From
NEW HAVEN, CONN.
REGISTER
9 FEB 7 - 1954

PIERRE MONTEUX

MUSIC

Boston Symphony Orchestra To Give Concert Tuesday

By GORDON E. ARMSTRONG

The Boston Symphony Orchestra will put in a belated appearance here in Woolsey Hall on Tuesday evening at 8:30. Ordinarily the world famous orchestra would be making its second seasonal visit about this time but Tuesday's first concert was purposely scheduled at this late date in order that listeners might be privileged to hear a performance under the baton of Pierre Monteux. The great French conductor is currently making guest appearances with the Boston Orchestra while Charles Munch is on vacation.

Monteux, for many years one of the most respected and revered figures among contemporary conductors, has had a long and distinguished career. A native Parisian, he graduated from the Paris Conservatory around the turn of the century. For some years he was a member of the Paris Orchestra and later, in 1911, he was appointed as the principal conductor of Diaghilev's Ballet Russe. With that celebrated group he conducted the premieres of such works as Ravel's "Daphnis and Chloe," Stravinsky's "Rite of Spring," and also the Russian composer's "Fire Bird" and "Petrouchka."

Stravinsky was a young and little known composer when Monteux became his proponent and conducted those first performances, one of which resulted in a riot. This was the historic premiere of "The Rite of Spring," when the performance turned into a near stampede necessitating the calling out of the Parisian gendarmes to restore a semblance of order. This was a far cry from the performance of the work given by the Boston Symphony under Monteux on the orchestra's European tour in 1952. The latter performance, given in the Theatre des Champs Elysees which was the scene of the tempestuous premiere 39 years before, was entirely peaceful. The hysterical shouting which had all but drowned out the music on the earlier occasion now came at the close of the performance, denoting complete audience approval and enjoyment. The composer, who "escaped" from the dissenters through a window at the affair of 1913, was overcome with emotion at the reception accorded the Monteux performance two years ago.

Monteux first came to this country with the Ballet Russe after honorable service with the French army in World War I. He became a regular conductor at the Metropolitan Opera in 1917 and from 1919-24 he headed the Boston Symphony and introduced to Bostonians many of the works which have since become established in the orchestra's repertory. In 1935, he took over as conductor of the San Francisco Symphony and during his 17 years tenure developed this orchestra into one of the country's finest. Resigning this post in 1952, he is now acting as guest conductor with various symphony orchestras. During his long career, he has conducted practically every major symphony throughout the world.

The venerable conductor is now a resident of Maine. For some years he has made his permanent home at Hancock, Me., where he has a 200 acre estate called "Domain of the Great Pine." The estate was owned for many generations by the family of his American wife. Here he maintains Le Domain School of Orchestral Conducting during the Summer months. Embryo conductors are also required to perform as orchestral players in concerts which are given on Sundays in a rustic 300 seat auditorium on the estate. At whatever point in America or Europe that he may be, Monteux always arranges his schedule so that he may spend the Christmas holidays at his beloved home at Hancock in Maine.

Stories of the conductor's career border on the fabulous. Woe to any musician who plays out of tune for the keenness of the Monteux ear can detect the offender even in the most powerful orchestral tutti. And it is said that no other conductor in the world can match the Monteux record of never having missed a single rehearsal or concert!

For Tuesday's Woolsey Hall concert, the conductor has chosen the following program: Brandenburg Concerto No. 3, in G major for Strings, by Bach: "Psyche and Eros," from Franck's Symphonic Poem, "Psyche"; Death and Transfiguration, by Strauss; Symphony No. 2 in D major, Op. 43, by Sibelius.

Yale Choral Society Plans Wednesday Concert

Battell Chapel will be the locale of a concert by the Yale Choral Society Wednesday evening at 8:30. Parke S. Barnard, the regular conductor of the singers, will direct the program which is to be devoted to works of the German Baroque period. An instrumental ensemble will be heard in the concert.

It is believed that all of the music to be sung on Wednesday evening has not previously been performed in New Haven. Since the inception of the Yale Choral Society, it has been its policy to revive works not previously presented here, primarily because of its unavailability in standard editions. The singers feel that their contribution to the musical activities of the community can best be made in this way — through presenting worthwhile works which ordinarily would not find a place in other local programs.

Soloists in the concert are listed as follows: sopranos—Ann Balayan, Virginia de Bonaventura, and Jane Geiger; altos—Rose Lucibelli and Blanche Porto; tenors—Donald Loach and Donovan Wold; bass, Eugene Hartzell.

Music by Bach, Johann Krieger, Johann Kuhnau, Michael Rohde, Matthias Biechteler and Johann Klingenberg will be performed. The event is free to the public.

Martha Jean Hakes, a former student at the Yale Music School and currently with the Primavera Singers of New York, will return here to participate in Wednesday's concert.

Student Recital Scheduled For Friday

The only student recital scheduled for this week is an organ program to be given by James Lincoln Palsgrove in Woolsey Hall Friday evening at 8:30. A candidate for the Bachelor of Music degree, the organist has studied at the Yale Music School with Luther Noss. Palsgrove received a B.A. degree from Wesleyan in 1948.

Works by Mozart, Bach, Mendelssohn, and Dupres will be included in this recital.

Local Briefs Of The Music World

Local briefs . . . Samuel Yaffe will feature Schubert's B flat major Sonata in his studio recital on Wednesday evening. This will be the third recital in the pianist's current series . . . The Cantors Council of Connecticut and the Connecticut Region of the Cantors will give a concert of Jewish music in Temple Keser Israel (Sherman Avenue and Chapel Street) Sunday evening, February 21.

Cir. (D 259,227) (S 304,545)

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD

Monteux Due To Conduct 'The Boston'

The Boston Symphony will make its third appearance this year in Constitution hall on Thursday at 8:30 p.m. Pierre Monteux will conduct the orchestra in his only Washington appearance of the season. The program will open with Henry Cowell's "Hymn and Fuguing Tune No. 3," and feature the Beethoven Fifth Symphony. Also scheduled are tone poems by Richard Strauss ("Death and Transfiguration") and Cesar Franck ("Psyche").

The Philadelphia orchestra under the direction of Eugene Ormandy will present an all-Beethoven concert in Constitution hall on Tuesday at 8.30 p.m. The Great Fugue, Opus 133, arranged for string orchestra by Ormandy, and the first and third symphonies will comprise the program.

The National Symphony orchestra will present four concerts in Washington this week. On Sunday at 4 p.m. Dr. Mitchell and the orchestra will play a special concert at Trinity college, Brookland.

The regular subscription concert in Constitution hall on Wednesday night will feature violinist Isaac Stern as soloist in the Bach Concerto in A Minor and the Prokofieff First Concerto.

The orchestra will play a concert for young people in Cardozo auditorium on Thursday at 2 p.m.

Leroy Anderson will appear as guest conductor with the orchestra at a special concert on Saturday at 8:30 p.m. in Constitution hall.

The Washington Civic orchestra, under the direction of Hendrik Essers, will present its annual winter concert in Roosevelt auditorium on Tuesday at 8:30 p.m.

The Nicholas Longworth Foundation in the Library of Congress will present a concert by the New Music String Quartet in the Coolidge auditorium on Friday at 8:30 p.m. Featured on the program will be a suite by Deems Taylor drawn from the incidental music he wrote for the Obey drama, "Lucrece." Works by Vitali, Dittersdorf, and Schubert will also be played.

Cir. (D 90,143) (S 90,143)

This Clipping From
NEW HAVEN, CONN.
REGISTER

MUSIC

BOSTON SYMPHONY PRESENTS NOTABLE WOOLSEY CONCERT

The Boston Symphony made its first appearance of the season in Woolsey Hall last evening as the fifth event of the Woolsey series. Ordinarily the orchestra gives the first of its two yearly concerts here early in the season but yesterday's event was purposely delayed in order that the audience might hear the Boston musicians in a program directed by Pierre Monteux. The great French conductor is currently substituting for Charles Munch, who is on vacation.

The "better late than never" aspect of this concert had unusual significance for there is an affinity of long standing between Monteux and the Boston Symphony. He was the regular coductor of this great symphonic organization from 1919-1924, before Koussevitzky took over for his long and illustrious reign. Since he resigned in 1952 from the podium of the San Francisco Symphony, which he headed for 17 years, Monteux has been a favored guest conductor of the Boston Symphony. He went along on both of their recent jaunts — the first European tour of the orchestra and the transcontinental itinerary of American cities.

Despite a conducting career of almost half a century, Monteux has lost none of the podium magic which long ago estaolished him as one of the world's great musical directors. The Boston musicians have rarely played more brilliantly than they did last evening.

Surprisingly enough, the conductor who was an early proponent of some of this century's most controversial music, that of Igor Stravinsky, chose a wholly innocuous program for this Woolsey Hall concert. To be sure, there were two moderns represented, Richard Strauss and Jean Sibelius — the former with his "Death and Transfiguration" and the Finnish composer with his Symphony No. 2. Neither of these works raise any eyebrows at this late date and the program's other two offerings — Cesar Franck's "Psyche and Eros" (from the symphonic poem) and Bach's Brandenburg Concerto No. 3 — have been in the standard symphonic repertoire for a long time.

Monteux has always been in his work an outstanding illustration of Gallic clear-headedness in interpretative matters. His tempos last evening were on the conservative side though his love of coloring and dynamics found its fullest outlet in the Strauss and Sibelius works where the brass had something of a field day. The setting up of three string choirs in the opening Bach emphasized the rich sounds of the Boston strings while the contrapuntal lines here were sharply etched and beautifully precisioned. This listener has never been partial to the Sibelius symphony but the way it emerged last evening in a dynamic "attack" that weakened one's defenses, was a revelation.

Boston programs here have provided us with many first hearings in the past. While this novelty was lacking in yesterday's concert, it was truly a memorable evening of sonorous splendors. — G. E. A.

Cir. (D 653,262) (S 982,601)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

FEB 11 1954

Boston Symphony Concert:

Spivakovsky Hailed

By MILES KASTENDIECK

PIERRE MONTEUX came with the Boston Symphony to Carnegie Hall last night. The concert they presented stirred the audience noticeably.

There were bravos before the intermission, chiefly for Tossy Spivakovsky the soloist, and cheers at the end for Monteux and the orchestra.

Spivakovsky played the Bartok violin concerto which he had introduced in this country over a decade ago. It is an extraordinary work, full of originality.

As the audience took in its new ideas of melody, rhythm, and tone color, it responded to those intangible values hidden within the score and accepted its strangeness in stride.

Of course Spivakovsky had a great deal to do with making the work sound so convincing. It is in music like this that he rises to peak performance. He played not only as a master fiddler but as a master interpreter of the contemporary idiom.

According to his inimitable fashion, Monteux gave a masterly interpretation of the Sibelius Second Symphony. The way in which this music emerged fresh and compelling, vibrant with emotion, power and virility, reflected the greatness of both the composer and the conductor.

How Monteux drew forth the rich dark colors of the score and highlighted the dramatic statement of its themes is a story in itself.

Of the four movements, the first courted reservations for some over-soft playing and a desire for more bite in the phrasing. The others unfolded with the kind of authoritative direction which proclaims greatness in concept as well as in musicianship.

The program opened with a vigorous, solid, unexciting performance of Bach's Third Brandenburg Concerto.

Cir. (D 541,465) (Sat. 274,941) 99

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

FEB 11 1954

Music

Spivakovsky Does Bartok At Carnegie

By LOUIS BIANCOLLI

Two personalities stood out powerfully on last night's program of the Boston Symphony Orchestra in Carnegie ~~Hall.~~

The first was that of Pierre Monteux, who conducted with that mastery and zest that are his special secret; the second was that of Tossy Spivakovsky, who communicated his imposing gifts by way of Bartok's Violin Concerto.

Well Balanced.

It was a well-balanced program. There was a Brandenberg concerto by Bach (the Third, in G Major) to provide a solid core of classicism; there was the Bartok Concerto, and there was Sibelius's Second Symphony to reconcile the old world of music and the new.

Mr. Monteux knew how to build the two movements of the Bach Concerto without making them sound like the "frozen music" that someone once called architecture.

If Bach was an architect, Mr. Monteux appeared to be pointing out, he was that in spite of himself. If one thinks of architecture when one hears Bach's music, so much the better for architecture.

Warm and Poetic.

The reading was warm and expressive because Bach was always that and because Mr. Monteux always insists on making an orchestra act in the composer's image.

Mr. Spivakovsky's rendering of the Bartok Concerto was the answer to any composer's prayer. It was not only technically firm and tonally flawless; it had a sense of fiery faith in the composer and all his works.

And that, of course, applied to Mr. Monteux at the accompanying end of the concerto. He too was obviously convinced of the genius of Bela Bartok, and he let his conviction ring out from every corner of the orchestra.

Great Fervor.

That he did the same for Sibelius goes without saying. There is about this man Monteux a great feeling of authority, of absolute musical control; but there is a great fervor too.

Whether it was Bach, Bartok or Sibelius, he seemed to be telling the Boston musicians, and through them the audience:

"It is rhythm, yes, that beats in this music, but it is also a human heart."

This Clipping From
NEW YORK TIMES

FEB 11 1954

BOSTON SYMPHONY AT CARNEGIE HALL

Monteux Conducts Works of Bach, Bartok and Sibelius —Spivakovsky Is Soloist

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux conducting, Tossy Spivakovsky, violinist. At Carnegie Hall.

Brandenburg Concerto No. 3 in G.......Bach
Violin Concerto.......Bartok
Symphony No. 2.......Sibelius

By OLIN DOWNES

Pierre Monteux, with Tossy Spivakovsky as soloist, was guest conductor of the Boston Symphony Orchestra last night in Carnegie Hall. The occasion reaped more acclaim for Monteux and for the performances, under his guidance, of the famous orchestra.

The least familiar item of the program was Bella Bartok's Violin Concerto, which has to be heard at least ten times for the listener to expect to grasp fully its contents. But the concerto, played phenomenally by Mr. Spivakovsky — wonderfully seconded by Mr. Monteux — grows upon us with every additional hearing.

It might grow upon us more slowly if its interpreter had had less virtuosity, temperament and understanding of the music than Mr. Spivakovsky possesses. His interpretation is so complete in all respects that it is as if Bartok had written this concerto for Mr. Spivakovsky, who is especially equipped to convey this music to us.

Ideas Carried Jointly

Nor is the concerto only a work for a soloist, and one of terrific difficulty at that. It is symphonic in a rare degree and the development of the ideas is carried on jointly both by the solo instrument and the orchestra. The instrumentation is of intense brilliancy, subtlety and variety of effect. At the same time it balances remarkably with the tone of the solo instrument.

GUEST CONDUCTOR: Pierre Monteux, who led the Boston Symphony Orchestra last night at Carnegie Hall.

The slow movement stands out at present for its vision and beauty. The finale, described by the program annotator as a variation on the first movement, speaks for itself, and with all its contrasting effects hangs together. Fortunate those who heard this concerto so communicated, so revealed in its essence.

The concert opened with the most substantial kind of music, soundly and substantially presented—the Bach concerto grosso. It closed with a performance of Sibelius' Second Symphony that combined unsurpassed musicianship and objectivity of approach with a born conductor's power of communication.

The symphony needs no words of description today. It has passed its half-century mark and it continues to stir us to the marrow by its freshness like primeval nature, its epical spirit. As, of course, when this symphony is adequately presented, the audience applauded and cheered for minutes afterward.

Cir. (D 311,466) (S 270,024)

This Clipping From
NEW YORK, N. Y.
POST

FEB 11 1954

WORDS *and* MUSIC

By Harriett Johnson

Spivakovsky Scores in Bartok

Tossy Spivakovsky's magnificent performance of the Bartok Violin Concerto last night with the Boston Symphony in Carnegie Hall was so impressive that several men in the ensemble spontaneously said "bravo" after the completion of the long, complex first movement. No higher compliment can be paid an artist than to have the symphony men themselves enthusiastic about a soloist.

This concerto is typical of much of Bartok's music when he seems impelled by an elemental force to quickly change tempi, rhythm and mood. In this vein, his fierce intensity never seems to find quite the answer it wants. He interchanges moments of tranquillity with driving sections of dynamic rhythmic movement but the resolution evades him. Bartok's questioning in a sense is the music's strength because it gives a sense of inevitability. One force moves against another until eventual conclusion, if not satisfaction, is achieved.

After the intermission, Monteux concluded the concert (which had begun with the Bach Brandenburg Concerto No. 3 in G Major, for Strings) with the glowing, positive Sibelius Second Symphony. Not in my recollection during the current season has the Boston ensemble performed with such effulgence of tone as they did for Monteux in this work. This was, first, an inspired piece of program building. The affirmation of the Sibelius, a much simpler work, technically and intellectually than the Bartok Concerto, resolved our problems momentarily as well as gave us much pleasure. It was a joyous illusion created by a superb performance.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 11 1954

Spivakovsky Plays Concerto Of Bartok With Bostonians

By Francis D. Perkins

Pierre Monteux was the Boston Symphony Orchestra's guest conductor yesterday for the third concert of its evening series in Carnegie Hall, where Tossy Spivakovsky was the soloist in Bela Bartok's Violin Concerto. This was prefaced by Bach's Brandenburg Concerto No. 3, and the program closed with a stirring performance of Jean Sibelius' Second Symphony.

The Bartok concerto, last played here by Isaac Stern and William Steinberg's visiting Pittsburghers nearly a year ago, is unlike some other contemporary works in this form in that it gives the solo instrument prevailing prominence. It is generous in melodies, and does not omit an at least occasional Hungarian savor; it has also a liberal wealth and variety of moods, sometimes quickly shifting. The skilfully wrought orchestration usually supports, rather than competes with, the solo violin; the instrumental proportion and balance of the score as a whole were admirably realized under Mr. Monteux' leadership.

Sometimes the structure seemed episodic; the finale, toward its close, seemed to wander from a direct path, but this is still a work of imagination and resource. Mr. Spivakovsky, according to Richard Pleasants' compilation, has been the soloist in twenty-three of the forty-nine professional performances which it has received thus far in the United States; his knowledge and devotion were always apparent in his interpretation. He met its exacting technical demands with a sense of ease; these never detracted from the firmness and musicality of his tone in a performance which fully realized the expressive demands of the music.

The performance of the Brandenburg Concerto had a well routined spirit; there was much more than this in the playing of the Sibelius symphony, which made its hearers conscious of its musical stature and its wide emotional span. Mr. Monteux' interpretation had breadth, but also pervasive momentum; it emphasized memorably the work's marked contrasts of instrumental hue and timbre. In the finale, there is a danger of anticlimax unless the final peroration is approached with constantly waxing expressive tension, but this tension was present as this admirable performance neared its close.

Cir. (D 132,013)

This Clipping From
WASHINGTON, D. C.
NEWS
FEB 12 1954

Matchless Monteux

The concert guest conductor Pierre Monteux and the Boston Symphony gave at Constitution Hall last night certainly won't be surpassed this season. And it is unlikely that it will even be matched. Mr. Monteux' presence alone was a source of stimulation to both audience and orchestra, and his readings were, of course, authoritative.

The program did not range far afield, staying within a category that could be roughly described as "romantic." This sort of music is Mr. Monteux' special dish.

The Cowell Hymn and Fuguing Tune. No, 3, was a fine opener—sturdy and tuneful. The Beethoven Fifth Symphony followed. How many times must 78-year-old Mr. Monteux have conducted this work in his long and illustrious career. Yet last night he brought to it all the spontanity and excitement of a first performance. This freshness of spirit he imparted to the orchestra.

With the "Psyche" Suite, Mr. Monteux took the audience into the relaxed and peaceful world of Cesar Franck. Judging by the small applause at this point, not many listeners felt at home there. But while the four sections of the suite were subdued and quite similar, the orchestra played it all so beautifully that there should have been no complaints. Richard Strauss' "Death and Transfiguration" tone poem that closed the program was also magnificently performed. All in all, it was a rare evening of music. MILTON BERLINER.

Washington
Telephone, REpublic
Feb. 12, 1954

Bostonians Under Baton Of Monteux

BY GLENN DILLARD GUNN

The Boston Symphony brought Pierre Monteux as its guest conductor to Thursday's concert in Constitution Hall.

The venerable French artist now appears only in such guest engagements, which he fulfills with many orchestras. He should enjoy this wandering life, because he, in turn, is enjoyed by all the orchestras that he conducts, and is respected and even beloved of many American audiences, and not a few in Europe.

As is his habit, he brought music both new and old, some well-worn, some quite unfamiliar.

In the latter category, one must place the symphonic poem by Cesar Franck, "Psyche," a work which may well have had its first performance in Washington on this occasion.

Filled With Mysticism

Franck was a devout churchman and contributed much to the Roman ritual; but this did not inhibit his passion for pagan legend, and his idiom, so filled with mysticism, was perfectly suited to the communication of a feeling of antiquity.

The music, which tells of Psyche's four adventures in as many movements, seems to move behind a grey film. It is more than ancient. It is legendary, and it is filled with poetic allusion. One might add, also, that it enters those realms of illusion that were more fully explored by his successors, Debussy and Ravel.

In any event, it is beautiful music, and Monteux and the Bostonians made it a memorable experience.

The Franck score antedated Strauss' tone poem, "Death and Transfiguration" by two years. But reckoned in the progress of the art, it is a much younger work. Strauss spread his melodrama over four continuous acts, all equally painful, and all filled with that expertly calculated melody which the world found so eloquent in 1890.

This score is another of Monteux's favorite items. I heard him do it some nine years ago with the Chicago Symphony, another great orchestra. It seems to me that this music could not have been played more advantageously. If it sounded dated, that is also to be expected.

Beethoven's Fifth

The major work of the evening was the Beethoven Fifth Symphony, and this, tho impeccably set forth with every accent of authority, also sounded dated. This is because Monteux is sternly academic in Beethoven, and faithfully traditional.

The novelty of the evening was Henry Cowell's "Hymn and Fuguing Tune, No. 3." This is a witty tribute to this country's first composer, a Bostonian who divided his time between his trade as harness and saddle-maker and art of composition. His name was William Billings, and between 1770 and 1794 he wrote many hymns and works which he called "fuguing tunes."

Cowell, of course, a witty, resourceful, but also respectful adventurer in his modern tribute to this ancient figure in American music, was, perhaps, more grave than gay. This was an unimportant disappointment, since he has great gifts of humor.

Cir. (D 226,101) (S 261,386)

This Clipping From
WASHINGTON, D. C.
STAR
FEB 12 1954

News of Music

Monteux Brings Out the Best In Boston Symphony Concert

By Day Thorpe

Boston Symphony Orchestra, Pierre Monteux, conductor. Constitution Hall. Program: Hymn and Fuguing Tune, No. 3, Henry Cowell; Symphony No 5, in C minor, Beethoven; Suite from "Psyche," Symphonic Poem, Franck; "Tod und Verklarung," Opus 24, Strauss.

Few great conductors have been longer on the American scene than Pierre Monteux. It is hard to recall one other who has been conductor of so many of our ranking musical organizations. Coming to America in World War I with the Diaghilev Ballet, he was in turn conductor of the Metropolitan Opera, the Boston Symphony, the Philadelphia Orchestra, the San Francisco Orchestra and the NBC Orchestra. Now 79 years old, he has the bearing of a man of 55, the facial expression of a kindly satyr, and hair in which no gray is visible.

He conducted the Boston Symphony last night in Constitution Hall without score, quietly, and with the assurance that he would always achieve the effects he wanted. He always did; the orchestra sounded its best both in the vigorous reading of the Beethoven and the lush cantabiles of the Franck.

The third of Henry Cowell's nine "Hymn and Fuguing Tunes," the opening number of the concert, is a modern reworking for orchestra of a type of church music of early 18th century New England—"a relic of the polyphonic motets of the Elizabethan era, with . . . imitative entrances for each voice part in turn," to quote Leonard Ellinwood's new "History of American Church Music." The Cowell piece is modal, lively and tuneful, and the composer, who was in the audience, received appreciative applause.

The Beethoven fifth symphony was notable for a fast and hard-driven first movement, and an unusually brilliant finale. Mr. Monteux thinks of the weighty phrase with which the symphony opens as a motto rather than an integral part of the movement, as he invariably slowed it down whenever it appeared without counterpoint.

The "Psyche" of Franck is cut from the same bolt of cloth the composer used for virtually everything he wrote. No composer was ever so overwhelmed by a few idiosyncracies. In its performance, though, the piece showed Mr. Monteux at his best, a best that is surpassed by few. The suave and exquisitely molded string phrases, and the blaring harmonies of the brass choir, were judged and executed with the skill of a lifetime of the interpretation of Franck.

The poet Gray expresses the opinion that a favorite has no friend. Strauss's "Tod und Verklarung" is generally held to be a great favorite, but strangely enough one seldom hears of its admirers. It is a curious 25 minutes of soft, slow, thin music interspersed with patches of loud, fast, thick orchestral shouting. It is a marvelous orchestration of nothing at all, and this waste of a great talent may be behind a somewhat unkind corruption of its name—not "Tod und Verklarung" (Death and Transfiguration), but "Tod und Vergehrung" (Death and Transgression).

Marine Band Symphony Does Impossible Well

By Homer Ulrich

The United States Marine Band Symphony Orchestra, Lt. Col. William F. Santelmann, leader, in concert at the Department of Commerce Auditorium, S/Sergt. Edward Seferian, violin soloist. Program: Grand march from "The Queen of Sheba," Goldmark; "Siegfried Paraphrase," Wagner-Wilhelmj; three scenes from "Endymion," Hinton; Symphonie Espagnole, Lalo; A Night on Bald Mountain, Moussorgsky.

A derangement called "Siegfried Paraphrase," played by the United States Marine Band Symphony Orchestra last night, gave this reviewer a disconcerting quarter hour.

It is a piece put together by August Wilhelmj, who is also responsible for Bach's "Air On the G String," and is composed not only of phrases from Wagner's "Siegfried Idyl," but also of other Siegfried fragments that Wagner chose not to use in the "Idyl."

Wilhelmj, in effect, took the familiar motives out of context and reassembled them without making sense. He produced the "heart of Wagner" without the brain. The orchestra, under Lt. Col. Santelmann, is to be commended for playing the piece as well as they did; the question remains, why did they play it?

Lalo's venerable "Symphonie Espagnole" was given a spirited performance by S/Sergt. Edward Seferian, listed among the orchestra's violinists. Sergt. Seferian has more than enough technical facility for this work, and he played cleanly and in good style throughout. One thing was lacking; he seldom achieved the luscious tone one must expect nowadays from those who would aspire to great things musically speaking. Perhaps there is nothing wrong with Sergt. Seferian's playing that a good Stradivarius would not cure.

Elsewhere on the program Col. Santelmann led his capable group through a variety of orchestral numbers, and added two marches by way of encores. Moussorgsky's "Night on Bald Mountain" revealed the orchestra's general competence, but also exposed a characteristic weakness. The group sounds like a band whenever a fortissimo is reached.

String tone is swallowed up in the rich sound the wind players deliver, and the strings can be seen and not heard. This is unfortunate, for in other respects the group is well balanced, plays with a good deal of flexibility and a fair amount of enthusiasm.

Composers' Concert Lacking in Merit

By Irving Lowens

The National Association for American Composers and Conductors. Concert of music composed by chapter members. U. S. Air Force Band wind ensemble; Rolf Conrad, viola; Pierrette de Beve, soprano; Matthew Mezzanotte, violin. Dorothy Eley, Max Seeboth, Dorothy Emery, Alba Vietor, piano. At the Church of the Holy City. Program: Movement for Wind Quintet, Gauldin; Three Spanish Songs, Eley; Sonata for Viola and Piano, No 3, Seeboth; three songs for soprano, Emery; two solos for violin, Vietor.

Yesterday's concert by the local chapter of the National Association for American Composers and Conductors was no doubt praiseworthy in intention. Nevertheless, it was utterly lamentable in presentation. Had this been a get-together of amateurs around a family hearth, a degree of charity would be warranted. Unfortunately, it was not. This was a group of composers and executants publicly presented by an honored professional organization, and hence presumably to be judged by professional standards.

The local chapter does its worthy cause a distinct disservice by even implying that such a program is at all representative of the American music being composed today.

There is little one can say about the music except that some pieces were prettier than others. The songs by Dorothy Radde Emery, sweetly sung by Pierrette de Beve, at least showed a degree of technical competence. Matthew Mezzanote played Alba Rosa Vietor's two violin pieces with enthusiasm but faulty technique.

It was announced that the Air Force Band wind players, who were to do Mr. Gauldin's work, would perform first as they were leaving for Iceland the next morning.

Cir. (D 187,555) (S 192,261)

This Clipping From
WASHINGTON, D. C.
POST

FEB 12 1954

Postlude

Monteux's Reading of Strauss Excels in Boston's Concert

By Paul Hume

Pierre Monteux returned to Washington last night in another of his guest appearances with the Boston Symphony Orchestra.

His program, which he is repeating later this week in New York and Brooklyn, included a new Hymn and Fuguing Tune of Henry Cowell, the 5th Symphony of Beethoven, Franck's Psyche, and the Death and Transfiguration by Strauss.

In all he does, Monteux is one of the few remaining greats. He leads music without ostentation, in a spirit intended to place all the emphasis directly upon the music. And he conducts every work with a realization of its proper place in musical history, with attention to the sonorities inherent in its writing, the balance and dynamics correct for its composer.

Thus his Strauss draws from the orchestra its fullest fortissimo, though it also uses the whispered echo of its best pianissimo, too. Neither loudest nor softest are demanded in Beethoven's symphony, which was read as the classical symphony it is, with a flowing line, a growing sense of structure, and a soundness of proportion throughout that made it a rich reading. We must add that John Burk's notes on the piece follow the same line and read with grateful freshness.

We cannot say that the orchestra approached Monteux's conception in its playing. It was rough and unprecise in the first movement, and the brass blared rudely in the finale. To these blemishes others were added in the Strauss, with raw horn playing the principal defect.

No guest conductor can be held to account for the playing of an orchestra which he has in his care only briefly. The tone of the Boston brasses has been steadily coarsened for five years, and will not smooth itself out in two weeks.

The reading of the Strauss was of a single piece from start to finish, with the final climax devised so that it fittingly crowned the whole. The sound of the orchestra was frequently of heavenly texture. Richard Burgin, whose great career as concertmaster of this orchestra is one of the remarkable accomplishments of our time, showed again why his playing has always been so admired.

Cesar Franck's Psyche is faded in spots, but in so earnestly coaxed a reading as Monteux gave it, there are plenty of moments of living beauty still to enjoy. Cowell's work, familiar in resembling his other studies in the style, is engaging simplicity.

This Clipping From
BROOKLYN, N. Y.
EAGLE

FEB 13 1954

MUSIC

Monteux Proves Master With Boston Symphony

By **PAUL AFFELDER**

"Music," goes the old expression, "hath charms to soothe the savage beast." And Pierre Monteux hath charms to soothe the savage music critic. The eminent French musician, now approaching his 79th birthday, appeared in the Academy of Music last evening as guest conductor of the Boston Symphony Orchestra, and the program he had planned was, we thought, of entirely too popular a nature, at least for a community which depends almost entirely on this organization's five concerts for its symphonic fare.

Consequently, we came to the concert just a trifle peeved that we and the rest of the audience would have to sit through two time-honored "warhorses," Beethoven's Fifth Symphony and Richard Strauss' "Death and Transfiguration." One or the other, we felt, would have been enough for even the most conservative listener. We still feel that way.

But by the time M. Monteux had finished, we were ready to cheer him to the rafters for a magnificent concert. Not in a long time have we heard the Boston orchestra play with such glowing tone or such sensitively balanced sound, where the strings sang with a glorious lustre and where the brasses were kept under control in every passage.

Ineffable Strauss

Never in our memory have we been so moved by the Strauss tone poem, interpreted on this occasion with great eloquence and emotional power. It was a deeply communicative interpretation, rounded off at the edges here and there, perhaps, but marked by climaxes that fairly lifted us out of our seat. Yet, with it all, there was no blasting of brasses, only warm, resonant mountains of tone.

M. Monteux' reading of the Fifth Symphony was sane, firmly rooted. Our only objection to it was his old-fashioned treatment of the first movement, where he slowed down the tempo for each important announcement of the so-called "Fate" motif. A little more drama and drive in this movement would also have been welcome.

But there was further cause for rejoicing last night. Always an admirable interpreter of the music of his native land, M. Monteux treated us to a sensitive, beautifully poised and expressive performance of the Suite from Cesar Franck's Symphonic poem, "Psyche," highlighted by the songful final movement, "Psyche and Eros." We hear this work all too seldom nowadays, especially in readings of such nobility.

The program began with the first New York performance of Henry Cowell's "Hymn and Fuguing Tune" No. 3. The "Hymn" has a simple, modal, religious quality, while the "Fuguing Tune" evokes the spirit of the old-time Southern revival meeting. Mr. Cowell has the knack of capturing the spirit of America in his music, and here he has given it real artistic stature.

As long as we're commenting on the contents of the Boston Symphony's programs in Brooklyn, we'd like to voice a dissenting vote regarding future plans. On one page of last night's program book, we were informed that Charles Munch plans to bring Berlioz's seldom-played "Romeo and Juliet" Symphony, complete with soloists and chorus, to Carnegie Hall and Washington during the orchestra's visit next month. On another page was the announcement that Richard Burgin, the orchestra's associate conductor, would be in charge of the next concert at the Academy of Music.

Now we have no quarrel with Mr. Burgin. He is a fine, justly respected musician who has done some excellent work on the Boston podium. But his direction of the next program here means that we in the borough will be deprived of the rare opportunity to hear a great and overpowering composition by a 19th century genius. Couldn't the orchestra's schedule be reshuffled, allotting the April program to Mr. Burgin, so that "Romeo and Juliet" might be presented at the Academy, too?

This Clipping From
BROOKLYN, N. Y.
EAGLE

FEB 13 1954

Boxholders Entertain Guests at Symphony

A capacity audience welcomed the Boston Symphony Orchestra and its guest conductor, Pierre Monteux, last night at the third concert in a series of five this season in the Opera House of the Academy of Music.

Seated in Box 1 were Mrs. Edward C. Blum and her guests, Mr. and Mrs. Carroll J. Dickson, Mr. and Mrs. Robert E. Blum, Mrs. William H. Good and Mr. and Mrs. Frank D. Schroth. Box 2 was occupied by guests of Friends School and Box 3 by guests of Berkeley Institute.

Box 4, which has been taken for the season by Mrs. Darwin R. James Jr., was occupied by eight children from the Brooklyn Home for Children. In Box 5 were Adelphi Alumnae, including Mrs. William B. Parker and her guests, Mr. and Mrs. Kenneth C. Bell and Miss Emma Jessie Ogg and her guest, Mrs. Fred Lyon Stone.

Officers from the United States Naval Station in Brooklyn were present in Box 7 as guests of the Brooklyn Institute of Arts and Sciences. Seated in Box 8 were blind veterans and their escorts from the Red Cross, who came as guests of the Brooklyn Committee for the Boston Symphony Orchestra.

Box 9 was occupied by guests of Packer Collegiate Institute.

Houston, Texas
Chronicle
2/14/54

Record Changer

Munch Delivers Poignant Version Of Berlioz's 'Romeo and Juliet'

Hector Berlioz wanted to set Shakespeare's "Romeo and Juliet" to music as many as 10 years before he knew the precise form he would use.

It wasn't until around 1838 that the idea, and the means, were his. The idea for a dramatic symphony was germinated by Beethoven's Ninth Symphony, although he had no intention of imitating that work.

The famous violinist, Nicolo Paganini, provided the means. Berlioz was given a gift of 20,000 francs by Paganini in tribute to the composer's "genius." It naturally followed that "Romeo and Juliet" would be dedicated to Paganini. The orchestral work was performed for the first time in 1839 in Paris.

Charles Munch has recorded his interpretation of the Berlioz work with the Boston Symphony Orchestra, soloists and choruses, a two-disk album (R. C. A.-Victor). It is an appealing version, well-played, and makes a worthy successor to an earlier album by Columbia that contained only the orchestral score.

This is the complete work, with Margaret Roggero, contralto, as Juliet; Leslie Chabay, tenor, Romeo; Yi-Kwei Sze, bass, Friar Laurence, and with the Harvard Glee Club and Radcliffe Choral Society.

This recording is enhanced by excellent sound and fine voices. If one can visualize Juliet as a contralto, rather than a soprano, he will be satisfied with Miss Roggero. Her singing is sensitive and Chabay is in fine voice, although additional volume is needed when he sings. No fault is to be found with the two choral groups.

Apart from the story, the music is warm and enjoyable. The Love Theme and the "Queen Mab" Scherzo are especially familiar to music listeners.

The original French is used and a small libretto is supplied in the long-play album.

* * *

Symphony No. 3 in F Major, Brahms—Karl Bohm and Vienna Philharmonic Orchestra (London) 12-inch, long-play.

This work is presented by one of the world's most colorful orchestras in an exceptionally good recording. It is a vital performance, in which excellent musicianship, coupled with an imaginative interpretation on Bohm's part, offer the listener some fine musical moments.

Superb individual artistry of the players is especially evident in the first movement that calls for a number of first-chair and sectional solos. In addition, the orchestral delivery is firmly anchored by the lower strings.

This is one of London's better issues.—G. G.

Turntable Tips

Martha Lou Harp's "Dream Time" album (Columbia, 10-inch, L. P.), contains familiar favorites of a couple of decades ago. Her voice approaches the stentatorian a little too closely, but her intimate style does make the songs pleasant.

The recording is clear and the accompanist properly stays in the background. The favorites include "Harbor Lights," "I Hadn't Anyone Till You," "When You're a Long, Long Way From Home" and "If I Forget You."

* * *

You needn't wait for the Martin Kane or Nora Drake television shows in order to feel the thrills and chills of the theme music. M.-G.-M. has an interesting, provocative recording of the Martin Kane Theme, by Charles Paul and his orchestra—sneaky, detective-like, gumshoe music. It is backed by the Nora Drake theme, "Love," which is danceable, but poorly played.—L. A.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 14 1954

MUSIC

Boston Symphony

By VIRGIL THOMSON

Carnegie Hall

Pierre Monteux conducting.
Hymn and Fuguing Tune, No. 3 (first N. Y. performance) .... Cowell
Symphony No. 5 in C minor, Op. 67 .... Beethoven
"Psyche," Symphonic Poem .... Franck
"Tod und Verklaerung," Tone Poem, Op. 24 .... Strauss

Eroded Repertory

Pierre Monteux, conducting the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall, worked impeccably and with Olympian serenity. Though suffering from the immediate shock of a bereavement (his eldest son Jean just died in Paris), no sign of weakness or distraction appeared in his readings. If the concert languished a bit for this listener, save at its beginning and ending, that was the fault, I am sure, of its too chunkiest items.

* * *

These were Beethoven's Fifth Symphony, a work formerly so overplayed that it has tended in recent years to appear rarely on the subscription programs of our major orchestras, and Ce'sar Franck's "Psyche," a twenty-three minute symphonic poem in four movements that never was of lively interest. A Hymn and Fuguing Tune, No. 3, by Henry Cowell had opened the program with songful afflatus and jazzy metrics. Strauss' "Death and Transfiguration" closed it with eloquence. But the middle was for this witness somnolent.

* * *

Beethoven's Fifth is probably the most famous orchestral piece in the world and used to be the most popular. Everybody loved it; everybody played it. We loved it so much and they played it so much that today its vividness is gone. That will come back later, no doubt, for it is a faultless work, coherent, direct, emphatic. But there is no surprise left in it, no strangeness, no mystery, no shock. Like Yellowstone Park, which any visitor can see is tired, very tired of being looked at, this great and grand old piece needs a rest, a period of neglect, of quietude. Mr. Monteux was not lacking in respectful attention to its every detail and contour though his speeds did seem a shade hasty throughout, as if nothing in it demanded to be dwelt on. One felt that, for all his consideration toward it and courage in attacking it again, the unconscionable plugging that the work suffered during the first half of our century has rendered it virtually useless to the repertory just now.

* * *

Henry Cowell

Franck's "Psyché" suffers, and always has, from banality in the melodic material and from lack of energy in the rhythm. Its harmonies meander from chord to chord, and its tunes are chiefly the notes of these chords arranged sequentially. Its formal progress is sequential too, the repetition of short passages through a series of different keys, most rising chromatically. I do not remember the piece as ever having been fun to listen to. Yesterday, for sure, it was not, though it was elegantly performed.

* * *

Henry Cowell's Hymn and Fuguing Tune No. 3, though it lasted a bare six minutes, was a delight for fresh melodic sustenance and for joyful syncopation, like many of the old American tunes cast in that form. It is neither a pretentious work nor an unduly modest one. It is direct, heartfelt, skillfully harmonized and counterpointed; and its orchestral sound, ever songful, quite glows at the end.

2/14/54

THE NEW YORK TIMES, SUN

BOSTON SYMPHONY PRESENTS NOVELTY

Cowell's Hymn and Fuguing Tune No. 3 Is Patterned on Early American Theme

BOSTON SYMPHONY ORCHESTRA. Conducted by Pierre Monteaux. At Carnegie Hall.
Hymn and Fuguing Tune No. 3 (first N. Y. performance)....Henry Cowell
Symphony No. 5....................Beethoven
Suite from Psyche....................Franck
Tod und Verklaerung....................Strauss

Yesterday afternoon's concert by the Boston Symphony, conducted by Pierre Monteux, consisted largely of familiar orchestral works. The one novelty was Henry Cowell's short Hymn and Fuguing Tune No. 3.

Mr. Cowell has composed a series of these works, based on early American themes and techniques. The one heard yesterday contained some curious melodic ideas. At the very opening of the hymn there is a theme strongly suggestive of that which opens the introduction to Mussorgsky's "Khovantchina," almost note for note; and the Fuguing Tune has a strangely Oriental quality, what with a pentatonic scale strongly evident.

And yet, Russian and Oriental sounds notwithstanding, the feeling is decidedly American. The music produced in the Colonies in the seventeenth and eighteenth centuries often had modal characteristics imported from Europe. Mr. Cowell has invented his melodies along those modal lines. What results is an attractive orchestral work. The composer was present yesterday to take several bows.

Had Orchestra Singing

Mr. Monteux here, and throughout the program, had the Boston Symphony singing. Few conductors can so shape a melody, can so maintain balance and proportion. And his interpretations carry tremendous authority.

Even though Mr. Monteux does not conduct German composers in a commonly accepted Teutonic tradition, his ideas always are of interest even to those brought up in that tradition. His Beethoven was lithe, almost brisk. The first movement of the Fifth Symphony perilously approached nonchalance; it might have been a trifle too fast, lacking breathing space and the intense vigor of those pile-driver rhythms.

Elsewhere, the conductor shaped the music with elegance, bringing to the variations in the slow movement a deft articulation, and to the finale a feeling of cumulative build-up that had stature without becoming ponderous.

The "Psyche" was all velvet. Franck's texture often sounds over-rich, but here everything was graceful, sensitive and, when the music demanded it, soaring. Strauss' symphonic poem, another example of fine-textured conducting from Mr. Monteux, concluded the program. H. C. S.

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NEW YORK, N. Y.
TIMES
FEB 14 1954

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Spivakovsky at Musicale —

C.S. Monitor - 2/15/54

Violinist Heard in Works By Beethoven and Paganini

By Harold Rogers

There are musicians who do their best work while playing concertos with orchestras, and there are others who do their best in recital. There are some who are equally at home in both media, but they are rare indeed.

At present Tossy Spivakovsky is a violinist who is to be found in the first group. Earlier this month he made his Boston debut with the Boston Symphony Orchestra in a fine performance of Bartok's Violin Concerto, Pierre Monteux conducting.

Yesterday he made his Boston recital debut at the Morning Musicale in the Hotel Statler. His appearance with the Symphony was far more successful.

* * *

For his Musicale program he chose an Adagio by Mozart, the Sonata No. 4 in A minor by Beethoven, the first movement to Paganini's Concerto in D major, plus a Brahms Intermezzo as arranged by Castelnuova-Tedesco, some Bartok Romanian Dances as arranged by Szekely, and Sarasate's Introduction and Tarantella.

Since Spivakovsky's oddly distinctive technique was described at length after his first Boston appearance, the present observations may be confined to his ability as an interpreter. And in this department, sad to say, Spivakovsky appears to be totally incommunicative of musical emotion.

* * *

Even if tone, dynamics, and accuracy are present—as they generally were in Spivakovksy's recital—simply to play the notes is not enough. One could easily make an intellecutal differentiation between the Mozart and the Beethoven, or between the Beethoven and the Paganini. The soloist was careful about matters of style.

But whether he was playing the Mozart Adagio, unadorned in the extreme, or the Paganini Concerto, extremely adorned, one remained emotionally unmoved. When such a condition exists at a recital there is usually one answer. The recitalist is feeling nothing himself. Musical emotion must overflow the heart of the performer if it is to touch the hearts of his listeners.

Open Rehearsal Tonight

For the open public rehearsal tonight by the Boston Symphony Orchestra Charles Munch will conduct a complete performance of Berlioz' Dramatic Legend, "The Damnation of Faust." The soloists will be Suzanne Danco as Marguerite, David Poleri as Faust, Martial Singher as Mephistopheles, and Donald Gramm as Brander. The Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth, will participate. The performance, for which seats may be purchased at the door, will begin at 7:30.

BOSTON MASS.
POST

FEB 18 1954

Music in Review

By TUCKER KEISER

When Tessy Spivakovsky made his Boston debut two weeks ago playing the Bartok Violin Concerto with the Boston Symphony Orchestra his performance of this exacting score created a mild sensation, not only for his authoritative interpretation but for his unorthodox violin technique, which nevertheless produced a large yet refined tone capable of the finest gradations of color and dynamics.

Yesterday, the violinist was heard at the Statler Morning Musicale in a recital which gave him a chance to prove his artistry in the more conventional repertory. In every piece Mr. Spivakovsky demonstrated that he is a musician of the very finest mettle.

The Mozart Adagio, warm and expansive, never fell to sentimentality, preserving the classic balance and unity so necessary to make the music convincing. Since the piano part is as important as the violin in Beethoven's Sonata No. 4 in A minor, the sensitive collaboration between Mr. Spivakovsky and Leopold Mittman, the accompanist, proved that each could submerge himself in the music. The Presto had the proper fire, the Andante was proprely more playful than profound, and the Allegro Molto tripped along good humoredly.

The first movement of Pagaofnini's Concerto in D major served as the necessary vehicle for pyrotechnical display in which Mr. Spivakovsky left his listeners breathless so glibly did he toss off double-stops, left-hand pizzicati, and rapid harmonics.

The first movement of Pagaformed after intermission, the Bartok-Szekely Roumanian Dances particularly delighted me with their strong, strange melodies and rhythmic dash.

C.S. monitor
2/18/54

Youth Should Be Heard

By Elizabeth Taylor

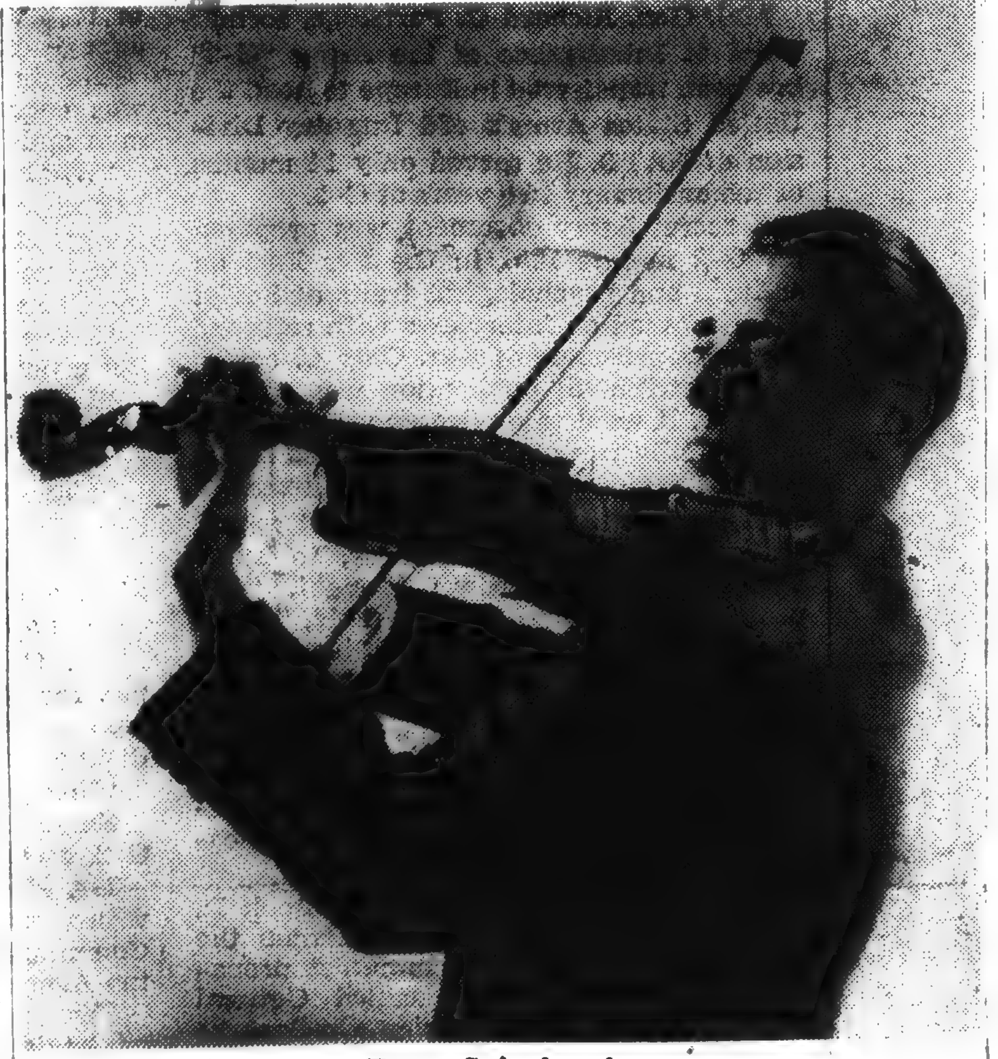
One night in 1948 a Russian-born violinist named Tossy Spivakovsky stepped onto the stage of San Francisco's Opera House, lifted a bow to his Stradivarius and brought San Francisco, long accustomed to memorable performances, cheering to its feet. He was called by one critic, "the greatest of a generation," which was to place him alongside such masters as Heifetz and Kreisler. He has maintained this position admirably, and in fact has many reviving memories of the technical wizardry of Ysaye and the 19th-century genius, Paganini.

Simultaneously with Mr. Spivakovsky's rise to fame has come public recognition of the works of the Hungarian composer, Béla Bartok. It was Spivakovsky who introduced the violin concerto of Bartók and repeated it in subsequent performances until it became well established and brought the composer a measure of recognition during his lifetime.

* * *

Mr. Spivakovsky has similarly been identified with other "causes" in the name of music. There was, for example, the time the Detroit Symphony found itself without a conductor or visible means of support. Spivakovsky stepped deftly into the spot, used his bow to conduct or otherwise perform with. Then in the period normally given to encores he gave a five-minute speech to the citizenry urging them to support the orchestra. His campaign was highly successful, and the orchestra has received ample backing.

Tossy Spivakovsky belongs to the class of the talented known as a prodigy. Born in Odessa, he was taken to Berlin before he was two. There he studied violin, appeared in public at the age of ten and thereafter concertized in Europe. In seven seasons of coast-to-coast tours, Spivakovsky has been heard in all of the 48 states, Canada, the South American countries, Hawaii, and Israel.



Tossy Spivakovsky

* * *

Between tours he lives in Wilton, Connecticut, where he may be found playing an occasional game of croquet, swimming or walking in the hills with his wife and daughter. Even here he is never too far from his well-loved 1721 Stradivarius, kept in the music room of his home which is specially regulated to prevent rapid temperature changes. It is said that when on tour it is not unusual for him to spend as much as two hours tuning it before a concert. But this is proof of his musical perfectionism, and the reason for his outstanding ability.

Among his neighbors in Wilton he has found many musicians, both professional and amateur, and not infrequently in the manner of the "busman's holiday" they will gather round his fireside to play chamber music.

Spivakovsky maintains a first-hand acquaintance with the early masters by way
manuscripts because
"the handwriting—
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Harvard Law School Record
Thurs. Feb. 18. 1954

105

Boston Symphony

The Boston Symphony Orchestra needs funds to continue its operations.

The cost of running a 104-piece orchestra amounts to well over a million and a half dollars per year. This sum is met largely through ticket sales, royalties on recordings, and endowment income. Nevertheless, a considerable amount must be raised each year by contributions from those who value the orchestra as an essential asset in the world of culture.

When one considers the scope of the Orchestra's activities he realizes two things. First, how very easy it is to run up a bill of a million and a half dollars in one year, and second, the important function served by the Orchestra in our community life. The orchestra performs regular subscription series in Boston, Cambridge, Providence, and New York. In the spring the Orchestra provides Boston with the Pop Concerts and the free Esplanade Concerts during the summer. Then there is the Tanglewood season, and the extended tours.

All this occupies the full time of the players for at least 45 out of the 52 weeks in the year. The Orchestra plays to thousands more who listen on the radio and to recordings. The quality of the music produced by the Boston Symphony Orchestra is undeniably of the finest caliber, and competent critics have given it high rank among the great orchestras of the world.

In spite of generous contributions during the past five years there has accumulated a net deficit of over $350,000. The Orchestra has had to apply all available funds as well as certain unrestricted legacies to meet this deficit. The Orchestra no longer has any available cash reserve. In addition, the management has had to dip into the present season's receipts in order to pay outstanding bills. If the organization is to meet its current obligations it will be necessary to raise at least $250,000.

There are, no doubt, many students and faculty members at the Law School, as well as alumni, who are familiar with the Boston Symphony Orchestra and its programs. Those who listen to its concerts undoubtedly derive a wealth of enrichment and inspiration from its performances. While a lawyer is at all times interested and necessarily engrossed in legal thinking and in solving legal problems, it is also important for him to maintain close contact with the arts and culture. No less an authority than Justice Frankfurter remarked at a talk he gave at the Law School last year that it is important for a lawyer to show a sincere appreciation for the arts and to improve his cultural background. He added that listening to fine music provided a valuable stimulus for the imagination that is unavailable in any other form.

While it is perhaps impossible for the students of the Law School to contribute large amounts any small contribution would be very helpful and greatly appreciated. All who wish to share in maintaining a great cultural asset are urged to send their tax-deductible check in any amount they can afford to Richard C. Paine, Treasurer, Symphony Hall, Boston. From those who wish to project their influence over the years ahead bequests under will are invited. Such bequests, in the past, have meant survival for the Orchestra.

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Yesterday, the violinist was heard at the Statler Morning Musicale in a recital which gave him a chance to prove his artistry in the more conventional repertory. In every piece Mr. Spivakovsky demonstrated that he is a musician of the very finest mettle.

The Mozart Adagio, warm and expansive, never fell to sentimentality, preserving the classic balance and unity so necessary to make the music convincing. Since the piano part is as important as the violin in Beethoven's Sonata No. 4 in A minor, the sensitive collaboration between Mr. Spivakovsky and Leopold Mittman, the accompanist, proved that each could submerge himself in the music. The Presto had the proper fire, the Andante was proprely more playful than profound, and the Allegro Molto tripped along good humoredly.

The first movement of Pagaofnini's Concerto in D major served as the necessary vehicle for pyrotechnical display in which Mr. Spivakovsky left his listeners breathless so glibly did he toss off double-stops, left-hand pizzicati, and rapid harmonics.

The first movement of Paga- formed after intermission, the Bartok-Szekely Roumanian Dances particularly delighted me with their strong, strange melodies and rhythmic dash.

C.S. Monitor
2/18/54

Youth Should Be Heard

By Elizabeth Taylor

Tossy Spivakovsky

One night in 1948 a Russian-born violinist named Tossy Spivakovsky stepped onto the stage of San Francisco's Opera House, lifted a bow to his Stradivarius and brought San Francisco, long accustomed to memorable performances, cheering to its feet. He was called by one critic, "the greatest of a generation," which was to place him alongside such masters as Heifetz and Kreisler. He has maintained this position admirably, and in fact has many reviving memories of the technical wizardry of Ysaye and the 19th-century genius, Paganini.

Simultaneously with Mr. Spivakovsky's rise to fame has come public recognition of the works of the Hungarian composer, Béla Bartók. It was Spivakovsky who introduced the violin concerto of Bartók and repeated it in subsequent performances until it became well established and brought the composer a measure of recognition during his lifetime.

* * *

Mr. Spivakovsky has similarly been identified with other "causes" in the name of music. There was, for example, the time the Detroit Symphony found itself without a conductor or visible means of support. Spivakovsky stepped deftly into the spot, used his bow to conduct or otherwise perform with. Then in the period normally given to encores he gave a five-minute speech to the citizenry urging them to support the orchestra. His campaign was highly successful, and the orchestra has received ample backing.

Tossy Spivakovsky belongs to the class of the talented known as a prodigy. Born in Odessa, he was taken to Berlin before he was two. There he studied violin, appeared in public at the age of ten and thereafter concertized in Europe. In seven seasons of coast-to-coast tours, Spivakovsky has been heard in all of the 48 states, Canada, the South American countries, Hawaii, and Israel.

* * *

Between tours he lives in Wilton, Connecticut, where he may be found playing an occasional game of croquet, swimming or walking in the hills with his wife and daughter. Even here he is never too far from his well-loved 1721 Stradivarius, kept in the music room of his home which is specially regulated to prevent rapid temperature changes. It is said that when on tour it is not unusual for him to spend as much as two hours tuning it before a concert. But this is proof of his musical perfectionism, and the reason for his outstanding ability.

Among his neighbors in Wilton he has found many musicians, both professional and amateur, and not infrequently in the manner of the "busman's holiday" they will gather round his fireside to play chamber music.

Spivakovsky maintains a first-
hand acquaintance
early masters by way
manuscripts because
"the handwriting—
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Harvard LAW School Record
Feb. 18. 1954

Boston Symphony

The Boston Symphony Orchestra needs funds to continue its operations.

The cost of running a 104-piece orchestra amounts to well over a million and a half dollars per year. This sum is met largely through ticket sales, royalties on recordings, and endowment income. Nevertheless, a considerable amount must be raised each year by contributions from those who value the orchestra as an essential asset in the world of culture.

When one considers the scope of the Orchestra's activities he realizes two things. First, how very easy it is to run up a bill of a million and a half dollars in one year, and second, the important function served by the Orchestra in our community life. The orchestra performs regular subscription series in Boston, Cambridge, Providence, and New York. In the spring the Orchestra provides Boston with the Pop Concerts and the free Esplanade Concerts during the summer. Then there is the Tanglewood season, and the extended tours.

All this occupies the full time of the players for at least 45 out of the 52 weeks in the year. The Orchestra plays to thousands more who listen on the radio and to recordings. The quality of the music produced by the Boston Symphony Orchestra is undeniably of the finest caliber, and competent critics have given it high rank among the great orchestras of the world.

In spite of generous contributions during the past five years there has accumulated a net deficit of over $350,000. The Orchestra has had to apply all available funds as well as certain unrestricted legacies to meet this deficit. The Orchestra no longer has any available cash reserve. In addition, the management has had to dip into the present season's receipts in order to pay outstanding bills. If the organization is to meet its current obligations it will be necessary to raise at least $250,000.

There are, no doubt, many students and faculty members at the Law School, as well as alumni, who are familiar with the Boston Symphony Orchestra and its programs. Those who listen to its concerts undoubtedly derive a wealth of enrichment and inspiration from its performances. While a lawyer is at all times interested and necessarily engrossed in legal thinking and in solving legal problems, it is also important for him to maintain close contact with the arts and culture. No less an authority than Justice Frankfurter remarked at a talk he gave at the Law School last year that it is important for a lawyer to show a sincere appreciation for the arts and to improve his cultural background. He added that listening to fine music provided a valuable stimulus for the imagination that is unavailable in any other form.

While it is perhaps impossible for the students of the Law School to contribute large amounts any small contribution would be very helpful and greatly appreciated. All who wish to share in maintaining a great cultural asset are urged to send their tax-deductible check in any amount they can afford to Richard C. Paine, Treasurer, Symphony Hall, Boston. From those who wish to project their influence over the years ahead bequests under will are invited. Such bequests, in the past, have meant survival for the Orchestra.

2/20/54

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th concert of the 73d season in Symphony Hall yesterday afternoon. The program was given over to Berlioz' "Damnation of Faust." The soloists were Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Donald Gramm, bass. Assisting were the Radcliffe Choral Society and the Harvard Glee Club, G. Wallace Woodworth, conductor.

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By RUDOLPH ELIE

THIS PERFORMANCE of Berlioz' "Damnation of Faust" stands as the supreme achievement of Charles Munch in Boston, perhaps even the supreme achievement of his career.

From beginning to end there was never a doubt that Berlioz was here speaking to us through the heart and mind and passion of a man who perhaps more than any other living conductor reflects the ardor, the humanity, the integrity, the yearning and even the expressive compulsion of the composer himself. It is not merely that he captures the mood in every bar, or that he touches off the chain reaction of inspiration in every performer, or certainly not that his technical command of every instant is absolute. It is rather that he is all but the personification of the composer as well as every character in the narrative and the central significance of the very Faust legend itself. Thus, from the outset, here is no glittering demonstration of orchestral and choral mastery lying within the province of any technically competent conductor, but an act of re-creation on a plane of inspiration as informed with genius as the work itself.

INFORMED WITH GENIUS

To say that "The Damnation of Faust" is informed with genius is ridiculously simple, but there is much more than the pure genius of the one endowed with instinctive, spontaneous musical creativity in this. The spontaneous creativity is everywhere in evidence, of course, whether it be in the exquisite melodies that pour forth in astounding profusion in the wildly exciting pictorial images projected, or in the transitional passages from scene to scene, as in the incomparable transition from the brawling tavern scene to the glowing radiance of the first disclosure of Margarita to the dreaming Faust. The instrumental colors, the ever varied and ever evocative combinations of tonal expression and emphases, as in the English horn obligato or the Romance of Scene XV; all these are the genius of Berlioz, too.

But there is more than genius here; for genius can ofter be found where there is no real contact with the human heart at all. And if anything, Berlioz had that. His whole approach to the Faust legend is one of infinite grasp of the questing spirit of a humanity bogged down in the mediocrities of living, unable to recognize happiness, foolish in the delusion that there is any way out save in service to mankind.

The Faust of Goethe learns this while the Faust of Gounod never recognizes the problem even exists. The Faust of Berlioz, however, though he doesn't come to grips with Goethe's final problem, suggests that he could. He is shown here as the lover, to be sure, but not until—like Berlioz—he has explored the horizon of his melancholy, and has rejected peasant gayety and drunken brawling as well.

LESS SINISTER

Berlioz' Mephistopheles, too, is a less sinister figure. Here he represents more the spirit of unruly mischief to be found in the back of everyone's head, the almost deliberate capacity of the human to make himself miserable though fully aware of the inevitability of his misery. Only in the ride to hell does Berlioz get caught in the theatricality of his own invention and touch on the satanic, but by then the compassion and the profound beauty of his personality is known to everyone. And long before then the staggering musical genius reflected in this immense work is known to everyone as well.

The performance of the soloists in this production, which will fortunately be later preserved on records, was admirable in the extreme. We not always have first-level artists on these occasions, but in David Poleri, Martial Singher, Suzanne Danco and Donald Gramm we had soloists capable of remarkable vocal and interpretative qualities. Mr. Poleri, whose style occasionally bordered on the Italianate, sang with a tenor as expressive as it was clear and silvery in color, and he rose to impressive heights during his love scene with Margarita. Martial Singher, wonderfully secure and authoritative in his role as Mephistopheles, made the part a joy—and sometimes a terror—to hear throughout, traversing the Serenade as well as we can ever expect to hear it. Miss Danco, though occasionally covered by the orchestra, sang Margarita with great purity of expression and appealing emotional overtones, while Mr. Gramm, in a brief role, made Brander a memorably rollicking figure.

Sharing in every way in the superlatives were the Harvard Glee Club and the Radcliffe Choral Society. Every time I hear them I say they were better than they were the last time, which by now lifts them to a point quite out of sight, but they were absolutely superb in this, singing with a precision, a tonal capacity, a response and an enunciation rather hard to believe possible. It goes without saying the orchestra outdid itself, but the men of the hour were Berlioz (there ought to be the four B's, really) and the finest interpreter he ever had: Charles Munch.

Music in Review

B. Post 2/20/54

By TUCKER KEISER

For a superlative afternoon in Symphony Hall, the tested recipe requires three ingredients: a choral work, Hector Berlioz to compose it, and Charles Munch to conduct it. Add such a well-trained organization as the Harvard-Radcliffe choristers and such superb soloists as Suzanne Danco, a crystalline-voiced soprano; David Poleri, a robust operatic tenor; Martial Singher, a spirited and assured baritone; and Donald Gramm, a virile and volatile bass-baritone, and the dish becomes even more delectable. Performing Berlioz' "The Damnation of Faust" yesterday afternoon, the Boston Symphony Orchestra provided the ultimate touch necessary to make the occasion a musical gourmet's delight.

Last fall Mr. Munch declared this to be Berlioz' masterpiece, as it undoubtedly is; after yesterday's fine performance it is evident that Mr. Munch's conducting of this work is masterly, also. The score was very carefully prepared in a series of painstaking rehearsals, which insured a well-conceived balance of musical forces, not an inevitable feature of our concerts this season.

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years, six months; Wellman, four years, eight months; and Schatz, four years and four months.

In addition, Judge Picard fined each of the defendants $10,000—the maximum allowable under the Smith Act.

The defendants were convicted Tuesday of violating the Smith Act by conspiring to teach and advocate the violent overthrow of the United States government.

All said they will appeal the verdict.

Judge Picard set bonds totaling $112,500 on the defendants pending the appeal. The six were remanded to the U. S. marshal until the bonds were posted. Ganley's bond, the highest, was set at $25,000. The others ranged to one of $5000 for Mrs. Winter.

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES

FEB 20 1954

Boston Symphony To Give Concert

Flutist To Feature ProgramAtProvidence

The music of Berlioz, and a flute concerto featuring Doriot Anthony, first flutist, will highlight the program of the Boston Symphony Orchestra Tuesday night at 8:15 in Veterans Memorial Auditorium, Providence.

This is the fourth visit of the famous orchestra to Providence this season. Charles Munch, music director, is featuring the music of Berlioz this year in recognition of the composer's 150th birthday. Dr. Munch will direct the orchestra in three excerpts from Berlioz' "Damnation of Faust" which include "Minuet of the Willo'-the-Wisp," the "Ballet of the Sylphs," and the "Hungarian March" (Rakoczy).

Mr. Anthony, famous flutist, will play the solo in Jacques Ibert's "Concerto for Flute and Orchestra."

For the opening work, the orchestra will present Beethoven's "Symphony No. 3, The Eroica."

The final concert in Providence by the Boston Symphony will be March 30. All their concerts here begin at 8:15 instead of the usual 8:30 p. m. because of the distance the musicians have to travel.

BOSTON MASS.
POST

FEB 20 1954

Music in Review

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Space does not permit a detailed account of the score itself, not a line of which is second-rate or dull or derivative. At a later date I shall discuss the work at greater length.

Obviously considerable attention was given to selecting soloists whose vocal qualities were suited to the roles they were called upon to sing. Miss Danco's light, ingenuous soprano and Mr. Singher's subtlety of intonation were in dramatic contrast; Mr. Poleri's masculine tenor and Mr. Gramm's flexible bass-baritone added realism to the roles of Faust and Brander. McHenry Boatwright, winner of The Boston Post Music Festival last spring, sang the Epilogue in a very sonorous baritone.

So definitive a performance deserves preservation in the form of a recording.

This Clipping From
BOSTON MASS.
GLOBE

FEB 20 1954

MUSIC

Munch Conducts Berlioz' "Damnation of Faust"

Sixteenth pair of concerts by the Boston Symphony Orchestra in the Friday afternoon-Saturday evening series, at Symphony Hall. Charles Munch conducted "The Damnation of Faust," by Hector Berlioz. The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists: Suzanne Danco, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander. The baritone solo in the epilogue was sung by McHenry Boatwright.

By CYRUS DURGIN

Not the least of Charles Munch's distinctions during his years in Boston has been his devotion to the music of Hector Berlioz. That already has given us the Requiem, the complete "Romeo and Juliet" Symphony, the "Fantastic" Symphony, and "L'Enfance du Christ." Now it brings us, this week, the first local performances in nearly 20 years of "The Damnation of Faust." I think, when the record comes to be examined in times future, this performance of "The Damnation of Faust" will prove to have been one of the great achievements of Mr. Munch's sojourn here.

In the first place it was the whole score—except for the 55-measure introduction, on the bugle calls of the returning soldiers, which opens the third part but makes a jarring effect just before the scene in Marguerite's chamber. This, Mr. Munch was justified in omitting. In the second place it was a performance absolutely gorgeous in terms of orchestral virtuosity, and very superior, indeed, for the singing by chorus and soloists. Just for pure richness of tone, sweet, transparent and unforced, this performance was memorable.

It takes a real Berlioz conductor to re-create this work as the splendid and imposing work it can be; a conductor who understands and sustains the passion that filled most of the music that Berlioz ever wrote, and yet who does not dwell upon spectacular effects for their own sake.

"The Damnation of Faust," analyzed literarily, philosophically or poetically, is no more the "Faust" of Goethe than is Gounod's well-known opera. But like the opera it is a musical expression, peculiarly personal to the composer, of elements of "Faust". So far as each composer chose to go, his "Faust" is a masterpiece. Even, with Berlioz, the fiery, interpolated "Rakoczy" March yesterday won a special round of applause.

Though "The Damnation of Faust" ranges from the martial magnificence of the "Rakoczy" through the brilliant trivialities of the songs in Auerbach's cellar, to the amorous beauties of the lovers' songs, to the three-ring circus of the "Pandemonium" and the pious assurance of the epilogue, it must all be treated seriously and on the same level of worth. That Mr. Munch did, and thereby performed the score with irresistible eloquence.

The soloists were well suited to their parts, although the clean and finely styled singing of Mme. Danco was cucumber-cool for her part. David Poleri, as Faust, sang with ringing tones, real passion and admirable enunciation. Perhaps his style might have been a little more Italian than French, but the total result was glorious. Mr. Singher, unfailingly excellent in whatever he does, was resonant and expressive, and in every note the artist. The short role of Brander was commendably done by Mr. Gramm.

Mr. Woodworth prepared his Harvard and Radcliffe choruses well. As usual with young singers, their tone was light, but their vigor and precision were sufficient to compensate. If they got foul of the beat now and again, they need not feel badly, for Berlioz, when he goes fast, is the devil himself for tricky rhythms.

Mr. Boatwright, a promising young artist, did well the short solo of the epilogue which suffered not at all in being transferred to a single voice from the six basses originally prescribed. There was no boys' chorus for this section and it did not matter. The performance took just 2½ hours, with a single intermission.

ing — Berlioz Masterpiece at the Symphony

Munch Presents 'The Damnation of Faust' With Chorus and Soloists

By **Harold Rogers**

Too seldom nowadays do we hear a vast musical production like Berlioz' "The Damnation of Faust." The time and expense involved—the joining of solo, choral, and orchestral forces—are almost prohibitive in our streamlined age.

This masterwork has been unheard in Symphony Hall for 20 years. Our debt of gratitude to Charles Munch is therefore all the greater for the magnificent presentation that he has prepared for the week-end concerts by the Boston Symphony Orchestra.

Mr. Munch is observing this season as a Berlioz year, it being the 150th since the composer's birth. That Berlioz is a favorite of Mr. Munch's is well established; he has long since convinced many of us—if we were unconvinced before—that Berlioz was the greatest genius in French music during the 19th century.

* * *

The Faust legend, as crystalized in Goethe's poem, has captured the imagination of many composers—of Gounod, Wagner, Liszt, and Boito, among others. Gounod's "Faust," of course, is the only opera that continues to flourish.

But there is no question that for sensitivity of writing, for graphic description, for intensely lyrical music, for a sense of gripping drama as Mephistopheles and Faust gallop into the abyss on two black horses—for these things the Berlioz conception of the legend is the greatest.

This is vivid Faust music that carries an impact. Berlioz could say exactly what he meant and he said it with an originality that has gained no tarnish in more than 100 years. Only the true genius can speak in universal terms that transcend his own time.

* * *

Mr. Munch infused the entire work with that inner excitement for which he is noted. The Hungarian March sparkled with brilliance; the Dance of the Sylphs was of gossamer lightness. But these familiar portions were only a few of the manifold marvels of the score.

The Harvard Glee Club and Radcliffe Choral Society, thoroughly polished through their training by G. Wallace Woodworth, were a dramatic force in themselves. Suzanne Danco as Marguerite gave another of her deeply subjective portrayals, her soprano lovely with shimmering color, as usual. David Poleri's Faust, though his top tenor notes were occasionally uncomfortably produced, was handsomely sung; and the baritone Martial Singher was vocally triumphant as Mephistopheles. In Donald Gramm's Brander we heard a basso of power and promise, and in MacHenry Boatwright's brief solo we heard another baritone of strength and beauty.

Mr. Munch will doubtless record this performance. It should be preserved.

French Music at Museum

Piano works and chamber music of the French Six will be heard at the Boston Museum of Fine Arts on Tuesday evening at 8:15.

Allen Barker, pianist, will offer representative works of the three composers of the group—Milhaud, Honegger, and Poulenc—with brief comments. Dorothy Bales, violinist, will perform a group of pieces by Satie. They will be joined by Janice Richmond, clarinetist, in a Trio by Milhaud.

Cir. (D 6,571)

This Clipping From
GARDNER, MASS.
NEWS

FEB 19 1954

HOME NEWS

Two divorces were granted yesterday in Worcester Probate Court. Mrs. Evelyn I. Hetnick received a divorce from Gabriel G. Hetnick and was permited to resume her maiden name of Godin. Gertrude J. Harris of Ashburnham was divorced from Herbert E. Harris of East Jaffrey, N. H.

Edward Morse, son of Mr. and Mrs. Lucius V. Morse of 48 Pearl Street, has a busy three weeks ahead of him besides being a Pre-med student. He sings with the Harvard Glee Club with the Boston Symphony Orchestra Sunday in "The Damnation of Faust." The following Wednesday, Friday and Saturday, he sings as the admiral in H.M.S. Pinafore put on by the Congregational and Presbyterian Youth Group from Harvard and Radcliffe at the Margaret Jewell Hall. The next Sunday he sings with Harvard Glee Club and Symphony Orchestra in "Romeo and Juliet" in Boston and the following weekends in New York and Washington.

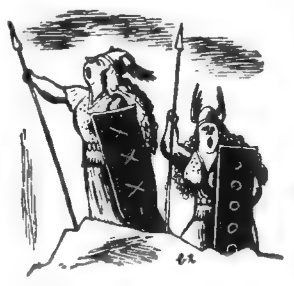
Cir. (W 370,017)

This Clipping From
NEW YORKER
NEW YORK, N. Y.

FEB 20 1954

MUSICAL EVENTS

Sibelius and Strauss



WITH the possible exception of Richard Wagner, the most unfashionable composers of the moment among intellectual concertgoers seem to be Jean Sibelius and Richard Strauss. The feeling against their music, which one can hear expressed at nearly any cocktail party, is not shared by the general musical public, with whom they have always been reasonably popular, and I can explain it only in terms of a very doctrinaire attitude that regards "romanticism" as a sin. As it happens, I myself have never shared this feeling, and though I can find fault with certain details of certain of their compositions, I have never really been able to understand the blanket condemnation of their work that I so frequently hear aired by my more sophisticated friends. On the contrary, it seems to me that each of these composers had (I use the past tense because Sibelius, though living, hasn't turned out a note in almost twenty-five years) qualities that are found only in very important composers—qualities that, by the way, are not very common today: Each was the possessor of an individual style whose originality sprang from personal, rather than eclectic, sources; each wrote music that has an emotional content as well as an intellectual form; and each was a master of the structural problems involved in writing music that is in the true sense symphonic.

Last week, Pierre Monteux brought the Boston Symphony to Carnegie Hall and, on Wednesday evening, conducted one of the most eloquent performances of Sibelius's Second Symphony that I have ever heard. The following evening, in the same auditorium, Dimitri Mitropoulous and the New York Philharmonic performed with equal eloquence an entire program devoted to less well-known compositions by Strauss. I found both these events of interest not only because I enjoyed the music but because they gave me the opportunity to test again my impressions of the composers in question.

Aside from the similarities that I have pointed out, the two are, of course, quite different. Sibelius's Second Symphony, which is early and very typical Sibelius, has a monumental quality that has always reminded me of a heroic landscape. It expresses a passion for the grandeur of nature and the open air that is quintessentially Finnish. I do not find it particularly civilized music. The emotions it expresses are not complex or very deeply human. Sexual passion is not among them. They are, in general, the emotions of a man who has found serenity and affirmation in contemplating the drama of the world of natural forces. Thus their range is somewhat limited. But within this range Sibelius has found room for a kind of poetry that is all his own—the poetry of elemental cataclysms and of interminable northern forests, and the echoes of an epic national folklore. He expresses this poetry unaffectedly and with vigor, and I, for one, find his rather austere, moody kind of nature drama moving and frequently impressive.

Strauss, on the other hand, is a distinctly urban type. His music contains both sex and humor. At its worst, it sometimes verges on vulgarity, but it is so endlessly exuberant and so dashing in its audacious virtuosity that one easily forgives these lapses. I have always been a little irritated, for example, by the crude, if clever, touches of realism in the "Sinfonia Domestica," and by the shameless way Strauss has of parading his own not too interesting autobiographical experiences in this work. But on Thursday night I forgot about all this and listened to the "Sinfonia Domestica" as music pure and simple. Considered from this point of view, it has moments of great magic. Its orchestration is almost unbelievably brilliant and lucid—the sort of orchestration that is so effective and so lovingly written for the instruments that it makes you feel the players themselves are enjoying the spectacular tasks the composer has set them. At the present time, not much music is written that is deliberately designed to show off the marvellous potentialities of voices and instruments, though this sort of writing was a commonplace with most of the great classical and romantic composers of symphony and opera. And beyond this technical point lies another reason for Strauss's importance—his unabashed emotionalism. He is not afraid to have emotions, to express them, and to let you share them for what they are worth.

I am aware that nowadays it is not considered the thing to draw attention, as I have, to the emotional content of a musical composition. Nowadays the curious idea is very popular that music is somehow an "abstract" art, consisting of aural sensations and mathematical relationships—purely a matter of "form," without any content except what naïve listeners read into it. I admit that it is hard to pin down the content of great music—that its exact content is open to varying interpretations. But to assume therefore that great music has no content whatever is to my mind arrant nonsense, and this nonsense, I believe, is responsible for a great deal of the confused thinking that currently bedevils musical aesthetics. Music is, of course, an elusive art, and most of the aesthetic thinking that surrounds it is borrowed by analogy from other arts. One speaks of musical "form" and musical "architecture" as if one were speaking of sculpture or building, and this is apt to be misleading. At the risk of confusing things even further, I should like to suggest another analogy—one that I find is far more fruitful. This is that if music is like any other art, it is like the drama—so like it, in fact, that it may be regarded as a purely aural branch of it. A symphony is something that is written to be performed before an audience by artists who are in somewhat the position of actors. Like a drama, it involves stretches of time, it contains conflicting and otherwise interesting emotions, it builds up suspense to climaxes, and it ends, if it is a good symphony, in some sort of catharsis. To apply to it notions of abstract form and color derived from such static visual arts as painting and architecture is, I submit, a mistake. Yet a lot of contemporary music has been influenced by this mistake. To me, the important thing about a great piece of music is that it moves and pulsates with emotion. And here is where, with some apologies for a philosophical digression, I get back to Sibelius and Strauss. Their music moves, and it is clearly dramatic. This is one reason I feel that both of them are composers of consequence.

—WINTHROP SARGEANT

IENCE MONITOR, BOSTON, SATURDAY, FEBRUARY 20, 1954

105

ing — Berlioz Masterpiece at the Symphony

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* * *

Mr. Munch infused the entire work with that inner excitement for which he is noted. The Hungarian March sparkled with brilliance; the Dance of the Sylphs was of gossamer lightness. But these familiar portions were only a few of the manifold marvels of the score.

The Harvard Glee Club and Radcliffe Choral Society, thoroughly polished through their training by G. Wallace Woodworth, were a dramatic force in themselves. Suzanne Danco as Marguerite gave another of her deeply subjective portrayals, her soprano lovely with shimmering color, as usual. David Poleri's Faust, though his top tenor notes were occasionally uncomfortably produced, was handsomely sung; and the baritone Martial Singher was vocally triumphant as Mephistopheles. In Donald Gramm's Brander we heard a basso of power and promise, and in MacHenry Boatwright's brief solo we heard another baritone of strength and beauty.

Mr. Munch will doubtless record this performance. It should be preserved.

French Music at Museum

Piano works and chamber music of the French Six will be heard at the Boston Museum of Fine Arts on Tuesday evening at 8:15.

Allen Barker, pianist, will offer representative works of the three composers of the group—Milhaud, Honegger, and Poulenc—with brief comments. Dorothy Bales, violinist, will perform a group of pieces by Satie. They will be joined by Janice Richmond, clarinetist, in a Trio by Milhaud.

Cir. (D 6,571)

This Clipping From
GARDNER, MASS.
NEWS

FEB 19 1954

HOME NEWS

Two divorces were granted yesterday in Worcester Probate Court. Mrs. Evelyn I. Hetnick received a divorce from Gabriel G. Hetnick and was permited to resume her maiden name of Godin. Gertrude J. Harris of Ashburnham was divorced from Herbert E. Harris of East Jaffrey, N. H.

Edward Morse, son of Mr. and Mrs. Lucius V. Morse of 48 Pearl Street, has a busy three weeks ahead of him besides being a Pre-med student. He sings with the Harvand Glee Club with the ~~Boston Symphony~~ Orchestra Sunday in "The Damnation of Faust." The following Wednesday, Friday and Saturday, he sings as the admiral in H.M.S. Pinafore put on by the Congregational and Presbyterian Youth Group from Harvard and Radcliffe at the Margaret Jewell Hall. The next Sunday he sings with Harvard Glee Club and Symphony Orchestra in "Romeo and Juliet" in Boston and the following weekends in New York and Washington.

Cir. (W 370,017)

This Clipping From
NEW YORKER
NEW YORK, N. Y.

FEB 20 1954

MUSICAL EVENTS

Sibelius and Strauss

WITH the possible exception of Richard Wagner, the most unfashionable composers of the moment among intellectual concertgoers seem to be Jean Sibelius and Richard Strauss. The feeling against their music, which one can hear expressed at nearly any cocktail party, is not shared by the general musical public, with whom they have always been reasonably popular, and I can explain it only in terms of a very doctrinaire attitude that regards "romanticism" as a sin. As it happens, I myself have never shared this feeling, and though I can find fault with certain details of certain of their compositions, I have never really been able to understand the blanket condemnation of their work that I so frequently hear aired by my more sophisticated friends. On the contrary, it seems to me that each of these composers had (I use the past tense because Sibelius, though living, hasn't turned out a note in almost twenty-five years) qualities that are found only in very important composers—qualities that, by the way, are not very common today: Each was the possessor of an individual style whose originality sprang from personal, rather than eclectic, sources; each wrote music that has an emotional content as well as an intellectual form; and each was a master of the structural problems involved in writing music that is in the true sense symphonic.

Last week, Pierre Monteux brought the Boston Symphony to Carnegie Hall and, on Wednesday evening, conducted one of the most eloquent performances of Sibelius's Second Symphony that I have ever heard. The following evening, in the same auditorium, Dimitri Mitropoulous and the New York Philharmonic performed with equal eloquence an entire program devoted to less well-known compositions by Strauss. I found both these events of interest not only because I enjoyed the music but because they gave me the opportunity to test again my impressions of the composers in question.

Aside from the similarities that I have pointed out, the two are, of course, quite different. Sibelius's Second Symphony, which is early and very typical Sibelius, has a monumental quality that has always reminded me of a heroic landscape. It expresses a passion for the grandeur of nature and the open air that is quintessentially Finnish. I do not find it particularly civilized music. The emotions it expresses are not complex or very deeply human. Sexual passion is not among them. They are, in general, the emotions of a man who has found serenity and affirmation in contemplating the drama of the world of natural forces. Thus their range is somewhat limited. But within this range Sibelius has found room for a kind of poetry that is all his own—the poetry of elemental cataclysms and of interminable northern forests, and the echoes of an epic national folklore. He expresses this poetry unaffectedly and with vigor, and I, for one, find his rather austere, moody kind of nature drama moving and frequently impressive.

Strauss, on the other hand, is a distinctly urban type. His music contains both sex and humor. At its worst, it sometimes verges on vulgarity, but it is so endlessly exuberant and so dashing in its audacious virtuosity that one easily forgives these lapses. I have always been a little irritated, for example, by the crude, if clever, touches of realism in the "Sinfonia Domestica," and by the shameless way Strauss has of parading his own not too interesting autobiographical experiences in this work. But on Thursday night I forgot about all this and listened to the "Sinfonia Domestica" as music pure and simple. Considered from this point of view, it has moments of great magic. Its orchestration is almost unbelievably brilliant and lucid—the sort of orchestration that is so effective and so lovingly written for the instruments that it makes you feel the players themselves are enjoying the spectacular tasks the composer has set them. At the present time, not much music is written that is deliberately designed to show off the marvellous potentialities of voices and instruments, though this sort of writing was a commonplace with most of the great classical and romantic composers of symphony and opera. And beyond this technical point lies another reason for Strauss's importance—his unabashed emotionalism. He is not afraid to have emotions, to express them, and to let you share them for what they are worth.

I am aware that nowadays it is not considered the thing to draw attention, as I have, to the emotional content of a musical composition. Nowadays the curious idea is very popular that music is somehow an "abstract" art, consisting of aural sensations and mathematical relationships—purely a matter of "form," without any content except what naïve listeners read into it. I admit that it is hard to pin down the content of great music—that its exact content is open to varying interpretations. But to assume therefore that great music has no content whatever is to my mind arrant nonsense, and this nonsense, I believe, is responsible for a great deal of the confused thinking that currently bedevils musical aesthetics. Music is, of course, an elusive art, and most of the aesthetic thinking that surrounds it is borrowed by analogy from other arts. One speaks of musical "form" and musical "architecture" as if one were speaking of sculpture or building, and this is apt to be misleading. At the risk of confusing things even further, I should like to suggest another analogy—one that I find is far more fruitful. This is that if music is like any other art, it is like the drama—so like it, in fact, that it may be regarded as a purely aural branch of it. A symphony is something that is written to be performed before an audience by artists who are in somewhat the position of actors. Like a drama, it involves stretches of time, it contains conflicting and otherwise interesting emotions, it builds up suspense to climaxes, and it ends, if it is a good symphony, in some sort of catharsis. To apply to it notions of abstract form and color derived from such static visual arts as painting and architecture is, I submit, a mistake. Yet a lot of contemporary music has been influenced by this mistake. To me, the important thing about a great piece of music is that it moves and pulsates with emotion. And here is where, with some apologies for a philosophical digression, I get back to Sibelius and Strauss. Their music moves, and it is clearly dramatic. This is one reason I feel that both of them are composers of consequence.

—WINTHROP SARGEANT

106

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

FEB 22 1954

Coast-to-Coast:

Boston Symphony Plays Bushnell Concert Mar. 8

By ALLEN M. WIDEM
Times Theater Editor

The Boston Symphony Orchestra's Mar. 8 concert will conclude the 1953-54 Bushnell Memorial Symphony series.

* * *

DR. CHARLES MUNCH, the orchestra's musical director since 1949, who will conduct the local concert, will announce his program within a few days.

In the meantime, Dr. Munch's orchestra is far advanced in plans for next Summer's Berkshire Music Center concerts. Manager George E. Judd has informed Bushnell Managing Director William H. Mortensen that the 1954 Festival at Tanglewood will consist of six Wednesday evenings in the theater-concert hall, running from July 7 to Aug. 11; six Friday evenings in the same hall, running from July 9 to Aug. 13 (concerts by a chamber orchestra of the Boston Symphony with Charles Munch conducting and featuring music of Bach and Mozart; six Saturday evenings and six Sunday afternoons in the Music Shed, from July 10 to Aug. 15, by the entire orchestra.

* * *

THE PROGRAMS will include the principal choral and instrumental works of Berlioz. Soloists will be Claude Arrau, Vera Franceschi and Nicole Henriot, pianists; Ruth Posselt, violin; William Primrose, viola.

For the Mar. 8 concert in the Bushnell, sponsored by the Bushnell Community Concert Association, a limited number of tickets are now available in the box office at $4.80, 4.20 and 3.60.

* * *

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

FEB 26 1954

SYMPHONY CHANGE

Because of the illness of Alexander Brailowsky, who was to have been soloist with the Boston Symphony this afternoon, tomorrow night and Tuesday, Charles Munch has substituted Wagner's "Faust" overture, Lopatnikoff's "Divertimento for Orchestra" (first Boston performance) and Liszt's "Faust" Symphony for the week - end series.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

FEB 24 1954

Music

Fourth Concert Given By Boston Symphony; Miss Anthony Soloist

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, presented the fourth of its current series of Providence concerts last evening at the Veteran's Memorial Auditorium with Doriot Anthony as soloist.

The program:

Beethoven .... Symphony No. 3 in E-flat major, "Eroica," Op. 55
- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Alegro Vivace
- IV. Finale: Allegro molto

INTERMISSION

bert ...Concerto for Flute and Orchestra
- I. Allegro
- II. Andante
- III. Allegro scherzando

erlioz... Excerpts from "The Damnation of Faust," Op. 24
- I. Minuet of the Will-o'-the-Wisps
- II. Ballet of the Sylphs
- III. Hungarian March (Rakoczy)

Doriot Anthony, well-known here as first flutist of the Boston Symphony, surmounted some tremendous technical and stylistic hurdles in the Ibert Concerto for flute and orchestra.

The murderous pace of the first movement was handled with complete ease and assurance and this was followed by a beautifully expressive second movement so excellently done that we found ourselves transported into a mood of pure enjoyment, as if Miss Anthony's flute had magic qualities.

The final movement alternately danced and sparkled, as if enjoying its own subtle humor, and the audience seemed not to mind this bit of modern music.

Miss Anthony, in addition to her skill as an artist and musician, has a completely charming stage presence and the applause was sincere and sustained at the end of the Concerto.

Dr. Munch continued the Gallic mood with his interpretation of the Berlioz excerpts from "The Damnation of Faust." The minuet ended with a wonderful smile, the ballet trailed off into space and the Rakoczy march as set by Berlioz was exciting enough for anybody. It produced virtually an ovation for Dr. Munch and the orchestra.

As an opening number, the Beethoven "Eroica" was also somewhat on the exciting side, partly because of tempos and partly because of the poetic-descriptive reading given it by Dr. Munch.

This disturbed some people, we know, because we were asked by two serious collectors why the performance did not sound like the records! Since we did not have time to ask who did the records, the question was practically impossible to answer.

The original Beethoven has been largely obscured anyway by additions to the size of the orchestra, if for no other reason, so the [illegible] it seems to us, is simply to establish whether any given reading has artistic integrity. We were never in doubt on this point with Dr. Munch's "Eroica", and we enjoyed the performance thoroughly.

Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 24 1954

Review of Music

Boston Symphony Gives Fourth Concert; Doriot Anthony, Flutist, Is Soloist

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, presented the fourth of its current series of Providence concerts last evening at the Veteran's Memorial Auditorium with Doriot Anthony as soloist.

The program:

Beethoven .... Symphony No. 3 in E-flat major, "Eroica," Op. 55
- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Alegro Vivace
- IV. Finale: Allegro molto

INTERMISSION

Ibert ...Concerto for Flute and Orchestra
- I. Allegro
- II. Andante
- III. Allegro scherzando

Berlioz...Excerpts from "The Damnation of Faust," Op. 24
- I. Minuet of the Will-o'-the-Wisps
- II. Ballet of the Sylphs
- III. Hungarian March (Rakoczy)

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The original Beethoven has been largely obscured anyway by additions to the size of the orchestra, if for no other reason, so the main point, it seems to us, is simply to establish whether any given reading has artistic integrity. We were never in doubt on this point with Dr. Munch's "Eroica", and we enjoyed the performance thoroughly.

Pension Fund Concert Canceled

The Pension Fund concert by the Boston Symphony Orchestra announced to be given March 21 will not be held.

The Harvard Glee Club and Radcliffe Choral Society, which were to appear with the orchestra in this work, will sing in Berlioz' "Romeo and Juliet" at the concerts next week in Boston as previously announced, and in New York and Washington the following week. They will also appear in the performances of Beethoven's Ninth Symphony, which will close the season April 30 and May 1.

Those who bought tickets for the Pension Fund concert will have their money refunded upon application to the Symphony Hall box office.

The next open rehearsal, from which proceeds are devoted to the Pension Fund, will be on April 1, Charles Munch conducting.

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

FEB 27 1954

Symphony Postpones Brahms Requiem

The Pension Fund concert by the Boston Symphony Orchestra, previously announced to be given on March 21, is postponed until next season.

The Harvard Glee Club and Radcliffe Choral Society, which were to appear with the orchestra in the Brahms Requiem, will sing in Berloiz's "Romeo and Juliet" at the concerts next week in Boston, as previously announced and likewise in New York and Washington in the week following. They will also appear in the announced performances of Beethoven's Ninth Symphony, which will close the season

Those who have purchased tickets for the pension fund concert on March 21 will have their money refunded upon application to the box office

The next open rehearsal, from which the proceeds are devoted to the orchestra's pension fund, will be on Thursday evening, April 1, Charles Munch conducting.

This Clipping From
BOSTON MASS.
POST

FEB 27 1954

Music in Review

By TUCKER KEISER

It would be pleasant to report that yesterday's concert by the Boston Symphony Orchestra maintained the high level achieved in the three previous pairs of week-end concerts. It would be pleasant, but it would not be true.

The program was ill-advised if for no other reason than it invited comparison with last week's superlative "The Damnation of Faust." Yesterday we heard Wagner's "Faust" Overture and Liszt's "Faust" Symphony, thin Faustian broth after the strong Faustian meat of Berlioz. These pieces, unspiced and lukewarm as they are by comparison, can provide a pleasant hour of music; tabascoed and gingered up, they have little genuine flavor and they irritate rather than delight.

Alexander Brailovsky was to have played the Chopin Second Piano Concerto, but illness prevented his appearance. For the Chopin, Mr. Munch substituted Lopatnikoff's "Divertimento for Orchestra," op. 34, given its first local hearing. The composer, an unimportant composer of an earlier Russian generation, fashioned a score which sounds like the background music for a documentary film.

The opening Allegro [illegible] would go well with the [illegible] credits, the Allegro molto vivace could accompany catastrophic scenes of fire and flood, the Andante could accent close-ups showing the grim faces of suffering humanity, and the final Allegro molto could express joy at salvation—UNRA to the rescue.

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES

FEB 24 1954

Music In Review

Boston Symphony Orchestra Flutist Features Concert

Doriot Anthony, flutist, gave a brilliant performance of Ibert's "Concerto for Flute and Orchestra" last night with the Boston Symphony Orchestra in the Veterans' Memorial Auditorium.

The orchestra, directed by Charles Munch, was reduced to about half for her accompaniment, but even then, there were passages where her delicate intonations were overpowered by the horns.

Miss Anthony's technique was flawless, her enunciations were perfect, bold and positive; and the ornamentations of the work were played with remarkable facility. Especially, this was so in the rapid ascending and descending chromatics which at times she produced almost as glissandos. Her clarity in the theme was dulcet and her free cadenza in the final movement, allegro scherzando, was perfect in phrasing. The applause of the audience and the musicians recalled her to the center stage four times.

The work was brilliant and modern — 1934 — and here and there was syncopation with a suggestion of "boogie-woogie," but not in amounts to produce bad taste. It was not very melodic, and I didn't care for the harmonizing, but it challenged the artist and she met it with confidence, and mastered it.

Beethoven Symphony Opened

Dr. Munch opened the program with Beethoven's magnificent "Symphony No. 3 in E-Flat, 'Eroica' opus 55" which began with a clarion call on the trumpets and then the full orchestra took up the herioc theme that seemed defiant and aggressive. This symphony marked Beethoven's departure from the conventional, polite style set by Haydn and Mozart, it says here.

Between this first movement, allegro con brio, and the following one, marcia funebre: adagio assai, there was a rude interruption by a number of late comers who shuffled and clattered while searching for seats. Dr. Munch waited patiently but many of the musicians frowned in vexation at this disregard of the etiquette of concert behavior. It was irksome to the listeners, too, because the mood of the first movement must be retained if the following movement is to be thoroughly enjoyed. The continuity was broken.

Not Funereal

The marcia funebre (funeral march) was not funereal but rather religioso in its deep-toned solemness. It was majestic but not dolorous, and in the middle, the rhythm quickened like a promise of hope, then decelerated to the slow-measured tempo to become a hymn of quiet, but jubilant, peace.

In the third and fourth movements, scherzo: allegro vivace, and finale: allegro molto, the brasses dominated and a horn trio brought a tonal grandeur that is unsurpassed in any symphonic work. In the fourth movement, the brasses and woodwinds sang through a mist of strings, and the brass choir was magnificent.

The final works were three excerpts from Berlioz' "Damnation of Faust," the "Minuet of the Will-of-the-Wisps" the "Ballet of the Sylphs" and the "Hungarian March (Rakoczy)."

Minuet Was Ephemeral

The minuet was ephemeral and mystic, lilting, but it created a spectral apprehension and foreboding. The startling, abrupt ending broke the spell and the ballet which followed was a delightful rhythmic waltz. The music, like the creatures it played for, was light, graceful, undulating, sylph-like, swelling and fading, rising and falling, and gliding into evanescence.

The march was a quick step that seemed to move the columns of men relentlessly toward the sound of battle. Then the heavier roll of caissons rumbled through the ever-advancing cadence of footstep and hoofbeat. Then came the onslaught and the voice of cannon, the flare of trumpets, the crash of musketry and the charge of cavalry. A magnificent ending to a well-chosen program!

The Boston Symphony Orchestra will play its last Providence concert of this season March 30.

It will be well for those who were late last night to note that all concerts by the Boston Symphony played here begin at 8:15 because of the distance the musicians have to travel. C. H. L.

Music in Review

Boston Post Sat 2/27/54

By TUCKER KEISER

It would be pleasant to report [illegible] yesterday's concert by the Boston Symphony Orchestra [illegible] the high level [illegible] the three previous [illegible] week-end concerts. It [illegible] pleasant, but it would [illegible]

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Allegro risoluto ... with the initial ... molto vivace ... catastrophic ... flood, the An- ... accent close-ups ... faces of suffer- ... nd the final Al- ... express joy at ... to the rescue.

"FAUST" FESTIVAL

Goethe's "Faust" is an Easter poem, and, as the Easter season draws near, we are having in this city four performances within nine days of three symphonic masterworks inspired by that drama. Last week, Berlioz's "Damnation of Faust," this week today and tomorrow at Symphony Hall, Wagner's "Faust Overture" and Liszt's "Faust Symphony," —these are three high spurs of that majestic mountain massif in Central Europe which is named Goethe.

Were this music accessible in Symphony Hall only, as would have been the case thirty years ago, to flaunt such a banquet in the faces of the famished would be an affront; but there has been a technological revolution, and, that the words of the Magnificat might be fulfilled, the hungry are now filled with good things. Both performances, this afternoon's at 2:15 and Saturday evening's at 8:30, are broadcast to a multitudinous audience by station WGBH. Beyond these the banqueting tables stretch in perspective to Tanglewood where Berlioz's "Damnation of Faust" will be repeated this coming Summer, and even beyond that, for the work was recorded in full by the Boston Symphony Orchestra, the Harvard and Radcliffe Choirs, and distinguished soloists during four herculean sessions at Symphony Hall this past Sunday and Monday for probable release in September, which means that this towering monument of music and poetry will be available for close and leisured study.

⁂

German is worth learning if only in order to read Goethe's "Faust" in the original. Lacking that, a good translation, Bayard Taylor's, will do.

For it can be a life-long companion,
From first youth tested up to extreme old age.

"Everything is in 'Faust,'" for the reader as indeed it was for the poet himself,—not an extravagant estimate when we reflect that he began meditating the theme in 1769 as a youth of twenty-one and finally finished it six months before his death in 1832.

Like a colossus it bestrides the river of Time as that stream broadens from 18th century classicism into 19th century romanticism. One of the last, if not the last, Goethe was able to write a European book, a drama which transcends all frontiers and still speaks to Western man from a world-historical mountain summit. Who has done so since? Can it ever be done again? The golden bees of his poem sped marauding to cross-fertilize the glowing garden of music, and, as the 19th century went on, composer after composer essayed scores to Goethe's drama,—Schumann, Boito, Gounod . . . Berlioz, Liszt, and Wagner are but three, though easily the most eminent, and of these three it is Berlioz, on fire with his romantic genius, who rushes impetuously on and dares the grim end of the tragedy which Goethe himself could not quite bring himself to write, the damnation of Faust; for in Goethe's drama Faust is saved.

⁂

A good many people think the heaviest hitting in the poetic drama is at the very start and at the very end,—the Prologue in Heaven and the Easter scenes up to the beginning of Gretchen's tragedy, then that tremendous last act of Part Two, Faust's death and translation; for it must be admitted that it took a greater poet to save him than to damn him. The brooding introspection of the opening scene on Easter Eve, the sudden shock of joy at the Easter choruses, and that majestic hymn to spring which begins,
From ice now freed are brook and river,
once these are in one's veins, to live through a Spring without rereading them is to leave life's banquet but half tasted.

UNCLE DUDLEY.

BOSTON MASS.
GLOBE

FEB 26 1954

BOSTON MASS.
GLOBE

FEB 27 1954

MUSIC

Lopatnikoff Work, Liszt "Faust" Heard

Seventeenth pair of concerts by the Boston Symphony Orchestra, Charles Munch music director, in the Friday afternoon-Saturday evening series at Symphony Hall. The revised program: Wagner: "A Faust Overture"; Nicolai Lopatnikoff: Divertimento for Orchestra, Op. 34 (first performance in Boston); Liszt: "A Faust Symphony."

By CYRUS DURGIN

Due in part to the illness of pianist Alexander Brailovsky, who had been announced to play the Chopin F minor Concerto, this week's revised Symphony program turned out a peculiar affair. It served as a makeshift only, for it found Lopatnikoff's Gallic and breezy Divertimento sandwiched in between Wagner's and Liszt's magnificent broodings upon the story of Faust, Gretchen and The Devil.

The Divertimento, new to Boston, is respectable and even engaging music in itself, but it could scarcely have been put in a worse position. What undoubtedly would have seemed a bracing concert-opener only appeared trivial by contrast, coming after the "Faust" Overture. The Divertimento really deserves another chance in appropriate surroundings, for its four movements sounded, on one hearing, like a brief and well-made little symphony, with a tuneful slow movement and consistent motion, waggery and vitality in the three allegros.

It would have been more accurate, also, to have announced the rarely-heard music of Liszt as parts of the "Faust" Symphony, for not only was the choral finale omitted, but there were abundant cuts along the way. This great Romantic Symphony is long and repetitive, but it is also a masterpiece of its kind, so why not reserve it for an occasion when it could be played complete and by itself? I fear the good, gray Abbe would have torn his long hair at yesterday's vivisection of his work.

Apart from these mischances, yesterday afternoon was one of gorgeous orchestral sound and brilliant playing. The insoluble enigma of life, youth, age, wisdom, the flesh and The Devil, as Goethe so profoundly expressed it in his poem, has not only had an irresistible appeal to the German musical spirit, but in the case of Wagner and Liszt it proved the foundation of two heroic conceptions in art.

Though the Overture is young and early Wagner, and not nearly of the complexities of his mature music, it is yet music of stature and quality, and requires both interpretive discernment and high technical competence. It is doubtful that Liszt, orchestrally speaking, was ever more inventive, structurally enterprising, and—in the Mephistopheles movement—more brilliantly skilled, than in these brave, idealized, highly-colored character pictures. Only a master conductor and orchestra can do them justice.

Since, as I believe, Mr. Munch is more than half a Romantic (and the remainder a somewhat austere scholar where art is concerned) Overture and Symphony appeal powerfully to his temperament. His response took the form of readings vividly intense but disciplined in expression, highly colored but never blatant or garish. The orchestra responded in kind, functioning at its very best and in its richest (therefore purest) quality of tone. The end result was complete revelation of Wagner and Liszt, and so far as each of them was able to go in the nonconcrete communication of music, of Goethe.

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THE BOSTON HERALD, SATU

2/27/54

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 17th program of the 73d season in Symphony Hall yesterday afternoon. The program:
A Faust Overture.............Wagner
Divertimento for Orchestra, op. 34 Lopatnikoff
A Faust Symphony.............Liszt

By RUDOLPH ELIE

An admirable idea, this, to demonstrate in consecutive weeks the approach of three musical masters to the Faust theme.

Last week of course, it was Berlioz' "Damnation," the greatest of them all in an absolutely memorable performance. This week it was Wagner and Liszt, the former in his early "Faust" Overture, the latter in his inflated "Faust Symphony," and although it was a pleasure to hear both, the odd thing was that a contemporary work brand new to Boston all but stole the show.

This was a Divertimento by Nikolai Lopatnikoff, a 51-year-old Estonian-born composer who has made this country his permanent home since 1939. The work, in four fairly brief movements, is especially delightful for the wit that abounds in it; for the ingenuity and vivacity of spirit that informs it throughout. The composer, whose style here sometimes suggests the gusto of Shostakovitch's earlier works combined with the modulatory freedom of Prokofieff, speaks a musical language readily assimilable. His harmonies are sharp and piquant without being aggressive anywhere; his melodies filled with engaging twists and turns rather than the usual jagged phrases so much the fashion nowadays, and his sense of orchestral style and color is sure and knowing.

Trip Over Slow

While many contemporary composers can and do compose exciting and interesting fast movements, nearly all trip over the threshold of the slow. How to compose a slow movement is, indeed, the central esthetic problem facing composers today. They cannot go back to the adagios of Beethoven or Mahler (though why I do not exactly know), nor can they invent, out of the blue, a wholly new kind of melody. For while harmonic values are ever changing and swift-moving melodic phrases can take any direction, a good tune has been a good tune from the beginning, and from the beginning a slow movement has been a good tune. (I hesitate to make such a sweeping generality without space to defend it, but quite a case could be made for it just the same using the great Davison-Apel anthology of musical examples as the authority.)

In any case, Mr. Lopatnikoff, though his procedure in the slow movement of his little Divertimento is fairly typical of the day in the extension of a mood rather than the obvious song-form juxtaposition of contrasted melodies, nonetheless achieves a grateful, even a delicious melodic character in his andante. The whole is perhaps not an important or significant work — a Divertimento is not intended to be. But it is clever, bright, amusing and musical all the way through.

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Cuts Traditional

Liszt's "Faust" Symphony also evokes a lot of the Faustian atmosphere, but with it no little fustian atmosphere to boot. It is one of the very few large works in the repertoire that are composed by the conductor, too, in that cuts have been traditional from the outset. Since cuts have to be made, each conductor cuts the work the way he sees it and the result yesterday could be entitled "A Faust Symphony" by Charles Munch, Based on a Work in Three Movements by Franz Liszt.

However, he demonstrated an unerring instinct for cutting the piece and putting it back together again, for he omitted quantities of repetitions, preserving only those necessary to the modulations. The result was a sounder edifice and a more direct communication, and it must be said there are moments of truly beautiful communication, too. But in the end it all collapses of its own immensity, leaving the impression that Liszt never did get inside his characters, he only painted vivid photograph likenesses of them and hung them up on the gallery wall in nice gilt frames.

Next week Mr. Munch will do Berlioz' "Romeo and Juliet" again, and I need hardly add that it promises to be as memorable an occasion as it was last season. His Victor recording of it, incidentally, was chosen by the Saturday Review poll as one of the two or three finest recordings of 1953.

This Clipping From
BUFFALO N.Y.
NEWS

FEB 27 1954

MUSIC NOTES

The next concert in the Buffalo Chamber Music Society series, to be presented by a trio consisting of Alexander Schneider, violinist; Paul Tortelier, cellist, and Mieczyslaw Horszowski, pianist, on Monday, March 8, will be devoted to works of Beethoven, a nicely timed collaboration with the Philharmonic's Beethoven cycle. The concert will take place in the Mary Seaton Room of Kleinhans Music Hall.

* * *

Not only has the Boston Symphony announced the lengthening of its Berkshire Festival season, but it has announced expansion of its Esplanade Concerts. The early summer series, under Arthur Fiedler, will open July 5, and continue through Aug. 10, concerts being played on Mondays.

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Cir. (D [illegible]) (S [illegible])

This Clipping From
ERIE, PA.
TIMES

FEB 28 1954

Intermission Notebook
by TIMMIE SULLIVAN

THE PROGRAMS for the enlarged Berkshire Festival of July and August, 1954, have been announced by Charles Munch, Music Director of the Boston Symphony orchestra.

Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday nights; six concerts by a chamber orchestra of Boston Symphony players on Friday nig . and six concerts by the full orchestra in the Shed on Saturday nights and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berloiz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, Jean Morel and Richard Burgin.

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ond.

Boston Globe
Sat
Feb 27 1954

MUSIC

Lopatnikoff Work, Liszt "Faust" Heard

Seventeenth pair of concerts by the Boston Symphony Orchestra, Charles Munch music director, in the Friday afternoon–Saturday evening series at Symphony Hall. The revised program: Wagner: "A Faust Overture"; Nicolai Lopatnikoff: Divertimento for Orchestra, Op. 34 (first performance in Boston); Liszt: "A Faust Symphony."

By CYRUS DURGIN

Due in part to the illness of pianist Alexander Brailovsky, who had been announced to play the Chopin F minor Concerto, this week's revised Symphony program turned out a peculiar affair. It served as a makeshift only, for it found Lopatnikoff's Gallic and breezy Divertimento sandwiched in between Wagner's and Liszt's magnificent broodings upon the story of Faust, Gretchen and The Devil.

The Divertimento, new to Boston, is respectable and even engaging music in itself, but it could scarcely have been put in a worse position. What undoubtedly would have seemed a bracing concert-opener only appeared trivial by contrast, coming after the "Faust" Overture. The Divertimento really deserves another chance in appropriate surroundings, for its four movements sounded, on one hearing, like a brief and well-made little symphony, with a tuneful slow movement and consistent motion, waggery and vitality in the three allegros.

It would have been more accurate, also, to have announced the rarely-heard music of Liszt as parts of the "Faust" Symphony, for not only was the choral finale omitted, but there were abundant cuts along the way. This great Romantic Symphony is long and repetitive, but it is also a masterpiece of its kind, so why not reserve it for an occasion when it could be played complete and by itself? I fear the good, gray Abbe would have torn his long hair at yesterday's vivisection of his work.

Apart from these mischances, yesterday afternoon was one of gorgeous orchestral sound and brilliant playing. The insoluble enigma of life, youth, age, wisdom, the flesh and The Devil, as Goethe so profoundly expressed it in his poem, has not only had an irresistible appeal to the German musical spirit, but in the case of Wagner and Liszt it proved the foundation of two heroic conceptions in art.

Though the Overture is young and early Wagner, and not nearly of the complexities of his mature music, it is yet music of stature and quality, and requires both interpretive discernment and high technical competence. It is doubtful that Liszt, orchestrally speaking, was ever more inventive, structurally enterprising, and — in the Mephistopheles movement— more brilliantly skilled, than in these brave, idealized, highly-colored character pictures. Only a master conductor and orchestra can do them justice.

Since, as I believe, Mr. Munch is more than half a Romantic (and the remainder a somewhat austere scholar where art is concerned) Overture and Symphony appeal powerfully to his temperament. His response took the form of readings vividly intense but disciplined in expression, highly colored but never blatant or garish. The orchestra responded in kind, functioning at its very best and in its richest (therefore purest) quality of tone. The end result was complete revelation of Wagner and Liszt, and so far as each of them was able to go in the non-concrete communication of music of Goethe.

Cir. (D 643,985) (S 1,124,787)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

FEB 28 1954

Music Fund Memorial to Koussevitzky

By Marion Kelley

NOT many people in the Academy audience noticed a quiet little blonde woman listening to a symphony concert conducted by George Szell when his Cleveland Orchestra played for The Philadelphia Forum recently. Fewer still saw the sparkle in her eyes as they read with superb feeling, Ernest Bloch's "Sinfonia Breve."

It was Mrs. Serge Koussevitzky who had stopped off en route to Washington just to hear Szell and his musicians play for the first time in Philadelphia, this new work by the contemporary composer commissioned by the Koussevitzky Music Foundation.

Since her famous husband's death in 1951, Mrs. Koussevitzky gives all her time to the furthering of this project, founded 12 years ago for the purpose of assisting talented composers all over the world, and developing new ones.

AIDS YOUNG TALENT

The organization is dedicated to the memory of the conductor's first wife, Natalie, who was intensely interested in the idea and the project has as avid a worker in the present Mrs. Koussevitzky who is a niece of the founder's first wife.

"My husband always was interested in helping young musicians with great talent," said Mrs. Koussevitzky. "So many of them need financial assistance and for many it is impossible to take time out to compose. Without musical composition depicting the era in which we live, what chance is there to preserve our modern musical history?"

PERMANENT ENDOWMENT

Mrs. Koussevitzky explained how flexible was the organization. The original foundation, established in 1942, began with a contribution from Dr. Koussevitzky and since his death it has been replenished by outside donations.

In 1950 a new angle was added to the Foundation. The founder established a permanent endowment in the Library of Congress in Washington under the name of the Serge Koussevitzky Music Foundation with the specific purpose of not only aiding talented composers to enrich the literature, but of preserving their work. There is a permanent capital fund of $100,000 which yields about $4,000 a year for the commissioning of a new work.

MUST FILE WORK

"The amount appropriated to each composer is not divulged," said Mrs. Koussevitzky. "It varies naturally with the size and scope of the composition. Composers are entirely free to dispose of the finished compositions as they see fit, once they have filed the original at the Library of Congress."

Mrs. Koussevitzky said the Foundation cannot say where the work is to be premiered; this is up to the composer. She explained that her husband often played many of the premiers but never asked for the privilege.

This little Russian born lady thinks nothing of traveling thousands of miles to hear the premiere of a new work made possible by the efforts of her late husband, who, for so many years piloted the Boston Symphony Orchestra.

"Damnation of Faust"

Feb 28

Orchestra's Performance of Berlioz Work Proved Impressive, Exciting

By TUCKER KEISER

Climaxing his career as conductor of the Boston Symphony Orchestra, Charles Munch gave us last week end the definitive performance of the greatest French score of the 19th century, Berlioz' "The Damnation of Faust." Mr. Munch has now given us all the major works of this composer with the exception of "Harold in Italy," a purely orchestral work with viola solo. While these other performances were personal triumphs, none created the excitement nor possessed the vital intensity of the Faust legend.

In the "Damnation" Berlioz did not slavishly follow the Goethe play, but rearranged scenes, altered situations, and condensed action to suit his plan for the composition. He freely elaborated on or deleted from the original as his musical sense dictated. The result is neither an opera nor an oratorio though it contains elements of each, and it cannot be fitted neatly into the pattern of the symphony though its development is symphonic.

In 1846, Wagner had not yet thoroughly tagged his pomposities as "music dramas," and Berlioz classified the work as a "dramatic legend," although a "music-drama" is precisely what he had created.

Used All Devices

Using every musical device known at the time, Berlioz built his unique drama through purely musical means. From the opening scene with Faust alone in the fields chanting his praises of nature to the final glorification of Marguerite in heaven, Berlioz presents his "dramatic legend" in a straightforward yet absorbing way.

This directness has led misguided operatic impresarios to attempt staging the piece, a practice which is evidence of complete misunderstanding of its power. In the concert hall the aural impact is sharp in every scene. In the opera house visual presentation hampers that facility on which Berlioz works to produce the most powerful effects, the listener's imagination.

Apparently the work remains in the repertory of the Paris Opera, but after five unsuccessful performances in the 1906 season, the Metropolitan wisely returned the "Damnation" to its rightful home, the concert hall.

The theatre has discovered that suggestion can be more forceful than underlined statement, that the stimulated imagination can supply infinitely more gorgeous trappings than a theatrical prop boy. A performance of Berlioz' "Damnation" is a rich experience when we have a sympathetic conductor, four soloists who can create vivid characters without costumes, scenery, and action, and an orchestra of eloquence to take the part of the Greek chorus.

Mr. Munch chose his singers with keen perception. Suzanne Danco, a light-voiced soprano of almost etheral quality, sang Marguerite with an ingenuousness that provided a marked contrast to a virile, robust masculine Faust of David Poleri. The tenor, not completely at home in the French style, nevertheless fashioned a remarkable third-dimensional character. To him fell the burden of the work, the most demanding vocal part, and the necessity for the greatest variety in expressiveness; Mr. Poleri hurdled these artistic obstacles with a brilliance seldom heard in the concert hall or the opera house. He has come a long way since he sang here several years ago with the San Carl Opera company, then a self-assured but inexperienced tenor.

Mr. Munch's choice for the important, though less demanding role of Mephistopheles was the famous French baritone, Martial Singher, whose suave vocalism suggested a sinister characterization.

On Sunday and Monday the entire performance was painstakingly recorded; barring technical difficulties it will be Mr. Munch's finest recording with the Boston Symphony to date.

BOSTON MASS.
HERALD

FEB 28 1954

Musical Events

In honor of the Berlioz anniversary season, the complete "Romeo and Juliet," introduced by Charles Munch with the Boston Symphony Orchestra at these concerts last season, will be repeated. The performances will be at the Friday, Saturday concerts on March 5 and 6 at Symphony Hall.

The Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth, will assist and the soloists will be: Mary Davenport, contralto, John McCollum, tenor, and Yi Kwei-Sze, bass.

The program for Tuesday evening, March 2, will consist of Wagner's "Faust" Overture, three excerpts from Berlioz' "Damnation of Faust": Minuet of the Will-o-the-Wisps, Ballet of the Sylphs, and the Hungarian March (Rakoczy); Ibert's Flute Concerto with Doriot Anthony as soloist, and Elgar's "Enigma" Variations.

YI KWEI-SZE, bass soloist with Charles Munch and the Boston Symphony in Berlioz' "Romeo and Juliet" at Symphony Hall on Friday afternoon and Saturday evening.

BOSTON MASS.
HERALD

FEB 27 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch, conducting, gave the 17th program of the 73d season in Symphony Hall yesterday afternoon. The program:
A Faust Overture.............Wagner
Divertimento for Orchestra, op. 34 Lopatnikoff
A Faust Symphony.............Liszt

By RUDOLPH ELIE

An admirable idea, this, to demonstrate in consecutive weeks the approach of three musical masters to the Faust theme.

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Cir. (D 55,839)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

MAR 1 - 1954

Berkshire Festival Slates 24 Concerts for Season

Twenty-four concerts will be offered on the enlarged program for the Berkshire Festival July 7 to Aug. 15 at Tanglewood.

The season's program, planned by Charles Munch, music director of the Boston Symphony Orchestra, will include six Saturday night concerts and six Sunday afternoon programs in the Shed by the full Symphony Orchestra.

There also will be presented in the Theater-Concert Hall six Friday night concerts by a chamber orchestra of Boston Symphony players, and a series of six concerts by chamber groups on Wednesday nights.

In the course of the Shed concerts, Mr. Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form.

Guest conductors in the Shed concerts will be Pierre Monteux, Jean Morel and Richard Burgin.

Mr. Munch will conduct the Boston Symphony in the opening concert of the Shed series July 10. On this program the orchestra will perform Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society.

Requests for seats at subscription rates are now being received by the Berkshire Festival office, Symphony Hall, Boston.

110

Monday, March 1, 1954 Part 3—Page 11

Chicago Daily Tribune

On the Aisle

Oliver J. in Historic Upset as Dragon Rescues Concert

BY CLAUDIA CASSIDY

INCREDIBLE how misinformed you can be all your life. I always thought you were rescued from, not by, dragons. But over at the Opera house when the weary Boston Pops Tour orchestra [and please note the "Tour," which is not by any stretch of terms the genuine article] had wheezed its way thru some uninterested music, and Ruth Slenczynska had attacked Liszt's "Totentanz" as if the piano were a xylophone and her hands were hammers, I heard a dismayed voice sighing, "Me, me, My, my," and thought I was talking out loud.

Tillstrom

But it was Oliver J. Dragon, and along with the dragon at Salzburg I love him dearly. I wish they would both come to my house to live.

There are dragons and dragons, as you undeniably know. There is the green-eyed dragon with the 13 tails, also a baritone. There is the dank and fearsome dragon at Bayreuth, who would scare me to death in broad daylight, and is a real horror in the stygian glooms of Wieland Wagner staging. Much nicer is the delectable dragon at Salzburg, who would simply crawl in your lap and shed a few sequins. Nicest of all is Oliver J., who is green, sequiny and slithery, who breathes fire, brimstone and laughing gas, who has one lovely tooth as well as a limpid neck, and who is going to join me in a crosscut saw job of reducing that Opera house stage rim so we can watch the feet of ballet dancers without being too far away to see their faces.

If this suggests that Oliver J. is indiscreet — well, yes, from this and other things, it wouldn't surprise me. But he has manners. Whatever he thought of the concert he rescued, he wasn't commenting, he was vocalizing. Or maybe both. Anyway, he was about to embark on half the title role of "St. George and the Dragon." Embark is a lovely word to launch the Dragon baritone.

"ST. GEORGE AND THE DRAGON"
Opera by Jack Fascinato and Burr Tillstrom, presented with Arthur Fiedler and the Boston Pops Tour orchestra in the Opera house Saturday and Sunday evenings, Feb. 27 and 28, 1954.

THE CAST

The King..................Colonel Crackie
Lady in Waiting..Mme. Ophelia Ooglepuss
Lady in Waiting......Miss Buelah Witch
The Princess............Miss Fran Allison
Sir George....................Mr. Kukla
The Dragon ....Mr. Oliver J. Dragon

It seems that in this knightly opera, full of just the alarums and excursions it thrives on, Oliver J. is arriving to devour a princess on schedule, when he meets Sir George, her defender, battles to a draw when Sir George puts his fire out and he can't breathe smoke any more, and decides to be a civilized dragon, which is more fun, anyway. If T. S. Eliot had written this, plainly it would be a plea for world peace. As things stand, call it a festive shenannigan expanding in happy space from the television screen to the wide open spaces of the Opera house.

When it was all over, a bland young man named Burr Tillstrom took Oliver J.'s bows for him, which was nice, for it let you remember Oliver J. with his limpid neck resting cosily on Fran Allison's shoulder. Of his other cohorts, given to bird beaks, kitten paws and batlike jet propulsion, Miss Buelah Witch, a cackaloratura soprano, shared his gife for saying the wrong thing at the right time. She is invited to come and visit. But Oliver J. can shed sequins on my best Fortuny chair, cut his tooth on the piano, and kibitz high fidelity. I never was rescued by a dragon before, and I like it.

Munch will conduct the Boston orchestra in the final concert of this season's Bushnell Symphony Series Mar. 8 at 8:15 p. m.

Cir. (D 2,165)

This Clipping From
HUDSON, MASS.
SUN

MAR

TWO STRADS

Boston (U.P.)—Two of the 34 violins in the Boston Symphony Orchestra are Stradivari. pounds."

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 2 - 1954

BLOCH CAPTURES 2 MUSIC AWARDS

Wins Local Critics Vote for Orchestral, Chamber Works —Avshalomoff Gets Prize

Ernest Bloch's Concerto Grosso No. 2 and String Quartet No. 3 were voted yesterday as the outstanding orchestral and chamber music works of 1953 by the Music Critics Circle of New York. This is the first time since the circle began making awards in 1942 that one composer has won top honors in two categories in one year.

The other award of the circle went to Jacob Avshalomoff's "Tom O'Bedlam" as the outstanding new choral work introduced to New York last year. Mr. Avshalomoff, a 34-year-old naturalized citizen, was born in Tsingtao, China, and came here in 1937. This is the first time he has won a circle award.

Mr. Bloch, though, is a repeater. His String Quartet No. 2 was voted the best chamber work of the 1946-47 season. Besides having the two prize-winning works entered this year, Mr. Bloch had a third, his Sinfonia Breve, in the voting.

His Concerto Grosso won the orchestral award on the second ballot. Other works that received votes on the first ballot were Ernst Toch's Symphony No. 2, Nicolai Lopatnikoff's Concertino and Howard Shapero's Classical Symphony. In the second balloting, Mr. Toch's work was the closest competitor.

The other composition voted on in the choral category was Arthur Honegger's Danse des Morts.

The consensus of the meeting, which was held in the eleventh floor clubroom of The New York Times, was that the works competing for the chamber music award made an unusually strong list. Henri Sauguet's String Quartet No. 2 and Elliott Carter's Quartet (1951) each received a vote, but the two leading contenders were Mr. Bloch's Quartet and Quartet No. 1 by Irving Fine. The two were voted on again, and in the second balloting the Bloch entry won the majority.

The circle voted not to make any awards in the opera or theatre music categories.

Mr. Bloch's Concerto Grosso was introduced by the Boston Symphony, under Charles Munch, on Dec. 2. His Quartet No. 3 was first played here by the Griller Quartet on Jan. 4 of last year. Mr. Avshalomoff's "Tom O'Bedlam" was introduced by the Collegiate Chorale, under Robert Shaw, on Dec. 15.

Receive Music Critics Circle Awards

Ernest Bloch

Jacob Avshalomoff

Cir. (D 8,302)

This Clipping From
GREENWICH, CONN.
TIME

Tales of Tanglewood . . .

County music-lovers who think nothing of the trek to the Berkshires for the Tanglewood concerts held there every summer under the auspices of the Boston Symphony Orchestra, will be heartened to know that their enthusiasm is shared by many others.

According to Charles Munch, the Boston Symphony's music director, an enlarged program has been planned for July and August of this year, to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

Twenty-four concerts have been announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the shed on Saturday evenings, and six on Sunday afternoons.

In the course of the Shed concerts, Mr. Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one.

Cir. (D 12,002)

This Clipping From
NORTHAMPTON, MASS.
GAZETTE

MAR 5 - 1954

Special Friends Raise Funds For Boston Orchestra

Dr. Palfrey Perkins, chairman of the Special Friends' Committee, at a meeting today of the committee which is assisting him in a campaign to raise $250,000 for the current needs of the Boston Symphony Orchestra, reported that 150,000 of this amount is now in hand.

By far the largest part of this total is in contributions from individuals who have become Friends of the Symphony. To date 3,698 have been enrolled, 1,090 of whom are new Friends. Many gifts in response to public, press and radio appeals, have been received. Contributions from business total $10,065.

They will continue their solicitation of special gifts in an effort to reach their goal before the Annual Meeting of the Friends of the Boston Symphony Orchestra, to which all members will be invited. The meeting will be held Wednesday, March 31, at 4:00 p. m. After a short business meeting Charles Munch will lead the orchestra in a special program and the Friends will be received by the conductor, the trustee and members of the orchestra at tea immediately afterward.

Cir. (D 389,011) (S 258,545)

This Clipping From
NEW YORK, N. Y.
POST

MAR 2 - 1954

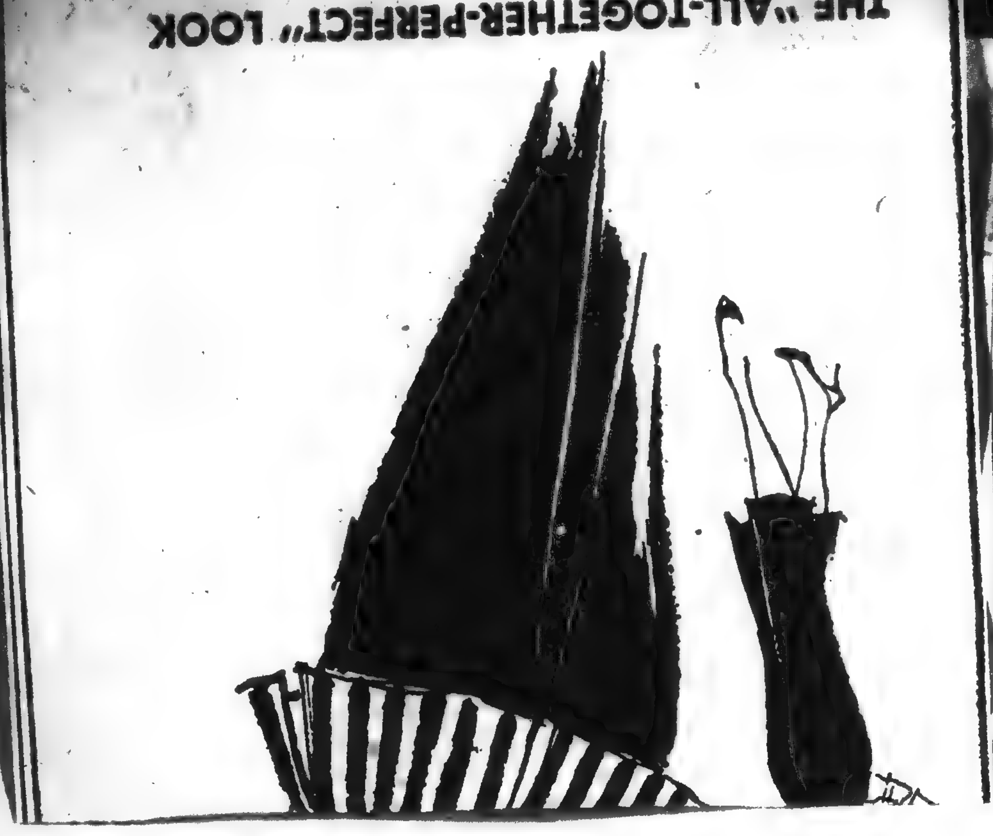
WORDS and MUSIC

By Harriett Johnson

Music Critics Give Bloch 2 Awards

For the first time in the history of its award giving, the Music Critics' Circle of New York voted yesterday to give two top prizes in one year to the same composer—Ernest Bloch, Swiss-born, American citizen, now residing in Agate Beach, Oregon. Bloch's Concerto Grosso, No. 2, first introduced by the Boston Symphony in Carnegie Hall last December, was voted the outstanding orchestral work performed during 1953. His String Quartet No. 3, introduced Jan. 4, 1953, by the Griller Quartet in Town Hall, was awarded the identical distinction in its category.

The one other citation given went to Jacob Avshalomoff for his choral work, "Tom O'Bedlam," voted the best of its kind performed during the last year. The Collegiate Chorale, Robert Shaw conducting, gave the composition its premiere Dec. 15 at Carnegie Hall. This is Avshalomoff's first award from the Circle. Bloch's Second String Quartet won the chamber music award in 1946-47.



Cir. (D 2,165)

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SUN

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This Clipping From
NEW YORK, N. Y.
TIMES

MAR 2 - 1954

BLOCH CAPTURES 2 MUSIC AWARDS

Wins Local Critics Vote for Orchestral, Chamber Works —Avshalomoff Gets Prize

Receive Music Critics Circle Awards

Ernest Bloch   Jacob Avshalomoff

Ernest Bloch's Concerto Grosso No. 2 and String Quartet No. 3 were voted yesterday as the outstanding orchestral and chamber music works of 1953 by the Music Critics Circle of New York. This is the first time since the circle began making awards in 1942 that one composer has won top honors in two categories in one year.

The other award of the circle went to Jacob Avshalomoff's "Tom O'Bedlam" as the outstanding new choral work introduced to New York last year. Mr. Avshalomoff, a 34-year-old naturalized citizen, was born in Tsingtao, China, and came here in 1937. This is the first time he has won a circle award.

Mr. Bloch, though, is a repeater. His String Quartet No. 2 was voted the best chamber work of the 1946-47 season. Besides having the two prize-winning works entered this year, Mr. Bloch had a third, his Sinfonia Breve, in the voting.

His Concerto Grosso won the orchestral award on the second ballot. Other works that received votes on the first ballot were Ernst Toch's Symphony No. 2, Nicolai Lopatnikoff's Concertino and Howard Shapero's Classical Symphony. In the second balloting, Mr. Toch's work was the closest competitor.

The other composition voted on in the choral category was Arthur Honegger's Danse des Morts.

The consensus of the meeting, which was held in the eleventh floor clubroom of The New York Times, was that the works competing for the chamber music award made an unusually strong list. Henri Sauguet's String Quartet No. 2 and Elliott Carter's Quartet (1951) each received a vote, but the two leading contenders were Mr. Bloch's Quartet and Quartet No. 1 by Irving Fine. The two were voted on again, and in the second balloting the Bloch entry won the majority.

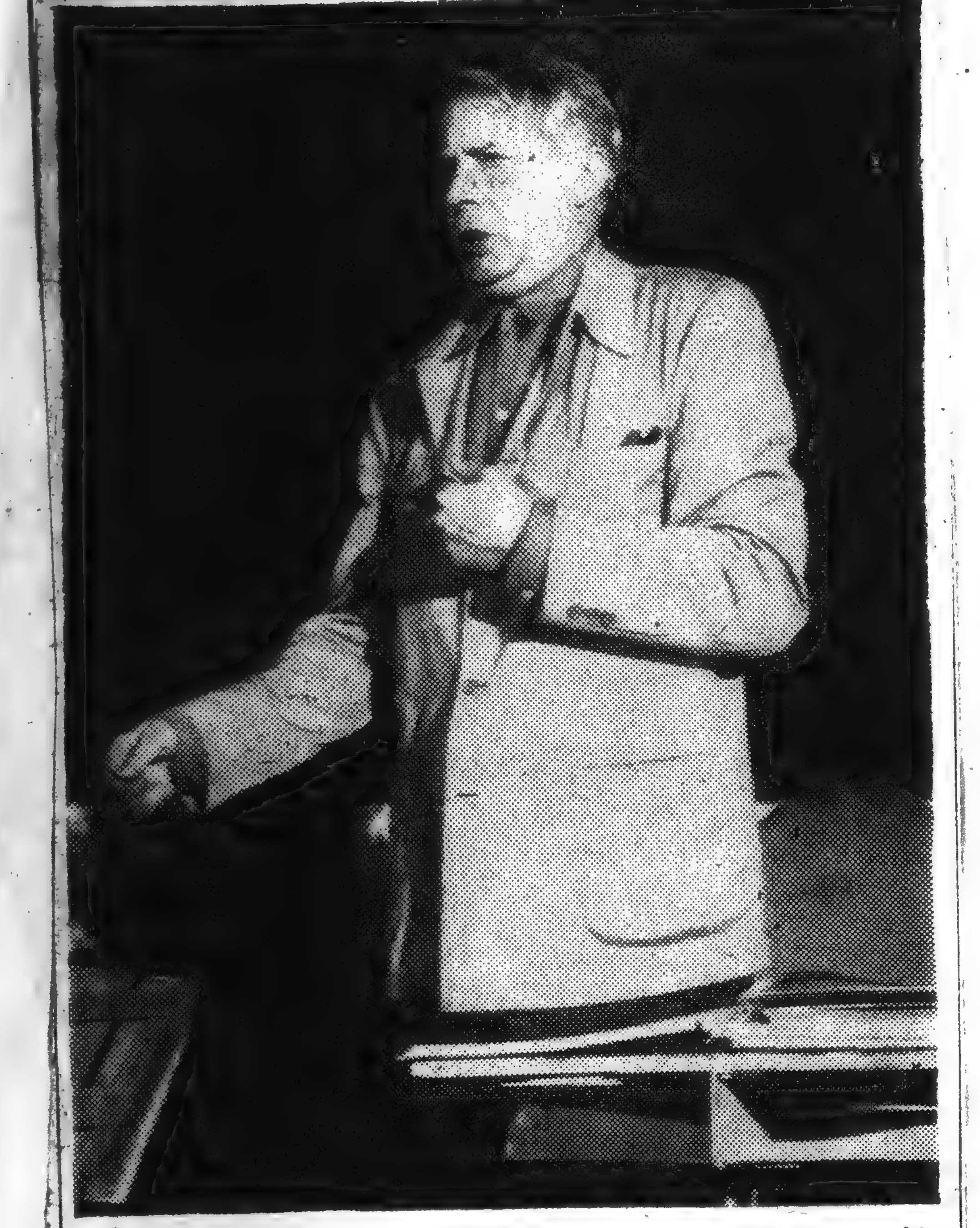
The circle voted not to make any awards in the opera or theatre music categories.

Mr. Bloch's Concerto Grosso was introduced by the Boston Symphony, under Charles Munch, on Dec. 2. His Quartet No. 3 was first played here by the Griller Quartet on Jan. 4 of last year. Mr. Avshalomoff's "Tom O'Bedlam" was introduced by the Collegiate Chorale, under Robert Shaw, on Dec. 15.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

MAR 2 - 1954



CHARLES MUNCH, conductor of Boston Symphony, puts his all into his rehearsals. Successor to Serge Koussevitzky, Dr. Munch will conduct the Boston orchestra in the final concert of this season's Bushnell Symphony Series Mar. 8 at 8:15 p. m.

Cir. (D 8,302)

This Clipping From
GREENWICH, CONN.
TIME

MAR 3 - 1954

Tales of Tanglewood . . .

County music-lovers who think nothing of the trek to the Berkshires for the Tanglewood concerts held there every summer under the auspices of the Boston Symphony Orchestra, will be heartened to know that their enthusiasm is shared by many others.

According to Charles Munch, the Boston Symphony's music director, an enlarged program has been planned for July and August of this year, to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

Twenty-four concerts have been announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the shed on Saturday evenings, and six on Sunday afternoons.

In the course of the Shed concerts, Mr. Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one.

Cir. (D 12,002)

This Clipping From
NORTHAMPTON, MASS.
GAZETTE

MAR 5 - 1954

Special Friends Raise Funds For Boston Orchestra

Dr. Palfrey Perkins, chairman of the Special Friends' Committee, at a meeting today of the committee which is assisting him in a campaign to raise $250,000 for the current needs of the Boston Symphony Orchestra, reported that 150,000 of this amount is now in hand.

By far the largest part of this total is in contributions from individuals who have become Friends of the Symphony. To date 3,698 have been enrolled, 1,090 of whom are new Friends. Many gifts in response to public, press and radio appeals, have been received. Contributions from business total $10,065.

They will continue their solicitation of special gifts in an effort to reach their goal before the Annual Meeting of the Friends of the Boston Symphony Orchestra, to which all members will be invited. The meeting will be held Wednesday, March 31, at 4:00 p. m. After a short business meeting Charles Munch will lead the orchestra in a special program and the Friends will be received by the conductor, the trustee and members of the orchestra at tea immediately afterward.

Cir. (D 389,011) (S 258,545)

This Clipping From
NEW YORK, N. Y.
POST

MAR 2 - 1954

WORDS and MUSIC

By Harriett Johnson

Music Critics Give Bloch 2 Awards

For the first time in the history of its award giving, the Music Critics' Circle of New York voted yesterday to give two top prizes in one year to the same composer—Ernest Bloch, Swiss-born, American citizen, now residing in Agate Beach, Oregon. Bloch's Concerto Grosso, No. 2, first introduced by the Boston Symphony in Carnegie Hall last December, was voted the outstanding orchestral work performed during 1953. His String Quartet No. 3, introduced Jan. 4, 1953, by the Griller Quartet in Town Hall, was awarded the identical distinction in its category.

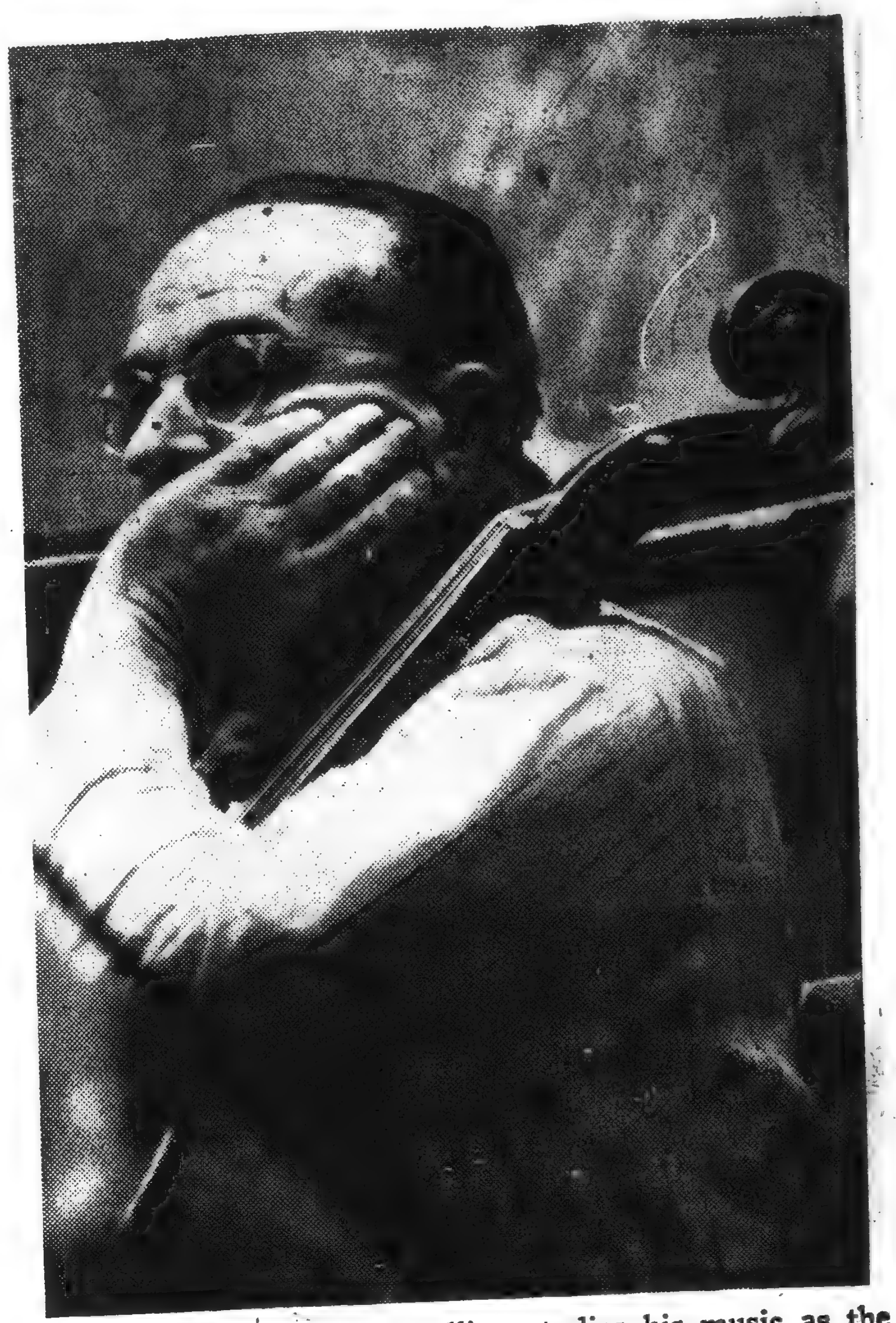
The one other citation given went to Jacob Avshalomoff for his choral work, "Tom O'Bedlam," voted the best of its kind performed during the last year. The Collegiate Chorale, Robert Shaw conducting, gave the composition its premiere Dec. 15 in Carnegie Hall. This is Avshalomoff's first award from the Circle. Bloch's Second String Quartet won the chamber music award in 1946-47.

BOSTON MASS.
GLOBE

MAR 4 - 1954

Candid Camera Shots of Boston Symphony Rehearsal

STRING BASS PLAYER Henry Portnoi turns page of music while awaiting place for his section to come in again.



LEON MARJOLLET, cellist, studies his music as the conductor explains how he wants passage played.

CONDUCTOR CHARLES MUNCH gives a slow downbeat at start of a quiet phrase for woodwinds and horns.

A crack orchestra like the Boston Symphony is a large and extremely sensitive human apparatus.

Preparing concerts requires many hours and deep concentration at rehearsals.

Now, thanks to the Open Rehearsals, the Boston public can see and hear how Conductor Charles Munch and his 100-odd players work.

But close views are something else again, and very interesting. Globe photographer Charles McCormick sat in during a morning rehearsal at Symphony Hall the other day and got these shots, using a candid camera and only the usual stage lighting.

Large orchestras are so costly to operate that they usually run deficits. The Boston Symphony is no exception, and is now engaged in a campaign to raise $250,000. They have already passed the halfway mark, it is said, but the balance has still to be contributed, which anyone may do, with thanks.

HARPIST OLIVIA LUETCKE launches into a passage and at the same time watches the baton of Mr. Munch.

FIRST TRUMPETER ROGER VOISIN, one of best in the country, reads the notes as he plays.

FIDDLERS THREE—James Nagy, seated, left; Einar Hansen, standing, and Rolland Tapley examine back of violin during rehearsal intermission. A good violinist always has a lynx eye and ear for qualities of his instrument.

OBOISTS Jean Devergie and John Holmes listen attentively to instructions from Conductor Charles Munch.

JUST PRACTISING—Orchestra is not yet assembled for rehearsal, but first oboe Ralph Gomberg, left, warms up his instrument as Doriot Anthony, seated, first flute, marks her part to remind her of an important detail.

LOUIS SPEYER, one of the world's greatest masters o the English horn, examines place in music to see if hi part corresponds exactly with notes in conductor's sco Mistakes sometimes happen!

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String Quartet
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112

Cir. (D 13,151)

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NORTH ADAMS, MASS.
TRANSCRIPT

MAR 3 - 1954

Music Festival Programs For Tanglewood Announced

The programs for the 24 concerts that will comprise the Berkshire Symphonic festival at Tanglewood, Lenox, for the six weeks from July 7 to Aug. 15 have been announced.

Season Lengthened

The lengthened season has been planned by Charles Munch, the music director of the Boston Symphony orchestra, to meet the growing popularity of the concerts which drew a record number to Lenox last summer.

The 24 concerts consist of six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony orchestra players on Friday evenings, six concerts by the full orchestra in the Music shed on Saturday evenings and six Sunday afternoon concerts by the full orchestra.

Guest conductors in the shed concerts will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one concert. In the course of the shed concerts Mr. Munch will honor the 150th anniversary season of the birth of Hector Berlioz by conducting the composer's principal works in their complete form.

Opens July 10

Mr. Munch will open the shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee club and the Radcliffe Choral society. On Sunday afternoon, July 11, Mr. Monteux will present a Beethoven program including the overture to "Leonore," No. 3, the Piano concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth symphony.

On Saturday, July 17, in the evening, Mr. Monteux will conduct a Franck program in the shed as follows, "Le Chasseur Maudit," "Les Eolides," "Les Djinns," with Vera Franceschi as piano soloist, and the symphony in D minor.

On Sunday, July 18, Mr. Munch will conduct the afternoon program in the shed with Leo Smit as soloist in the Aaron Copland piano concerto. The program also includes Debussy's "Iberia," and Berlioz' "Fantastic" symphony.

On Saturday evening, July 24, in the shed, Jean Morel will conduct Weber's overture, "Der Freischutz," Prokofieff's Sixth Symphony, Strauss' "Don Juan" and Elgar's "Enigma Variations."

Other Concerts

On Sunday afternoon, July 25 Mr. Munch will conduct Berlioz "Beatrice and Benedict" overture and "Harold in Italy" with William Primrose as viola soloist The symphony No. 2 by Ernst Toch will also be on the program

On Saturday evening, July 31 Mr. Munch will conduct in the shed, Berlioz' "Romeo and Juliet" with Festival chorus and soloists On Sunday afternoon, Aug. 1, in the shed Mr. Burgin will conduct Prokofieff's "Chout," Dvorak's violin concerto with Ruth Posselt as solist, and the Sibelius symphony No. 2.

On Saturday evening, Aug. 7, in the shed Mr. Munch will conduct Gluck's "Alceste" overture, Beethoven's violin concerto with Zino Francescatti as soloist and the Brahms symphony No. 2. On Sunday afternoon, Aug. 8, Mr. Munch will conduct a Berlioz program as follows: "Benvenuto Cellini" overture, "The Royal Hunt and Storm" from "The Trojans," the "Te Deum" and "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist.

The sixth week of the Shed series will feature on Saturday evening, Aug. 14, Mr. Munch conducting Wagner's "Lohengrin" prelude; Piston's Fourth symphony, Ravel's piano concerto with Nicole Henriot as soloist, and Saint-Saens Organ symphony. On Sunday afternoon, Aug. 15, Mr. Munch will conduct the Berlioz "Requiem" with festival chorus and four auxiliary orchestras to close the festival.

Friday Programs

On the six Friday evenings preceding each shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate theater-concert hall by an orchestra of chamber proportions. The first two weeks, July 9 and 16, Charles Munch will conduct music of Bach, including in the first the Brandenburg concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. Only July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4, Haydn's "Military" symphony, No. 100, and Hugh Ross will conduct Haydn's "Nelson" mass.

On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert flute concerto with Doriot Anthony as soloist, Mozart's Serenade for Eight Winds in C minor, K. 388, and the same composer's "Paris" symphony, K. 297. On Aug. 6, Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a piano concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel, as guest, will conduct Rossini's overture to "The Silk Ladder," Mozart's symphony in B flat, K. 319, and Straus' "Der Burger als Edelmann."

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HOLYOKE MASS.
TRANSCRIPT

MAR 5 - 1954

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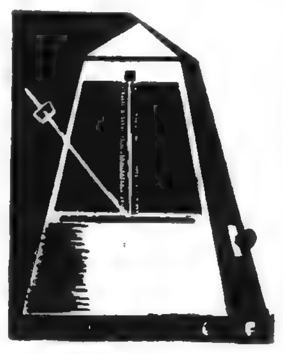
Cir. (W 370,017)

This Clipping From
NEW YORKER
NEW YORK, N. Y.

MAR 6 - 1954

MUSICAL EVENTS

Bartók and Kabuki



THE late Béla Bartók was a composer of rather complex music, which defies classification in any obvious technical category such as atonality. It is perhaps because of this that his music is often difficult to understand on first hearing, and seems to improve with repetition. I have always found, however, that at a certain point it seems to stop improving, and that this point is somewhat short of the standard of really great music; when one has it all figured out, Bartók's art is basically of the sort that titillates the ear and stimulates the nerves but leaves the emotional regions of the psyche untouched. I saw no reason to revise this estimate last week when, in Carnegie Hall, I listened to the Concerto for Orchestra, which was brilliantly played by the Minneapolis Symphony under Antal Dorati, on Tuesday evening, and the Music for Strings, Percussion and Celesta, which was played with equal brilliance by the New York Philharmonic under Guido Cantelli, on Thursday evening. Both works (of the two, I prefer the former—mainly, I think, because it is louder and more dramatic and has a kind of propulsiveness that I find exciting) contain fascinating ingenuities of style but neither makes an impression that goes beyond the purely sensual pleasure of experiencing bizarre and colorful combinations of sound. Bartók's Violin Concerto, which was performed a few weeks ago in Carnegie Hall by the Boston Symphony, with Pierre Monteux conducting and Tossy Spivakovsky as soloist, affects me in very much the same way. Even Mr. Monteux's perceptive conducting and Mr. Spivakovsky's impressive virtuosity failed to make anything more of the concerto than what is usually described as an "interesting" composition.

Quite aside from the Bartók works, both of last week's symphonic concerts were worthy of attention. The Minneapolis Symphony, which was making its first appearance here in six years, proved to be an extraordinarily well-drilled and competent orchestra, clearly entitled to a place among the finest organizations in the country, and its conductor, Mr. Dorati, whom I was watching for the first time, seemed to me an artist who shines to advantage in flamboyant, tense, and technically complicated music. Whether he would be similarly at ease with more serene and measured compositions, I have no way of judging. He conducted a suite of three symphonic pieces from Alban Berg's opera "Lulu" very eloquently, and I discovered, as I have in the past, that the music has compelling emotional power, despite the rather neurotic air of moody pessimism that pervades it. Mr. Cantelli, who was leading the Philharmonic for the first time this season and who is another conductor I had never seen before, appears, like Mr. Dorati, to be an expert technician and a specialist in flamboyance and high tension. I did not altogether like his performance of Brahms' First Symphony, for, though in its way it was well controlled and well proportioned, it struck me as hurried and lacking in the sort of majestic gravity that a really fine Brahms performance should have.

BOSTON MASS.
POST

MAR 6 -

Music in Review

By TUCKER KEISER

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In addition to the orchestra, "Romeo and Juliet" requires a chorus and three soloists. Yesterday, Mary Davenport sang the brief measures assigned to the contralto with affection. John McCollum made the Queen Mab scene a properly frisky divertisement. However, just as was true last year, Yi-Kwei Sze did little more than sing the notes assigned to Friar Lawerence; his voice has adequate power but little beauty of tone, and his interpretation failed to make much of the character.

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BOSTON MASS.
GLOBE

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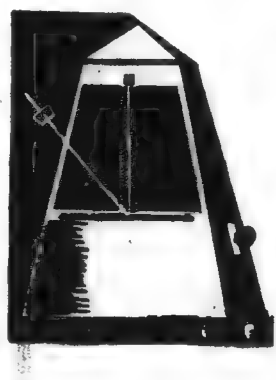

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Solicitation of special gifts will continue in an effort to reach their goal before the annual meeting of the Friends of the Boston Symphony Orchestra, Wednesday, March 31.

BOSTON MASS.
HERALD

MAR 6 - 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th concert of the 73rd season in Symphony Hall yesterday afternoon, the entire performance given over to Berlioz' "Romeo and Juliet." The soloists were Mary Davenport, contralto; John McCollum, tenor; and Yi-Kwei-Sze, bass. The Harvard Glee Club and the Radcliffe Choral Society were assisting artists; G. Wallace Woodworth, conductor.

By RUDOLPH ELIE

Once again Charles Munch has scored as the master interpreter of Hector Berlioz: "Romeo and Juliet" yesterday afternoon was in every way beautiful, in every way enchanting.

It was last year, too, when he first presented us with the complete version of this work. But times and men change, and Mr. Minch's approach this season was much in contrast to his approach last season.

The difference was one of spirit; today Mr. Munch, having lived with this score through the labors and the excitements of preparing it for its debut in Boston as well as through the crucible of the recording session, goes deeper into the heart of the matter. Last season his performance was more fiery, more mercurial, more highly keyed; he seemed to see the characters and the crowds more vividly.

Poetic Eloquence

This season there was a deeper quality in his approach. There was of course all the excitement of the throng scenes and all the gayety and elan of the ball scene, but the overall atmosphere was more subdued, more reflective, even more wistful and melancholy. It was more a quest for an unnattainable romantic evocation than a pictorial delineation of romantic events, and it thus emerged with even more poetic eloquence than before.

That poetic eloquence is everywhere. What could be more eloquent, or more magical, than the incomparable obbligato to the second verse of the strophes for contralto that appears in the cellos? Nowhere in all music do the cellos speak more beautifully than they do here as the singer tells of the lovers' vows. The Queen Mab scherzo, as Lang put it in a memorable phrase, is incomparable and unforgettable, living in the memory of everyone as music of eternal freshness, but these moments fall upon the ears with every passing phrase, every accent, every lyric expression. And Mr. Munch seems not only to hear every one but to feel them too. His reading of the work is now more subdued, more calm, more controlled, more discriminating, but he brings out nuances that reveal a new world of romantic drama to this exquisite work of art.

The Harvard Glee Club and the Radcliffe Choral Society could hardly have conveyed the choral sections of "Romeo" with more finish or more lustrous tone quality than it did on this occasion. As in "The Damnation of Faust," its role is that of observer, commentator and partisan, now describing the nature of events to come, again portraying the brawling Capulets and Montagues. Yet so perfectly is it trained, so flexible its response, and so capable of tonal subtleties it is, that it becomes as integral to the score as the orchestra itself; here is no mere division of orchestral and choral sections, but complete musical entity. Its command of French enunciation and accent in ensemble is almost more astonishing than its command of choral expressivity and tone, too, and beside it the individual soloists' enunciation was in marked contrast. I wonder if a French chorus would ever take the trouble to make English quite so perfect? Anyway, for G. Wallace Woodworth, may the Lord be eternally praised!

Imposing Dimension

Although Yi-Kwei-Sze sang the role of the Friar Laurence last season it may be said he was far and away more effective in this performance. He caught the dominating character of the Friar here to give him more imposing dimension and his voice was fuller, richer, more impressive — and more expressive as well. Mary Davenport, contralto, was impressive, too, being big and rich and flexible though occasionally wanting in a firm focus of tone, while John McCollum, whose role is as difficult as it is thankless for a solo tenor, articulated the Queen Mab scene with great agility against the equally agile responses of the male chorus.

All in all, then, this was another memorable occasion and one that found the orchestra itself at the peak of its capacity to respond with tone colors and textures of infinite variety, all the while with matchless technical facility. The orchestra takes this work to New York and Washington next week, returning on March 19 to bring out a new work by Gardner Read (the composer conducting) as well as a Rossini overture and Mahler's Fourth under Richard Burgin.

RCH 6, 1954 **Art—Music—Theater** **7

C. S. Monitor

ınd Juliet' at Symphony

Munch Conducts Berlioz Masterwork

By Harold Rogers

If the Boston Symphony programs have been heavily weighted in favor of Berlioz during these past three weeks, little justification is needed since Berlioz wrote great music and Charles Munch plays it with special ardor.

There are reasons, however, for this accent on Berlioz, one of them being that the Berlioz programs this winter in Boston and during the summer at Tanglewood are in commemoration of the 150th anniversary of the composer's birth. Of course, last year — 1953 — was the anniversary year; but since music seasons have a way of straddling the juncture of two years, we can acceed that this, too, is part of the Berlioz anniversary.

We therefore needn't feel too imposed upon if we are given the Berlioz "Romeo and Juliet" Symphony two seasons running. Masterpieces like this can bear repeating, especially when performed by the Boston Symphony Orchestra, the Harvard Glee Club, and the Radcliffe Choral Society, plus a good set of soloists.

A year ago Mr. Munch's performance of the "Romeo and Juliet" called forth an ovation. When the work was repeated yesterday afternoon in Symphony Hall, the polite applause may not have indicated that it was a lesser performance. It may have been, but more than likely the listeners are feeling the weight of series of long works, having heard in succession the Berlioz "Damnation of Faust," the Liszt "Faust" Symphony, and the Berlioz "Romeo and Juliet." They might be too weary to applaud very hard.

But there is also another reason why Mr. Munch has programmed the "Romeo and Juliet" this week end. He is whipping it into shape for the orchestra's tour next week. The work will be heard twice in New York and once in Washington.

* * *

Last season the soloists were Leslie Chabay, tenor, Margaret Roggero, contralto, and Yi-Kwei Sze, bass. For the present performances only Mr. Yi-Kwei is making a second appearance. Again he displayed a basso that is unusually susceptible to the colors and nuances of French music.

It is not illogical that a Chinese can sing French music well. Though the musical idioms of the French and the Chinese are different in sound, they do have much in common as to civilized refinements. Mr. Yi-Kwei sang excellently yesterday, and his final sermon as Père Laurence was especially moving.

Mary Davenport's contralto, though shaded to the darker side, had a mellow, liquid flow that was pleasing to listen to. Her enunciation, however, was not too carefully delineated. John McCollum's brief tenor solo in the Scherzetto was adroitly done in deft pianissimo.

* * *

Mr. Munch was at his best yesterday in the more intensely emotional portions—the music of impassioned longing and aspiration when Romeo is alone in the garden, for instance, or for the wonderful mixture of moonlight and young love that we find in Part III.

G. Wallace Woodworth has again trained his choral forces to perfection. It will be a privilege for these undergraduate singers to appear in the New York and Washington performances, and Boston will be privileged to have them sing there.

When the orchestra returns for the Symphony Hall concerts on March 19 and 20, Richard Burgin will conduct Rossini's Overture to "La Gazza Ladra" and the Mahler Fourth Symphony, for which Anne English will be the soprano soloist. "The Temptation of St. Anthony," a Dance Symphony by Gardner Read of Boston, will have its first Boston performance under the direction of the composer.

BOSTON MASS.
GLOBE

MAR 6 - 1954

MUSIC

'Romeo and Juliet' Again a Delight at Symphony

Eighteenth program by the Boston Symphony Orchestra, Charles Munch music director, in the Friday afternoon—Saturday evening series, at Symphony Hall. The program consisted of Berlioz' Dramatic Symphony, "Romeo and Juliet," presented complete. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Mary Davenport, contralto; John McCollum, tenor, and Yi-Kwei-Sze, bass.

By CYRUS DURGIN

Berlioz' "Romeo and Juliet" Symphony is again a delight at the Symphony concerts this week, as it was a little more than a year ago. The soloists are better balanced and the Harvard and Radcliffe singers, if memory is correct, are also better.

I suspect, too, that the performance tonight will be free of the harshness with which the strings launched into the introduction yesterday afternoon. Truth to tell, I never before heard these Boston Symphony sections quite so tense and uncertain. But for the remainder of the performance, apart from a certain heaviness in the "Queen Mab" scherzo, all went well; the music was poetry in excelsis, and the sound gorgeous and glowing.

It is, I think, sufficient tribute to the genius of Berlioz and his brilliant interpreter, Charles Munch, that though we have had the complete "Damnation of Faust" and "Romeo and Juliet" within two weeks there has been no imitation of surfeit. (For myself, I could look forward to "Harold in Italy" next week, if that were scheduled, which it is not!) The ultimate test of anything not sheerly ephemeral is its wearing qualities, and Berlioz-from-Munch retains its freshness and sheen.

To be sure, all of "Romeo and Juliet" may not share the passion, the grandeur and the loveliness of its finest (which is to say, orchestral) pages. The choral portions, for all their skill and originality, are not all on the same level of expressive power, and the part of Friar Laurence, like most musical moralists from King Marke and Gurnemanz to the elder Germont and old Arkel, compels interested attention rather than fascination. But, all in all, "Romeo and Juliet" is a grand and sweeping, a poetic and ardent work of art, and we are fortunate indeed to be able to hear it twice in 13 months.

Yi-Kwei-Sze, the Chinese bass, once again made a deep impression with his fine vocal resonance, the intelligence and the dramatic force of his singing. He certainly makes the most of the exhorting Friar Laurence. Miss Davenport, with her rich, darkly-colored contralto, dealt admirably with her part even if her enunciation was not always clear. Mr. McCollum, on the other hand, with his quality of voice and diction which the Italians call "right on the teeth," made every word understandable, and projected ringing sonorities as well. He has, too, just the right weight and color of voice for the music.

The Harvard and Radcliffe choruses, as aforesaid, were precise and rhythmically vital. Indeed, all concerned richly deserved the final ovation in which, deservedly, Mr. Woodworth was brought out to share.

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THE MUSIC BOX

NBC to telecast opera based on Shakespeare

By IRVING KOLODIN

Are you an American composer with an opera you'd like to see produced on television? Chances of its being accepted seem to be better if you are of Italian descent and have grown up in Philadelphia. It may be no more than coincidence, but it applies to Vittorio Giannini, whose setting of "The Taming of the Shrew" will be favored by NBC-TV Opera Theater next week, as it did to Gian-Carlo Menotti o fthe well-remembered "Amahl" and other works.

Unlike Menotti, who was born in Italy and went to Philadelphia for studies at the Curtis Institute with Rosario Scalero, Giannini is a native Philadelphian whose father was a well-known tenor earlier in the century. (Another offspring was the soprano Dusolina Giannini, who had a considerable career in European opera houses as well as at the Met.) Giannini has devoted most of his mature life to writing operas, of which a setting of Hawthorne's "The Scarlet Letter" had a successful production abroad. Another opera, "Lucrezia," was produced in Munich before the war, and he wrote one of the earliest radio operas ("Beauty and the Beast") on commission from CBS in 1938.

* * *

TO SAY IT IS far from easy to persuade an American theater to underwrite the production of a native opera is hardly the truth; it would be more exact to say that it is next to impossible. So, for the privilege of hearing "The Taming of the Shrew" performed Giannini accepted an offer in 1953 from the Cincinnati Symphony, under Thor Johnson, to produce his work in concert form. This yielded not merely the satisfaction for which any composer yearns—to hear his work come to life—but also the more practical asset of a recording, from which much more about the sound of the score can be learned than from the printed page.

Now that NBC has allotted an hour and a half of its TV time to this project, Giannini will have at least some pictorial evidences of his drama to show in future efforts to have his work produced on the stage, and, if he can acquire a kinescope, two-thirds of the total work in actual sequence. Moreover, of course, he will have had the experience of seeing and hearing his work "played" (in the dramatic sense), and can measure audience reaction, both lay and professional. If the impact should be strong enough, the chance of a full-scale production in the New York City Center or the Metropolitan Opera will be considerably enhanced.

* * *

NEEDLESS TO SAY, Giannini chose wisely in selecting Shakespeare as a collaborator, and there is every reason to believe that NBC-TV has chosen wisely in casting John Raitt to be Petruchio. Of lesser repute are Suzanne Yeager, who sings Katherine, and young Sonya Stollin, the Bianca, who was seen last year on NBC-TV's production of Martinu's "Comedy on the Bridge."

To judge from the audience response to such previous ventures as Britten's "Billy Budd," Leonard Bernstein's "Trouble in Tahiti," Menotti's several works, and the Martinu score, there is a lively interest in the creations of living composers in this medium. Perhaps it will be not too long before we shall be speaking of more creations "for" this medium. Certainly this interest in Giannini will do much for him while he is waiting for a full-dress hearing. live.

* * *

SOMETHING MORE THAN lip service to the memory of Hector Berlioz (who was born 150 years ago) will be offered at Tanglewood this summer by the Boston Symphony Orchestra under the direction of Charles Munch. Beginning with the concert of Saturday night, July 10, when he will conduct the "Damnation of Faust" with the assistance of the Harvard Glee Club and the Radcliffe Choral Society, Munch will include a major Berlioz work on each week's program: the "Fantastique" on July 18, "Harold in Italy" (with William Primrose as viola soloist) on the 25th, "Romeo and Juliet" with chorus and soloists on August 1, a full Berlioz program including the "Te Deum" and "Nuits d'Etes" (with Eleanor Steber) on August 8, and, as climax, the "Requiem" on August 15.

Suzanne Yeager
Sings in 'Shrew'

* * *

JAN KIEPURA, who has exceeded Shakespeare's specification relative to the seven ages of man, prefaced a recent New York appearance with his wife, Marta Eggerth, by saying, "A concert should be like a party in your own living room. The audience are your guests." I wonder how cordial the Polish tenor would be to them if they hadn't paid their way in at the box office.

* * *

TEXAS WELCOMED a new figure in its musical experience last week when Sir Ernest MacMillan, conductor of the Toronto Antonio as guest director of its symphony orchestra. His interesting program included the Fifth Symphony of Schubert, and the first performance in San Antonio of Vaughan Williams' "A London Symphony."

Cir. (D 178,621) (S 246,284)

This Clipping From
NEWARK, N. J.
STAR-LEDGER

MAR 7 - 1954

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAR 7 - 1954

$150,000 Contributed For Boston Symphony

Boston, Mar. 5—Dr. Palfrey Perkins chairman of Special Friends'' Committee, at a meeting today of the committee which is assisting him in a campaign to raise $250,000 for the current needs of the Boston Symphony Orchestra, reported that $150,000 of this amount is now in hand.

By far the largest part of this total is in contributions from individuals who have become Friends of the Symphony. To date 3698 have been enrolled, 1090 of whom are new friends. Many gifts in response to public, press and radio appeals, have been received. Contributions from business total $10,065.

BOSTON MASS.
HERALD

MA[illegible]4

$150,000 Raised For Symphony Orchestra so Far

The campaign to raise $250,000 for the Boston Symphony Orchestra reached the $150,000 level yesterday, according to Dr. Palfrey Perkins, chairman of the Special Friends' Committee.

Reporting that the largest part of the total are gifts from individuals. Dr. Palfrey said that of the 3,698 enrolled in the drive, 1,090 are new contributors. Gifts from business total $10,065.

The campaign will continue in an effort to reach the set goal before the annual meeting of the Frends of the Boston Symphony Orchestra at 4 P. M. March 31, to which all contributors are invited. A special concert will be given by the orchestra under Charles Munch, who with the musicians and trustees will receive the group at tea.

Cir. (D 66,159) (S 111,148)

This Clipping From
HARTFORD, CONN.
COURANT

MAR 7 - 1954

Doriot Anthony Flute Soloist With Boston Symphony

Doriot Anthony, one of this country's outstanding flutists, will be heard as soloist with the Boston Symphony Orchestra next Monday evening in the Bushnell Memorial. Miss Anthony will play the solo parts of the Jacques Ibert "Concerto for Flute and Orchestra," written in 1934 by the contemporary French composer and never previously performed in a Bushnell Symphony Series concert.

Miss Anthony was born in Streator, Ill. Her first teacher was her mother, a professional flutist, and she subsequently studied under a number of leading American masters of the instrument. She played in the National Symphony in Washington for two years, later in the Los Angeles Philharmonic and as first flute in the Hollywood Bowl Orchestra. She joined the Boston Symphony as first flute late in 1952.

In addition to Ibert's work, the following other compositions will make up Monday's program: Mozart's Divertimento in D Major for Strings; three excerpts from the Berlioz dramatic symphony "Romeo and Juliet"; Ravel's "Daphnis and Chloe" Second Suite. A limited number of seats are available for the concert at the Bushnell box office.

BOSTON MASS
POST

MAR 8 - 1954

Music in Review

By TUCKER KEISER

Sara Locke, who made her Jordan Hall debut yesterday afternoon, is a pianist who brings to her art considerable intelligence. Having analyzed her own temperament, she has decided that her forte is objectivity. Her program took excellent advantage of her ability to play with clarity and authority.

Three large pieces provided the major part of the concert. Irving Fine's "Music for Piano" received its first performance. This five-movement suite is an interesting addition to the repertory, employing a vast range of pianistic sonorities without ever becoming thick-textured, subtle rhythmic contrasts, and rapidly shifting tonal centers. It is never very moving, but it was not intended to be. Too frequently music of this type is fun to play but not particularly interesting to listen to; however, Mr. Fine's new piece is also fun to hear.

Prokofieff's Sonata No. 3, essentially a flashy work, received a controlled and tasteful performance, and Moussorgsky's "Pictures at an Exhibition" possessed strength, movement, and color.

Miss Locke's stage manner is both gracious and businesslike.

In Symphony Hall, at the same time, the New England Preparatory School Music Festival Chorus was presenting its annual concert. These young singers from the Beaver Country Day School, Dana Hall School, Governor Dummer Academy, Groton School, Milton Academy, Phillips Exeter Academy, Walnut Hill School, and the Windsor School were accompanied by members of the Boston Symphony; Wilfrid Pelletier was the conductor, and the soloists were Rose Bampton, soprano; Ernest McChesney, tenor; Denis Harbour, bass, and Edward Gammons, organist.

Two choruses by Heinrich Schutz opened the program and the concert continued with portions of Handel's "Messiah." I was sorry that I could not hear the whole concert, for Mr. Pelletier has a special gift in leading teen-age choristers.

These young singers have an unusual and beautiful tone; the sopranos and altos retain childish purity of sound and the tenors and basses have not yet acquired the weightier adult color.

The aria, "He was despised," here sung by all the altos, was as affecting a performance as I have ever heard.

Cir. (D 226,101) (S 261,386)

This Clipping From
WASHINGTON, D. C.
STAR

MAR 7 - 1954

Mary Davenport, contralto, who will sing the part of Juliet Thursday in the Boston Symphony's production of the Berlioz symphony based on the Shakespeare play.

Cir. (D 187,555) (S 192,261)

This Clipping From
WASHINGTON, D. C.
POST
MAR 7 - 1954

Mary Davenport, contralto, and Yi-kwei Sze, bass-baritone, will be among the soloists for the Berlioz "Romeo and Juliet," to be presented by the Boston Symphony Thursday in Constitution Hall under Charles Munch.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

MAR 8 - 1954

'Damnation of Faust' at Symphony Hall

By FEROL AUSTEN
Special to The Hartford Times

Boston — In keeping with Charles Munch's emphasis on the music of Berlioz this year, we were given a rare treat in Symphony Hall last Friday afternoon — "The Damnation of Faust" complete with chorus, orchestra, and soloists.

It was a mammoth undertaking, shared by the Harvard Glee Club and Radcliffe Choral Society, the Boston Symphony Orchestra, and soloists Suzanne Danco, David Poleri, Martial Singher, Donald Gramm and Henry Boatwright — and, of course, conductor Munch who molded all these individual forces together to form a memorable, artistic achievement.

* * *

THERE HAVE BEEN many "Faust"'s — Gounod's is the only one that has really stood the test of time — but there are none like Berlioz's. It's easy to see why Berlioz was considered a revolutionary in his day. His work is explosive, bursting with originality and imagination. What unbelievable power he had over an orchestra — what a spell he was able to cast through the magic of his orchestrations!

Moreover, it is inconceivable that anyone conducts Berlioz with as much brilliance and devotion as Charles Munch. He filed down some of the rough edges and then pulled out all the stops.

However, this concert was a little matter of too much of the same thing, for Mr. Munch again presented Bostonians with more "Faust" music — Wagner's "Faust" Overture, and Liszt's "A Faust Symphony". Now perhaps we can go on to the next letter of the alphabet. The Overture was palatable, but the Liszt just simply went on and on and on.

Squashed between these two bits of ball-and-chain music was the Boston premiere of Nicolas Lopatnikoffs Divertimento for Orchestra, Opus 34. Alas — it was presented with the timing of a singing commercial between two dramatic acts. Despite these apparent errors in programing, the Divertimento received felicitous treatment and more than justified the work put in on it. It is a light, pleasant work with some interesting underground qualities in rhythm and harmony — a sort of musical lollipop. Served up as it was, though, flanked by onions on either side, it was merely episodic.

* * *

THE DRAMA GROUP at Boston University called the Gershwin Theater gave a modern dress performance of Shakespeare's "Hamlet" in the Esquire Theatre this week. The purpose of the play was to educate the students. Unfortunately, this is not the stuff of which good Shakespearean performances are made.

Modern dress, in itself, has always struck this writer as an affectation — a synthetic motor to modernize Shakespears. Not always, just sometimes. But Shakespeare needs no "modernizing." Shakespeare was — and is — great because he got to the root of people; he paraded man's emotions on a ready-made stage. To play Hamlet, an actor must be aware of these; he must be mature; he must — in Hamlet's own words — suit the action to the word.

In the BU production we had too much suiting of words to little or no action. There was too much speaking of lines in memorized, schoolboy fashion. It is hoped that the players will choose a less complicated work next time, so that all of their energies can be directed on characterization — the meat of any successful production.

THE NEW LONDON, CONN., EVENING DAY, MONDAY, MARCH 8, 1954

Got an Umbrella Handy? Boston Symphony Is Due

The Boston Symphony orchestra got away with it, narrowly, last year but should cross its collective fingers until it unpacks its instruments here tomorrow night.

Last Feb. 10 was the third time in 12 appearances in this city that the orchestra did not encounter what local music lovers have come to term "Boston symphony weather". In other words, it was a clear night although the mercury dipped to 25 degrees. Just 24 hours later came freezing rain and snow, but the musicians were then safely off the Connecticut college hill.

Uncle Sam's forecasters said it should be fair and warmer tomorrow but all around town persons hunting up their irreplaceable tickets for the concert were becoming uneasy. With sunshine prevailing for several days, they feared it would break into long familiar "Boston Symphony weather" about 24 hours from now.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

MAR 8 - 1954

Munch Conducts Boston Here Tonight

Works of Ravel, Berlioz, Jacques Ibert and Mozart will highlight the program selected by Conductor Charles Munch for the Boston Symphony Orchestra's concert in the Bushnell Memorial at 8:15 tonight.

Miss Doriot Anthony, principal flute of the orchestra, will perform the solo work for Ibert's "Concerto for Flute and Orchestra." Tonight's is believed to be the first performance of this work in Hartford.

Other compositions are Mozart's "Divertimento in D Major for Strings," written when the composer was only 16, the major portion of the Berlioz dramatic symphony "Romeo and Juliet;" Ravel's "Daphnis and Chloe" second suite.

This evening's concert is the final event in this season's Bushnell Symphony Series of five performances by the country's leading orchestra. A limited number of seats remain in the box office.

Hartford Courant March 9,1954

Munch Wins Noisy Hand At Bushnell

Razzle-Dazzle Concert By Boston Symphony Ends 1953-54 Series

The Boston Symphony Orchestra, conducted by Charles Munch, was presented in the Bushnell Symphonic Series at the Memorial auditorium Monday night. The program:

Divertimento For Strings (K136) Mozart
Excerpts, "Romeo and Juliet" Berlioz
Love Scene—Queen Mab—Romeo Alone—Concert And Ball
Concerto For Flute and Orchestra Ibert
Doriot Anthony, soloist
Second Suite, "Daphnis And Chloe" Ravel

I cannot think of any more unprofitable business than having the ear trumpet concession at the Bushnell Memorial last evening.

What between a razzle-dazzle performance by Charles Munch and the Boston Symphony, and the yells from satisfied customers, plaster should still be sifting down from the auditorium ceiling until the orchestral Athenians return next season.

Pin a Rose On Dariot

For this was the final concert in the regular Bushnell Symphonic Series for 1953-54, and it rounded out the season with a flourish. There was, for example, Mrs. Anthony's little girl Doriot, as pert as Puck, with a pouf of hair bobbing on her brow and a cute, little nose just turned up handily for getting a flute under it. And she did, in a performance of Ibert's Concerto marvelous for its fluency, the seraphic quality of its tone and the elegance of its artistry. If there is a medal being offered for the person who has done the most in the present season toward justifying the flute as a solo instrument, pin it on Miss Anthony. No, hand it to me, I'll pin it on her myself.

The program itself was something of a potpourri. You hardly could say that it had something for everybody, because it was fairly specialized from beginning to end. Compared to the rousing and incandescent Ravel at the close, it did not open too auspiciously. After a jovial account of the first movement of the Mozart, the players, though earnest, were unable to make the second and third sections speak. Perhaps they were too earnest.

Berlioz and Juliet

The Berlioz, however, brought the return of eloquence. The "Romeo and Juliet" score is a pretty marvelous business for musical and emotional imagination, and Mr. Munch has worked it out to a handsome degree of detail and sensitivity, as he demonstrated at Tanglewood before. He ferrets out all its strange and exciting turns, plumbs all its romanticism, realizes that there is a peculiar lucidity about Berlioz that other condutcors miss in their search for fury instead.

Though there were some irregularities in the playing last night, bits of instrumental awkwardness here and there, the temper and the style of the Berlioz were finely caught up all across the excerpts. But if in the fussy sections there were these small insecurities, in the final ball scene, everything was a glitter of performance and excitement.

Ravel on the Front Burner

The Ibert is an interesting piece in point of manufacture, with an intriguing bouquet, a provocative "sec" style. Miss Anthony certainly made it seem like a flautist's dream of beautitude, just enough show, just enough glow.

And of course the final Ravel is an old, Bostonian masterpiece Mr. Munch raised the performance to an enormous heat, and the temperature of the audience with it. Don't stumble over that hose, lady, we're just wetting the place down in case of spontaneous combustion —T.H.P.

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Cir. (D 103,306)

This Clipping From
HARTFORD, CONN.
TIMES
MAR 9 - 1954

Boston Symphony Plays Performance at the Bushnell

By **GEORGE W. STOWE**

Never within the memory of this reviewer has the Boston Symphony given such a glowing account of the French repertory as it did last night at the Bushnell under Charles Munch.

Since his tenure began with this organization Mr. Munch, of course, has espoused this repertory so ardently that it almost amounts to chauvinism. But all could be generously forgiven last night; there was a recreative spirit present that could not be denied; everything was suffused in a radiant hue.

And even the few who might be surfeited with Berlioz, Ravel, or Ibert could rejoice in the refinement of Mozart's Divertimento in D Major (K.136), which was unfolded with all the elegance and grace that was once considered the particular province of the late D. Koussevitsky.

* * *

THE EXCERPTS from Berlioz' "Romeo and Juliet" symphony—the Love Scene, Romeo's Reverie, the Fete of the Capulets, and, best of all, the Queen Mab Scherzo—are by now familiar interpretations of the French conductor.

If Mr. Munch conveys a feeling of languorous rather than intense passion, it has a certain saliency and appropriateness, especially in the Love Scene and Romeo's Reverie. However, only the utmost brilliancy can evoke the Queen Mab Scherzo in all its magic; last night the orchestra did well—but not well enough to erase the memory of a Toscanini performance.

For a Hartford premiere there was Jacques Ibert's "Concerto for Flute and Orchestra," which, in this case, meant that a hundred men accompanied a girl. Miss Doriot Anthony, who has become more famous for invading the privacy of a previously all-male aggregation than for her fine flute playing, was the soloist. And it would be an understatement as well as irrelevant to say that she vindicated her sex.

In this pleasantly modern work with its allusions to Debussy and to Delius, she raised a lambent tone and executed its intricate rhythms with an ease that established her as a flautist par excellence.

* * *

ALL TOO SELDOM does the climax of a concert coincide with its ending—but such was the last last night. We have heard Ravel's second "Daphnis and Chloe" suite on numerous occasions; but the performance Monday evening was one to be cherished.

The music in its own right, of course, represents the culmination of the composer's art. This modern master of the orchestra has uttered the final word in elaborate harmonic texture, but, unlike Debussy, it is not ornamentation per se; it remains organic and classic in form. The orchestration is luxurious, but always transparent.

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Boston Symphony Closes Series Featuring French Music—And Ideal Weather

By **ALBERT C. AMATO**

In the past it has always seemed paradoxical that the Boston symphony orchestra which has always brought so much pleasure to New London audiences should invariably also be the messengers of inclement weather. So regularly has the arrival of this orchestra coincided with celestial outbursts of rain and snow, that those of us aware of this peculiar anomaly learned to prognosticate the weather with the proficiency of experienced meteorologists.

Cir. (D 22,090)

This Clipping From
NEW LONDON, CONN.
DAY
MAR 10 1954

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Although Charles Munch has been musical director since the fall of 1949, **this was only his third appearance at Palmer auditorium.** In 1952 Ernest Ansermet was a last minute replacement due to Munch's subsequently protracted indisposition, while in 1953 the orchestra made its local appearance during the guest conductorship of Glido Cantelli.

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Not only did Munch and his men translate magnificently the various masterpieces, they even succeeded in giving colorful life to works not too significant. It is no secret at all that the Divertimento in D-major is not one of Mozart's greatest contributions. It is the pleasant, charming, tender work of a 16 year old boy setting out to do and accomplishing exactly what the title implies—entertain. He was not an ordinary boy, of course, but a great genius still in his formative years, rapidly approaching the miracle that was Mozart.

As for the Ibert work I, for one, found it less satisfying than this same composer's Concertino da camera for alto saxophone and orchestra. During the first two movements I constantly found myself not paying attention but in the third movement the music turns arrestingly interesting both in its brilliant passages and the alternating slow melodic line.

Miss Anthony Soloist

The soloist was the orchestra's first chair flutist, Miss Doriot Anthony, who at such a tender age has successfully replaced the great and now retired Georges Laurent. Throughout, Miss Anthony gave a performance of absolute mastery and exquisite artistry. If anything the soloist invested the concerto with a great deal more charm than is inherent in the work itself.

This being the 150th anniversary of Berlioz's birth, we are hearing a great deal more of his music than we are likely to hear in any one season. That we don't hear more Berlioz is certainly a pity **since his rank as a great 19th Century romanticist is indisputable, and his Romeo and Juliet dramatic symphony is one of his grandest works. We heard only three excerpts here.**

Tomorrow night they will perform it in its entirety with chorus and soloists at Carnegie hall, New York.

Compliment to Gomberg

What we heard was uninterruptedly magnificent. The pure loveliness of the garden scene, the precision of the Queen Mab scherzo, the contrasting melancholy of the brooding Romeo, and finally the sheer brilliance of the great feast at the Capulets were all alternately set before us to hear and enjoy, and, when it was over, there was nothing left to do but marvel at the unparalleled magnificence of this ensemble. No fair appraisal of this performance would be complete without paying a special compliment to the oboist, Mr. Gomberg, whose playing was ever so delicate, ever so appealing.

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Thank you, Bostonians, for an evening of great music—and the weather couldn't have been better.

Third Appearance

CHARLES MUNCH

---

soloists and the choristers trained by Margaret Hillis; the orchestra, in good form and sharing the prevailing devotion

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 11 1954

CONCERT AND

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Performancewise, the orchestra, under Mr. Munch's hand, brought forth all the transparent loveliness of the score, rising to climaxes without crushing them or making them tubby, and losing not one iota of energy. Now and then in the prestissimo Queen Mab Scherzo, the strings lacked something in ensemble precision. But overexactitude would have been ruinous, and one did certainly hear Queen Mab "in her microscopic car, attended by the buzzing insects of a summer's night".—L.T.

INFORMATION OBSCURED

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES
MAR 9 - 1954

Boston Symphony Plays Performance at the Bushnell

By GEORGE W. STOWE

Never within the memory of this reviewer has the Boston Symphony given such a glowing account of the French repertory as it did last night at the Bushnell under Charles Munch.

Since his tenure began with this organization Mr. Munch, of course, has espoused this repertory so ardently that it almost amounts to chauvinism. But all could be generously forgiven last night; there was a recreative spirit present that could not be denied; everything was suffused in a radiant hue.

And even the few who might be surfeited with Berlioz, Ravel, or Ibert could rejoice in the refinement of Mozart's Divertimento in D Major (K.136), which was unfolded with all the elegance and grace that was once considered the particular province of the late D. Koussevitsky.

* * *

THE EXCERPTS from Berlioz' "Romeo and Juliet" symphony—the Love Scene, Romeo's Reverie, the Fete of the Capulets, and, best of all, the Queen Mab Scherzo—are by now familiar interpretations of the French conductor.

If Mr. Munch conveys a feeling of languorous rather than intense passion, it has a certain saliency and appropriateness, especially in the Love Scene and Romeo's Reverie. However, only the utmost brilliancy can evoke the Queen Mab Scherzo in all its magic; last night the orchestra did well—but not well enough to erase the memory of a Toscanini performance.

For a Hartford premiere there was Jacques Ibert's "Concerto for Flute and Orchestra," which, in this case, meant that a hundred men accompanied a girl. Miss Doriot Anthony, who has become more famous for invading the privacy of a previously all-male aggregation than for her fine flute playing, was the soloist. And it would be an understatement as well as irrelevant to say that she vindicated her sex.

In this pleasantly modern work with its allusions to Debussy and to Delius, she raised a lambent tone and executed its intricate rhythms with an ease that established her as a flautist par excellence.

* * *

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NEW LONDON, CONN.
DAY
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220 W. 19th S
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Cir. (D 66,159) (S 111,148)

This Clipping From
HARTFORD, CONN.
COURANT

Munch Wins Noisy Hand At Bushnell

Razzle-Dazzle Concert By Boston Symphony Ends 1953-54 Series

The Boston Symphony Orchestra, conducted by Charles Munch, was presented in the Bushnell Symphonic Series at the Memorial auditorium Monday night. The program:

Divertimento For Strings (K136) Mozart
Excerpts, "Romeo and Juliet" Berlioz
Love Scene—Queen Mab— Romeo Alone—Concert and Ball
Concerto For Flute and Orchestra Ravel
Doriot Anthony, soloist
Second Suite, "Daphnis and Chloe" Ibert

I cannot think of any more unprofitable business than having the ear trumpet concession at the Bushnell Memorial last evening.

What between a razzle-dazzle performance by Charles Munch and the Boston Symphony, and the yells from satisfied customers, plaster should still be sifting down from the auditorium ceiling until the orchestral Athenians return next season.

Pin A Rose On Dariot

For this was the final concert in the regular Bushnell Symphonic Series for 1953-54, and it rounded out the season with a flourish. There was, for example, Mrs. Anthony's little girl Doriot, as pert as Puck, with a pouf of hair bobbing on her brow and a cute, little nose just turned up handily for getting a flute under it. And she did, in a performance of Ibert's Concerto marvelous for its fluency, the seraphic quality of its tone and the elegance of its artistry. If there is a medal being offered for the person who has done the most in the present season toward justifying the flute as a solo instrument, pin it on Miss Anthony. No, hand it to me, I'll pin it on her myself.

The program itself was something of a potpourri. You hardly could say that it had something for everybody, because it was fairly specialized from beginning to end. Compared to the rousing and incandescent Ravel at the close, it did not open too auspiciously. After a jovial account of the first movement of the Mozart, the players, though earnest, were unable to make the second and third sections speak. Perhaps they were too earnest.

Berlioz And Juliet

The Berlioz, however, brought the return of eloquence. The "Romeo and Juliet" score is a pretty marvelous business for musical and emotional imagination, and Mr. Munch has worked it out to a handsome degree of detail and sensivity, as he demonstrated at Tanglewood before. He ferrets out all its strange and exciting turns, plumbs all its romanticism, realizes that there is a peculiar lucidity about Berlioz that other conductors miss in their search for fury instead.

Though there were some irregularities in the playing last night, bits of instrumental awkwardness here and there, the temper and the style of the Berlioz were finely caught up all acorss the excerpts. But if in the fussy sections there were these small insecurities, in the final ball scene, everything was a glitter of performance and excitement.

Ravel On The Front Burner

The Ibert is an interesting piece in point of manufacture, with an intriguing bouquet, a provocative "sec" style. Miss Anthony certainly made it seem like a flautist's dream of beatitude, just enough show, just enough glow.

And of course the final Ravel is an old, Bostonian masterpiece. Mr. Munch raised the performance to an enormous heat, and the temperature of the audience with it. Don't stumble over that hose, lady, we're just wetting the place down in case of spontaneous combustion.

—T.H.P.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 11 1954

MUNCH CONDUCTS AT CARNEGIE HALL

Leads the Boston Symphony in Berlioz' 'Romeo et Juliette' —2 College Groups Sing

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conducting; Mary Davenport, contralto; John McCollum, tenor; Yi Kwei-Sze, bass; Harvard Glee Club, Radcliffe Choral Society. At Carnegie Hall.
Romeo et Juliette ....Berlioz

By HOWARD TAUBMAN

Charles Munch provided further proof at Carnegie Hall last night of his special affinity and affection for Berlioz. He conducted a performance of "Romeo et Juliette" that was not only complete but that also made vivid how truly the composer was entitled to call the piece a dramatic symphony.

Mr. Munch marshaled his forces—the Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society and the three soloists, Mary Davenport, John McCollum and Yi-Kwei Sze—with an authority that was not obtrusive. Its purpose was to convey Berlioz' music in all its intensity, mystery and compassion.

Of all the efforts of composers across the centuries to deal in music from Shakespeare's "Romeo and Juliet," this score is the one that seems to come nearest the mark. Shakespeare's soaring poetry is bound to defeat the composer who seeks to add music to it. Berlioz struck out on his own, and emerged with a symphony that has the tension and excitement and poetry of lyric drama.

The wonderful imaginative quality of Berlios' genius is best realized in the orchestra. The narration he gives the soloists and chorus is not too evocative, and the voices are merged into the musical pattern only with recurrent success. The composer's dramatic gifts are most liberated when, like Wagner, he lets the orchestra sing his visions and conflicts.

Piece to Be Heard Again

Mr. Munch, who will conduct the piece again tomorrow at the Brooklyn Academy and on Saturday afternoon at Carnegie Hall, stressed the drama inherent in the work through the medium of the orchestra. The players of the Boston Symphony gave him every nuance he wanted, as well as the striding tumult of the grand pages.

One cannot list all the felicities of the evening. But one must commend the spell woven out of the "Queen Mab" Scherzo, with the shimmering colors brought out in an iridescent and shifting glow. One must make mention of the tenderness of the love scene. And one must certainly recall the agonizing violence and despair cried out by the orchestra as Romeo is depicted in the tomb of the Capulets.

The young singers from Harvard and Radcliffe, trained by G. W. Woodworth, gave a performance that had the airiness and delicacy required in the early pages of the score, and the brilliance and sonority needed at the end.

Miss Davenport, who has a rich contralto that is especially effective in its lower range, sang with spacious feeling. The male soloists did their share in the spirit of the occasion. This was something to remember.

SOLOIST: Mary Davenport, contralto, who sang at Carnegie Hall last evening with the Boston Symphony under direction of Charles Munch.

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

MAR 11 1954

Berlioz Fills Carnegie Bill With 'Romeo and Juliet'

By LOUIS BIANCOLLI.

That vast and variegated love song that is Berlioz's "Romeo and Juliet" symphony sprawled out full length at the Boston Symphony concert in Carnegie Hall last night.

I don't like to use the word "sprawl" about a symphony that has such magnificent things in it and is one of the great claims to fame of a composer whose 150th anniversary is being celebrated everywhere.

But it is much too long a symphony, taking up a good two-hour program (intermission included). There are arid passages that go on drearily, and some of the choiring is a good deal less than heavenly.

At least it seemed so to me last night, despite the splendid reading accorded the hybrid score by Charles Munch and as stalwart a body of vocal and symphonic talent as could be mustered today for the taxing assignment.

Fatal Temptation.

There are places all over the score that would have yielded to Berlioz's blue pencil without harm to the general plan. Then, he tried to cram too much Shakespeare into it. That is always a fatal temptation.

He must have expected this sort of response. The opening words of his preface to the score read:

"There is no doubt that the special character of this work will be misunderstood." I hereby plead guilty.

I don't think anybody need be bothered by the fact that although the symphony has soloists and a chorus, it is neither an opera in concert form nor a cantata. A composer of Berlioz's genius has the privilege of writing a symphony any way he wants.

Great Moments.

But it is his duty to justify the time he takes up and the means he employs. This, Berlioz doesn't always do in his "Romeo and Juliet." But what great moments there are in it!

The love scene of the third movement went like a dream, and the "Queen Mab" scherzo was as close to symphonic enchantment as anybody has come this season. The "Festival" music was a frenzied carnival of sound.

The soloists did stirring work—Mary Davenport, who sports one of the richest contralto voices along the concert circuit; John McCollum, a tenor of sensitive style, and the phenomenal basso, Yi-Kwei Sze.

The combined Harvard Glee Club and Radcliffe Choral Society handled the choral music with sumptuous tone and unfailing finesse.

The performance was an act of deep reverence to France's greatest composer. It was also a reminder that, at least as regards this symphony, Berlioz is best confined to the orchestral excerpts.

Cir. (D 4,793)

This Clipping From
CHELSEA, MASS.
RECORD

MAR 11 1954

Esplanade Schedule Announced

Conductor Arthur Fiedler has announced that next summer's Esplanade concert season will be extended to cover six weeks. However, the playing week will be shortened to three days, Monday through Wednesday.

The season will open July 5 and continue until Aug. 10. In order to make this possible, members of the Boston Symphony Orchestra will have to travel from Boston to the Berkshires in midweek during the Berkshire Festival.

The new schedule was arranged to accommodate music lovers who have favored the concerts of the early part of the week, Mr. Fiedler said.

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 12 1954

BOSTONIAN—Doriot Anthony, first flutist of the Boston Symphony, will be soloist in tonight's concert at the Academy of Music.

Cir. (D 132,013)

This Clipping From
WASHINGTON, D. C.
NEWS

MAR 12 1954

Triumph for Munch

It was a once-in-a-liftetime experience that Charles Munch and the Boston Symphony Orchestra provided ~~last night~~ at Constitution Hall.

The Berlioz "Romeo and Juliette" Symphony is performed that rarely. And the sort of performance given it by the Boston Symphony, the Harvard Glee Club and Radcliffe Choral Society and by Mary Davenport, contralto; John McCollum, tenor, and Yi-Kewi Sze, bass, is even rarer.

Mr. Munch has demonstrated before that Berlioz has special appeal for him. Last night he wove the massive symphony into a dramatic whole and kept interest mounting until the great climax in which the Capulets and Montagues agree to stop hating each other.

The combined chorus was superb, in diction and in spirit, and Mr. McCollum's bright handling of the Queen Mab speech was a notable moment.

The Berlioz music, in the first three parts particularly, deluges the listener with melody and rich orchestral color. He uses percussion unabashedly and with telling effect. And Mr. Munch and the orchestra didn't miss a detail. The capacity audience shouted its approval in uninhibited fashion.

MILTON BERLINER.

Cir. (D 124,140) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 13 1954

INVITATION TO THE DANCE

If universities had to live by their gate receipts, there would be no universities. The same is true of most cultural institutions; they are something which humanity owes to itself, and they do not exist on petty cash. A noble library, a glorious museum, a great orchestra, these are expressions of humanity's immortal soul and not of profit-and-loss bookkeeping.

Bookkeeping comes into it since immortal souls inhabit mortal bodies, bodies must eat, and food costs money. But the beneficiaries of such institutions include multitudes who are often unaware of being beneficiaries — as public hygiene and prophylaxis save the lives of people who never saw a Medical School.

Thus the Boston Symphony Orchestra dignifies the name of this city out of all proportion to the support which it receives from the community at large. It tours Europe enhancing the prestige of the New England capital in our parent European capitals, it tours the North American continent as the supreme quality product associated with the name of Boston. For Harvard belongs to Cambridge, but the Orchestra is our own.

* * *

"Last night in the gymnasium," said a Columbus, Ohio, paper, "the High School band played Brahms. Brahms lost."

In Boston Brahms wins. We have 200 concerts a year, and 20 of them, those on the Esplanade, are free. More people here hold season tickets than in any European city of our size; every resource of sustaining revenue is being utilized, but the Orchestra needs a patron.

It takes time for a cultural institution to sink its roots into the soil of public support. Universities are 800 years old. Music is the newest art. The instruments are about 250 years old, the literature about 200 years, the orchestra (in any size) 150 years, the professional conductor hardly 100 years, and the audience for symphony concerts only about 50 years. Yet the growth has been prodigious. In 1900 there were eight symphony orchestras in the whole country; in 1954 there are 700; local pride is intense and each orchestra is the best, or if not, soon will be. The American people spend more money on serious music in a year than they do on baseball. It is no easier to finance a second-rate orchestra than it is to finance a first-rate, and the Boston Symphony has been first-rate for the seventy-three years of its existence, but it must now find a patron and the only one visible and adequate is the Business Community.

* * *

When the Harvard School of Business Administration was moving, three decades ago, into its imposing new red-brick Georgian building group on the Boston side of the Charles, an eminent English philosopher long resident in our midst, said,

"Law has been civilized by the Greeks and the Romans, Justinian and that lot; medicine has been taken out of magic; education has been getting rid of its humbug, and next it is time for business to recognize its sociological function, for if America is to be civilized, it must be done (at least for the present) by the business class, since they are in possession of the power and the economic resources."

If our cultural institutions are allowed to decline, our lives are the poorer; but in a time of stress the question is, Which are most worth saving? The answer is, All of them. As touching the Boston Symphony Orchestra, if we must be civilized by the Business Community, nothing could give us greater happiness.

UNCLE DUDLEY.

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE
MAR 13 1954

MUSIC

Burgin Directs Boston Symphony at Academy

By PAUL AFFELDER

When the Boston Symphony Orchestra visited the Academy of Music last evening, it was presided over by its associate conductor, Richard Burgin. He chose an interesting and well-balanced program that comprised Haydn's Symphony No. 88 in G Major; Sibelius' Symphony No. 2 in D Major, and the Concerto for Flute and Orchestra by Jacques Ibert, with the orchestra's first flutist, Doriot Anthony, as soloist.

Mr. Burgin, who is usually busy with a violin, is also an old hand with the baton. His interpretations last night were characterized by a fairly vigorous approach — occasionally at the expense of sensitivity and subtlety in certain pages of the Haydn, and with the sacrifice, here and there, of tonal balance in the Sibelius—and he got fine support from his colleagues.

Sensible Readings

His readings were sensible, if a trifle slow-footed at times. He was at his best in the first three movements of the Sibelius Symphony, in which the performance was marked by breadth and nobility. In the Finale, however, he sometimes allowed the music to sag, causing it to lose some of its vitality and drive. There was also one spot where some of the woodwinds failed to make an entrance, leaving a gaping hole for two or three measures.

The Boston orchestra has never gone in very strongly for women players. At present, there are only two among its ranks. In Miss Anthony, who joined the organization last season, it has a superior and most attractive young flutist. She played the solo part of the Ibert Concerto last evening with wonderful fluency, thorough musicianship and an exquisite tone quality.

The concerto itself is a most refreshing work, particularly in its end movements, both of which are marked by a typically Ibertian sense of humor. The first movement trips along in sprightly fashion, while the Finale has a catchy rhythmic verve.

In accompanying Miss Anthony, Mr. Burgin accomplished some of his most artistic work of the entire concert. One could ask for no finer, clearer, more sympathetic support.

Cir. (D 6,212)

This Clipping From
BEVERLY, MASS.
TIMES
MAR 13 1954

Concurrent Town, Country Concert Series Is Planned By Hub's Symphony Orchestra

By GENE LORICK

BOSTON (INS)—It'll be the same moon, the same symphony orchestra and the same time-mellowed melodies.

But this summer the Bay State music lover and summer visitors may select a backdrop either of nature's hills, or the jagged skyline of a big city.

During the second half of each week within the Esplanade concerts at the Hatch Shell, the Boston Symphony musicians will commute to play in the Berkshire Festival.

"By this plan," Arthur Fiedler said today, "the Boston Symphony will be presenting a town series and a country series concurrently.

"Each series will have its individual musical character and surroundings. Bostonians and visitors will have a wide range of programs to choose from.

"Some music-minded vacationers may enjoy starting a concert week in Boston beside the Charles River and week-ending in the Berkshire Hills."

Fiedler, founder and conductor of the famed Esplanade concerts since 1929, said that under the new plan the free, outdoor concerts will begin July 5, and will not end until August 10th.

This will increase the total number of concerts from 21 to 23. In addition there will be six children's programs, on Tuesday mornings during the series.

The morning musicals have proved attractive to adult listeners as well because Fiedler's aim in programing has been to present bright, attractive music from the regular repertory, rather than items supposed to be of exclusively childish interest.

"Last summer the Esplanade concerts celebrated their twenty-fifth anniversary," Fiedler continued.

"This new plan gives a decidedly new look for the start of the next quarter century. It should have definite advantages. In the first place, it has been my observation though the years that during the summer concertgoers favor the first part of the week.

"Furthermore the lengthening of the season will enable the attendance of many whose vacation schedules have taken them out of town during our shorter season. Also visitors from distant points will have a better chance to include our concerts in their plans."

The evening concerts on the Esplanade will be on Monday, Tuesday and Wednesday.

Meanwhile, Charles Munch, the music director of the Boston Symphony Orchestra, also enlarged the Berkshire Music Festival at Lenox, in the Berkshire Hills, during July and August.

Twenty-four concerts will be held during the six weeks from July 7 to August 15. These include six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the shed on Saturday evenings, and six Sunday afternoon.

In the course of the shed concerts Munch will honor the 150th anniversary season of the birth of Berliez by conducting this composer's principal works in their complete form.

Guest conductors in the shed concerts will be Pierre Monteux conducting two concerts; Jean Morel and Richard Burgin, one each.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES
MAR 12 1954

Town and Country Series for Boston Symphony

By GENE LORICK

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WEDNESDAY, MARCH 10, 1954 THE NEW LONDON, CONN., EVENING DAY

Boston Symphony Closes Series Featuring French Music—And Ideal Weather

By ALBERT C. AMATO

In the past it has always seemed paradoxical that the Boston symphony orchestra which has always brought so much pleasure to New London audiences should invariably also be the messengers of inclement weather. So regularly has the arrival of this orchestra coincided with celestial outbursts of rain and snow, that those of us aware of this peculiar anomaly learned to prognosticate the weather with the proficiency of experienced meteorologists.

Last night in bringing the Connecticut college 1953-54 series to an end, the weather was wellnigh perfect and the orchestra simply superb. It has been said before, but it would be remiss not to mention once again the perfection of its strings, the opulence of its woodwinds, the axactness of its percussion, and the rich treasure of its brass. All of which leads one to observe how really fortunate we are to be able to enjoy each year what is perhaps the finest musical organization in the world in our own backyard, so to speak.

Although Charles Munch has been musical director since the fall of 1949, this was only his third appearance at Palmer auditorium. In 1952 Ernest Ansermet was a last minute replacement due to Munch's subsequently protracted indisposition, while in 1953 the orchestra made its local appearance during the guest conductorship of Glido Cantelli.

Decidedly French

Last night's program was decidedly French. With the exception of the opening Divertimento for strings in D-major by Mozart, the balance of the evening's fare was strictly of Gallic flavor, being made up of three orchestral excerpts from the Romeo and Juliet dramatic symphony by Hector Berlioz and two 20th century compositions: Maurice Ravel's second Daphnis et Chloe suite and Jacques Ibert's concerto for flute and orchestra.

Not only did Munch and his men translate magnificently the various masterpieces, they even succeeded in giving colorful life to works not too significant. It is no secret at all that the Divertimento in D-major is not one of Mozart's greatest contributions. It is the pleasant, charming, tender work of a 16 year old boy setting out to do and accomplishing exactly what the title implies—entertain. He was not an ordinary boy, of course, but a great genius still in his formative years, rapidly approaching the miracle that was Mozart.

As for the Ibert work I, for one, found it less satisfying than this same composer's Concertino da camera for alto saxophone and orchestra. During the first two movements I constantly found myself not paying attention, but in the third movement the music turns arrestingly interesting both in its brilliant passages and the alternating slow melodic line.

Miss Anthony Soloist

The soloist was the orchestra's first chair flutist, Miss Doriot Anthony, who at such a tender age has successfully replaced the great and now retired Georges Laurent. Throughout, Miss Anthony gave a performance of absolute mastery and exquisite artistry. If anything the soloist invested the concerto with a great deal more charm than is inherent in the work itself.

This being the 150th anniversary of Berlioz's birth, we are hearing a great deal more of his music than we are likely to hear in any one season. That we don't hear more Berlioz is certainly a pity since his rank as a great 19th Century romanticist is indisputable, and his Romeo and Juliet dramatic symphony is one of his grandest works. We heard only three excerpts here.

Tomorrow night they will perform it in its entirety with chorus and soloists at Carnegie hall, New York.

Compliment to Gomberg

What we heard was uninterruptedly magnificent. The pure loveliness of the garden scene, the precision of the Queen Mab scherzo, the contrasting melancholy of the brooding Romeo, and finally the sheer brilliance of the great feast at the Capulets were all alternately set before us to hear and enjoy, and, when it was over, there was nothing left to do but marvel at the unparalleled magnificence of this ensemble. No fair appraisal of this performance would be complete without paying a special compliment to the oboist, Mr. Gomberg, whose playing was ever so delicate, ever so appealing.

One would suppose that after all this splendor anything that followed would be strictly anti-climactic. But nothing could be further from the truth, for when Munch attacks Ravel something extraordinary is bound to emerge. This time it was the second and more celebrated of the two Daphnis et Chloe suites. Throughout this reading there was a glow of authenticity which made disagreement virtually out of the question. Munch and the more than 100 players from Boston had painted a fresco of sound overwhelming in color and extraordinary in intensity.

Thank you, Bostonians, for an evening of great music—and the weather couldn't have been better.

Third Appearance

CHARLES MUNCH

GOOD LUCK RIDES ON

WORCESTER MASS
TELEGRAM
MAR 14 1954

Music

New Attitude Towards Modern Music in Hub

By RAYMOND MORIN, Telegram Music Critic

When Serge Koussevitzky reigned over the Boston Symphony, audiences were reconciled to the fact that he was a disciple of new music and that he would play it come what may, so they might as well relax, listen, and tolerate it no matter what they thought of it.

At a Symphony Hall concert this Winter, the Boston audience served notice that it has adopted a new policy.

The object of extra-frigid reaction was Arthur Berger's "Ideas of Order." Berger now teaches at Brandeis University. Previously he was music critic for the New York Herald-Tribune.

New York Liked It

Dimitri Mitropoulos commissioned Berger to write the work for performance by the New York Philharmonic last April. It received a good reception there by public and press.

The Hub thought otherwise. When Charles Munch and the orchestra presented the work there, it was greeted by faint applause. The Boston audience is still polite. The composer came down the aisle to shake hands with the conductor. I've never been able to figure out why that's done.

Took Shelter

Is it the composer's way of saying, "Congratulations, you got through it" . . . ?

Maybe it's to thank the conductor for conducting it. But I should think it would be the conductor who would thank the composer for writing it.

Well, anyhow, Berger performed the proper amenities and Munch retired from the stage. Naturally, he expected to be called back. He always is.

He came back for a second bow, but was greeted with such an abysmal silence that he took shelter as fast as possible. The Boston critics drenched the work in unfavorable comments, the musicians who played it said they didn't like it.

An unpleasant time was had by all.

More Embarrassment

The above story was a mild inconvenience compared to what happened to a tenor by the name of Thomas who sang in Carmen last month at Sadler's Wells in London.

It's an ill-fated opera, Carmen. Remember a couple of seasons ago when a popular Met soprano was accidentally knocked out while singing it in Chicago?

This London business was even worse.

Mr. Thomas was tossed a rose by siren Carmen as is the custom. He missed and had to pick it up. Everyone but he realized that the results had caused him to suffer more than a slight draft.

Finally the stage manager rang down the curtain and an announcement was made that he would return as soon as possible. When he did, his first line was:

"What a look; what brazen assurance!"

Still More

The secret terror of all performing artists is a loss of memory. This isn't fatal in a solo recital if the performer is skilled at improvising.

But when playing with an orchestra, it's a catastrophe because there's no way to inform a conductor and 100-odd players that the mind has gone blank.

This happened to none other than Jascha Heifetz not too long ago, in Dallas. The first two movements of the Sibelius D minor Violin Concerto had gone with customary Heifetz eclat.

The third movement got under way when Heifetz signaled conductor Wilter Hendl to stop and begin again. He just plain forgot, and it was the only thing to do.

If it can happen to Heifetz, no other artist need ever feel embarrassed again if they get in the same trouble.

Finale

Something much more startling than that happened to Mischa Elman one time.

He thought the concerto of the evening was Beethoven's. So he was in no hurry to get his violin under his chin and prepare the bow. The orchestra started — the Mendelssohn Concerto — which gave Elman a few split seconds to join them.

What a jolt that must have been!

Good Music

Herewith are the complete programs of classical and concert music to be heard this week on the Raymond Morin programs over WTAG and WTAG-FM.

Today, 4-4.30 p. m.

ROSSINI: Overture, Barber of Seville—Andre Kostelanetz Orchestra.
GERSHWIN: Love Walked In, from "Goldwyn Follies" — Andre Kostelanetz Orchestra.
BERLIOZ: Dance of the Sylphs, from "The Damnation of Faust"—Andre Kostelanetz Orchestra.
GROFE: Mississippi Suite (Father of Waters; Huckleberry Finn; Old Creole Days; Mardi Gras)—Andre Kostelanetz Orchestra.

Monday, 10.30-11 p. m.

BRAHMS: Hungarian Dances (Nos. 5, 7, 12, 6, 21, 19, and 1)—Pittsburgh Symphony Orchestra, Fritz Reiner.
BRAHMS: Symphony No. 2 in D major, Opus 73 (Finale: Allegro con spirito)—London Symphony Orchestra, Felix Weingartner.

Tuesday, 10.30-11 p. m.

MOZART: Concerto No. 10 in E flat major for Two Pianos and Orchestras, K. 365—Vitya Vronsky and Victor Babin, pianists, Robin Hood Dell Orchestra of Philadelphia, Dimitri Mitropoulos.

Wednesday, 10.30-11 p. m.

LALO: Overture, Le Roi D'Ys—Minneapolis Symphony Orchestra, Dimitri Mitropoulos.
RACHMANINOFF: Piano Concerto No. 2 in C minor, Opus 18 (1st Mvt. moderato)—Leonard Pennario, pianist, Columbia Symphony Orchestra, Artur Rodzinski.
SHOSTAKOVICH: Age of Gold Polka—Columbia Symphony Orchestra, Efrem Kurtz.

Thursday, 10.30-11 p. m.

RICHARD STRAUSS: Bourgeois Gentilhomme, Suite, Opus 60 (Overture; Menuet; Fencing master; Entrance of Cleonte; Intermezzo; Dinner music and Dance of the Kitchen Maidens)—Pittsburgh Symphony Orchestra, Fritz Reiner.

Friday, 10.30-11 p. m.

PROKOFIEFF: Concerto No. 3 in C major for Piano and Orchestra, Opus 26—Dimitri Mitropoulos, pianist and conductor of the Robin Hood Dell Orchestra of Philadelphia.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

Fund for Boston Symphony Is Making Progress

Good news from Boston — Dr. Palfrey Perkins, chairman of the Special Friends' Committee of the Boston Symphony Orchestra, recently reported $150,000 had been raised toward the goal of $250,000, aimed at making up the orchestra's deficit for the season.

The largest part of this total is from individuals who have become Friends of the Symphony; these now total 3,698 of whom 1,090 are new Friends.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 17 1954

Munch Accepts Toscanini's Bid

Charles Munch, conductor of the Boston Symphony Orchestra, has accepted Arturo Toscanini's invitation to conduct the NBC Symphony Orchestra in its broadcast concert from Carnegie Hall at 6:30 p.m. Sunday, March 28. Mr. Munch had been invited by Mr. Toscanini to conduct a concert of this series two years ago, but was prevented from appearing by illness. Mr. Toscanini will conduct next Sunday's broadcast and the last broadcast of the NBC Symphony's regular series on Sunday, April 4.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

MAR 16 1954

Music Notes

By D. E. RITZ

THE SCHENECTADY MUSEUM Music Committee is planning an "area composers' program" for early [illegible] the museum.

Any composer wishing to participate has been asked to submit the composition or compositions to the music committee at the museum. Performance must be arranged by the composer. Museum facilities preclude the entering of any works for organ.

The music committee is now sponsoring a showing of Gian-Carlo Menotti's "The Medium" in a film version at the Colony theater.

* * *

JOSEPH SZIGETI, who appeared as soloist with the Schenectady Symphony last fall, will play next season as one of the guest soloists with the Little Orchestra Society in New York. He will perform a Busoni violin concerto, not played by him in New York for 12 years.

Other soloists will include Robert Casadesus, playing a Mozart concerto and a new composition of his own; Leonard Rose, playing a new Kabalevsky 'cello concerto; and Elena Nikolaidi, singing Mahler's "Songs of a Wayfarer."

* * *

THREE NEW MEMBERS will be added to the faculty of the Berkshire Music Center at Tanglewood this summer. They are Jean Morel, who will head the orchestra and conducting departments; Ernst Toch, teacher of composition; and Frederic Cohen, head of the opera department.

Morel, the French conductor who is head of the orchestra at the Juilliard School of Music, has conducted at the Opera Comique in Paris, served as conductor of the Orchestre Symphonique de Paris and of the Opera Rio de Janeiro and Opera Mexico as well as with the New York City Center Opera. He will replace Leonard Bernstein, who will be on leave of absence from Tanglewood this summer.

Toch, a native of Austria, has taught at the Hochschule fur Musik in Mannheim, at the New School for Social Research in New York and more recently at the University of Southern California. He will join Aaron Copland as guest teacher in the composition department.

Cohen is the head of the department of opera at the Juilliard School and will take the place of Boris Goldovsky, who will be on leave of absence this summer.

Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood study group as well as teaching composition.

The Berkshire Music Center is the summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival. There will be a six-week session from July 5 to Aug. 15, directed by Charles Munch with Aaron Copland as assistant director. The faculty of 50 includes about 24 members of the principals and other members of the Boston Symphony Orchestra.

The work of the five departments of the school follows:

Department I includes orchestral conducting and chamber music. Morel and Seymour Lipkin will be in charge of the conducting, assisted by 15 members of the Boston Symphony. Richard Burgin and William Kroll will be in charge of the chamber music group with Gregor Piatigorsky as guest teacher. Ten present members of the Boston Symphony will be assisted by Jean Bedetti, Fernand Gillet, Ruth Posselt and Willem Valkenier.

Department II, choral music, will be headed by Hugh Ross, James Aliferis and Lorna Cooke deVaron.

Department III, composition, will be headed by Copland, Toch and Foss.

Department IV, opera, headed by Cohen will have Morton Siegel as stage director; Elsa Kahl, acting; Emanuel Balaban, coaching; John Blankenchip, stage design; Felix Wolfes, coaching; Leo Van Witsen, costume; Frederick Waldman, conductor; and Thomas de Gaetani as technical director.

Department V, the Tanglewood study group, will be headed by Foss assisted by Karl Kohn and Florence Dunn.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured from the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Boston Post.
Wed. Mar 17, 1954

About People

By GRACE DAVIDSON

Boston has a man of mystery who does not know that he is a mystery man to others.

Grace Davidson

Even those who are acquainted with Dr. Charles Munch, the French-born conductor of the world-famous Boston Symphony Orchestra, act as if they enjoyed building up the legend of a man whom the multitude sees on the podium but is not able to approach when the concert ends. They say he is remote, a dedicated musician as kindly as he is handsome.

To ask what he does when he leaves the concert hall is to invite reproof. The profiles written about him give only a picture of a tall, broad-shouldered, well-tailored conductor of 62, seen from the angle of the podium. Fortunately, his personal secretary, Mrs. Henrietta Hirshman of storied past, is as innocent as Dr. Munch of the legend of his inaccessibility. Could he be seen at home? She was surprised only because this simple request had not been made before.

The time was set—Sunday 3 o'clock on an afternoon so sunny you forgot it was March; the place—the living room of his rented house at the end of Brush Hill rd., Milton, No. 138. A middle-aged French maid opened the door of a small, white house that looked like a chateau in Chantilly. The living room in French style with floor-to-ceiling windows gave a view of spacious lawns with a distant backdrop of tall trees. Dr. Munch appeared immediately. His smile was friendly, almost eager. But this imposing man with thick grey hair and well-sculptured features looked tired and driven despite his calm manner.

Dr. CHARLES MUNCH

He said, "I sleep, I eat, I work." His accented English, self-taught by a linguaphone is precise. He put his hand to his vivid-blue eyes, faintly red-rimmed. His morning begins with reading scores and continues until late at night. Though he has memorized countless scores, he must learn again as he prepares for each concert.

He would like to accept social engagements if there were time. He said, "In France a conductor has 60 or 70 concerts. In America we have to have 120 concerts a year to pay the salaries of a huge orchestra of more than 100 men. Life is more comfortable in America. Much more money must be earned to pay for comfort." He would not say life is better here. He abhors comparisons. It is for each individual to decide what is the better life. To have comfort life must be accelerated. He, too, has quickened his tempo. For an example, he smokes two and three packs of cigarettes a day. "Far too many." He rushes to keep up with his 16-hour a day schedule.

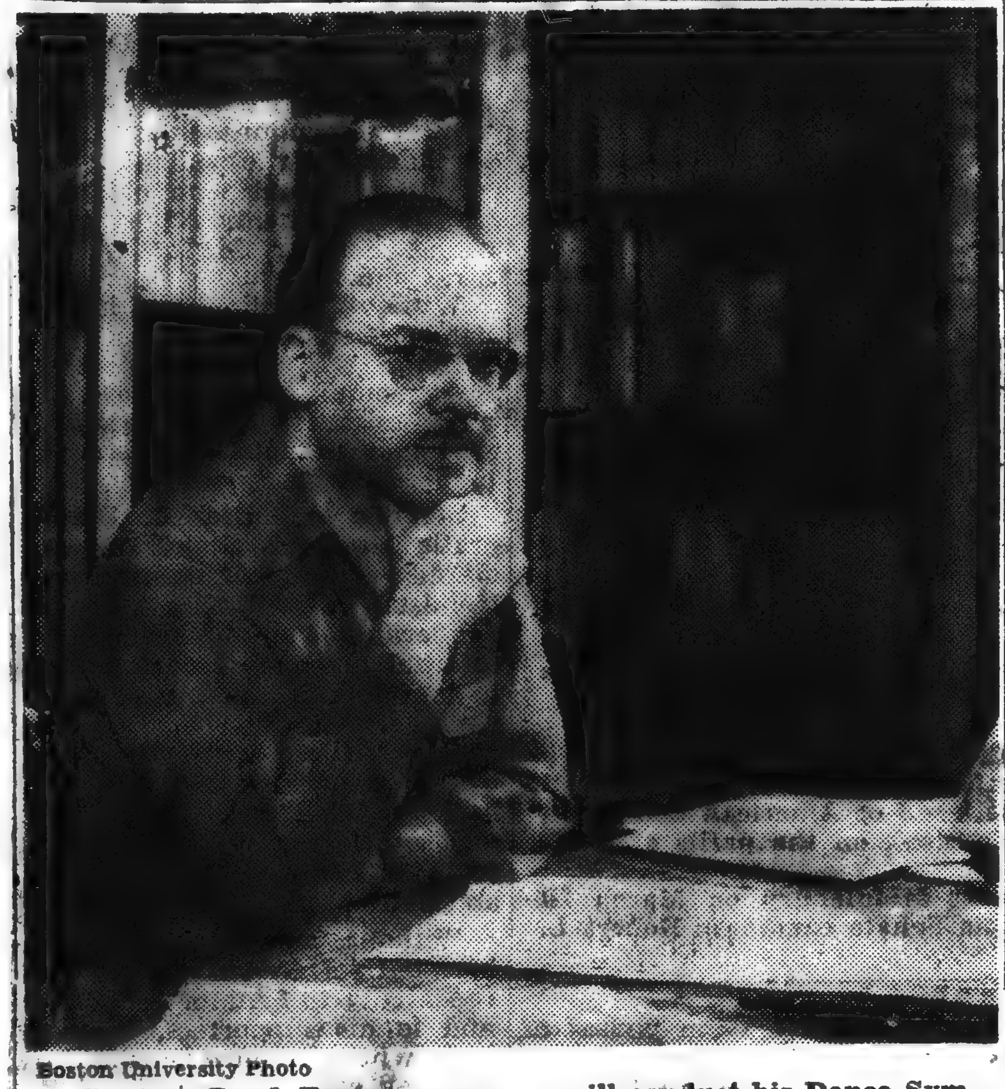
"I like America. It is my home. Wherever a man works is his home. My work is here," he said. Though he has a chauffeur, he likes to drive his own car. He finds Milton as beautiful as any place in the world. He likes American food; it's healthful. He has a French cook, eats French cooking at home, and drinks wine with dinner. But it is American wine from California. "It s as good as French wine," he says.

Seeing Dr. Munch answering so patiently questions about life's routine, one wondered if he ever loses his temper. He replied, "I would like this said. I lose my temper every Friday afternoon when the ladies start walking out after the last intermission. I hear the noise. It strikes me in the middle of the back. It is an insult to the conductor, the orchestra and to the composer, even if he is dead. The noise they make rises over the music. If they want to leave, they should leave at the last intermission." Suddenly his face brightened, "This does not happen on Saturday night. They stay to the end."

Question Box [illegible] Perkans referring

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, MARCH 18, 1954

—Symphony Preview—



Boston University Photo

Gardner Read, Boston composer, will conduct his Dance Symphony, "The Temptation of St. Anthony," at the week-end concerts by the Boston Symphony Orchestra.

'St. Anthony' Described By Its Composer

In this article the composer describes his Dance Symphony, "The Temptation of St. Anthony," which will have its Boston première at the week-end concerts in Symphony Hall by the Boston Symphony Orchestra. Mr. Read will conduct. This work was first heard last season when Rafael Kubelik conducted a performance by the Chicago Symphony Orchestra.

By Gardner Read

Gustave Flaubert's novel of worldly temptation and resolution, "The Temptation of St. Anthony," imposed its own terms on me during the seven years in which my Dance Symphony took musical shape. The subject defied, for instance, the spare and cool confines of the neo-classical orchestra. It implied orchestral sonorities ranging from luscious to dissonant, and it insisted on the use of such unusual percussion instruments as small Chinese cymbals, wood-blocks, and a thunder-sheet.

Flaubert's powerful allegory also demanded ballet form, whether seen as a stage production or heard through the music, as it will be in its present form. Consequently, I began to compose the score with a full dance production firmly established in mind.

* * *

In the opening scene, following a calm and serene prelude, tormenting recollections of the past stir Anthony to a dance of longing. In the second scene he is tempted by Lucifer and the "seven deadly sins." In the third scene Lucifer summons the Queen of Sheba—about whom, incidentally, I could no more write lean, abstract music than I could visualize her in contemporary costume.

In the final scene, when Anthony is about to surrender, he is confronted with the shadow of the Cross. Filled with remorse, he then repents and his dance expresses his final exaltation.

In its present form the work is called a "dance symphony," the term "symphony" being used not in the classsical sense but to indicate the symphonic character of the writing. It is in one continuous movement, and the division into four scenes roughly corresponds to the four-movement plan of the traditional symphony.

* * *

Although there is no strict development of thematic material, a motive representing St. Anthony, first played by the solo flute in the prelude, forms the basis for the final dance of repentance. There are various contrapuntal complexities in Anthony's dance of longing, and it was especially interesting to interweave the themes of pride, gluttony, and the others of the seven deadly sins.

There were many challenges in the composition of this work. To deal musically with such a romantic theme in an era of determinedly unromantic writing was only the first of these challenges. A second self-imposed obligation was to make the musical expression for repentance and exaltation as strong as that for the worldly charms.

In Anthony's final conflict, therefore, I have tried to express the ultimate in religious fervor and virile strength. Over the solemnly intoned Gregorian "Kyrie eleison" St. Anthony's exaltation mounts in tension until the symbolic clash of major-minor harmony is resolved in the final measure.

Cir. (D 91,577)

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS

MAR 17 1954

Going to Be Busy Summer For the Boston Symphony

Members Will Play Pops Concerts at Hub During Week, and Commute to Berkshire Festival Week Ends

By GENE LORICK

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12

and to distribute the prizes.

Boston Herald

MUSIC

Mar 20

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 20th concert of the 73d season in Symphony Hall yesterday afternoon. Gardner Read was guest conductor. The program:
Overture to "La Gazza Ladra" . . . Rossini
"Temptation of St. Anthony," Op. 56 . . . Read
Symphony No. 4 . . . Mahler

By RUDOLPH ELIE

IT MAY CERTAINLY be said of Gardner Read, whose Dance Symphony, "The Temptation of St. Anthony," was given its first Boston performance yesterday, the composer himself conducting, that he ranks with Charles Ives as one of the most independent of the contemporary American composers.

Like Ives, he does not belong (so far as I am aware) to the American Composers' Alliance, nor has he been immortalized in Goss' portrait gallery of American composers, that rather wistful document cataloguing an immense bundle of largely unplayed music. Rather, he appears to have gone on his own lonely way, apparently uninfluenced by the whole contemporary school of dissonant linear counterpoint with its buck-toothed rhythms and jagged melodic fragments, or by the 12-tone school, either.

Wild Attempt

It is, indeed, not easy to describe exactly what Mr. Read is up to in this very interesting work, save an almost wild attempt at the musico-pictorial. Supplied with the program to the work (it was originally intended as a ballet, and what a ballet it would be in Diaghileff's hands!), it is possible to follow every violent and sensual detail of the Saint's agony of temptation. Few works in the recent repertoire, in fact, do convey such vivid pictorial images as this, and in the final analysis they actually diminish the force of the work. Mr. Read, in short, need hardly have been quite so literal, for literalness in music—as in Beethoven's "Battle" Symphony—invites too much attention to the sound effects for the good of the whole.

The work begins and ends in a vein that might have been written by a Ravel so close is it to the Impressionist atmosphere. Mr. Read's methods here are an extension of that atmosphere, to be sure, but the sounds and textures of Anthony's awakening are unmistakably rooted in the Impressionist period. With the first scene under way, however, all vague recollections of any specific derivations disappear in an orgy of sound effects at once so arresting and so vividly pictorial that if in the end they seem to defeat the composer's purpose they most certainly demand attention. As the author of the monumental "Thesaurus of Orchestral Devices," a work comparable in music to Roget's Thesaurus in literature, Mr. Read is probably more grounded in the possibilities of musical instruments than anyone else today, and he makes use of his knowledge here to the fullest extent, though it must be said the Dance Symphony antedates the Thesaurus by a good 10 years.

Odd Instruments

It is not so much that he employs odd instruments, though he is the first to get out the thunder sheet since the composer of the "Soviet Boiler Factory," but that he exploits them in extreme registers and in unconventional ways. And all this, aside from his own vivid musical imagination, lends additional independence and originality to the work. All in all, I would say that if the Dance Symphony is not a perfect realization because of its literal qualities and the undue repetition of a given phrase or effect, it is a stimulating experience by a man with the stimulating quality of independence of the various composer's unions and clubs. My view may be excessively eccentric in this regard, but I hold that one of the main troubles with composers today is that they band together far too much and as a result compose for one another rather than for the public they too little understand. Let them all scrap the way they did in the old days—not so old, at that—and the musical world will be happier for all, including the composers.

Rossini's explosive but gay Overture to "La Gazza Ladra" opened the afternoon, and came to an end with a warm and glowing traversal of Mahler's endlessly beautiful Fourth Symphony. Anne English sang the final section in a lovely voice and that most telling naivete of approach this child-like song requires to close the work on the loftiest level. I need only add that Mr. Burgin conducted with his usual efficiency and that Mr. Read conducted his own work with animation and, it can only be assumed, authority as well. Guido Cantelli returns next week, the program offering works of Gabrieli, Bartok and Brahms.

[illegible]

By the way, I finally checked on something that has puzzled me for many years. Having the ear of Laning Humphrey, tub thumper for Boston's Symphony Orchestra, I asked him just how they change the lamps in a Symphony Hall chandelier.

That, he said, was a familiar question. They lower the chandelier close to the floor of the hall on its own cable. Then, using ladders, men replace any burned out bulbs, and the fixture is again hoisted to its high place.

It's simple as that! They can also flick any cobwebs away at the same time.

Boston Globe

MUSIC

Rossini, Read, Mahler Performed at Symphony

Nineteenth [illegible] of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall. Richard Burgin conducts the Overture to Rossini's opera, "La Gazza Ladra," and the Fourth Symphony of Gustav Mahler, with soprano Anne English as soloist. Gardner Read conducts the first Boston performance of his own Dance Symphony in One Movement, "The Temptation of St. Anthony."

By CYRUS [illegible]

Charles Munch is enjoying [illegible] week, and will be next [illegible] Winter vacation of a [illegible]. Accordingly, concertmaster and associate conductor Richard Burgin has taken over for two-thirds of this week's program, with Gardner Read on the stand for his own "The Temptation of St. Anthony" in the remaining portion.

With no aim of pun or paradox, let it be said at [illegible] Read's work, composed between 1940 and 1947, is easy [illegible] hard to take. It is academic, [illegible] ly in a learned and [illegible] sonant style, first conceived as ballet music, and scored for a huge orchestra, including someone to rattle a sheet of steel [illegible].

Yet it is paradoxical, for although academic, it is [illegible] theatrical and therefore descriptive in intent, and it will not make much sense unless you first read the program notes about it.

The skill at orchestration that went into "The Temptation of St. Anthony" is enormous, and the expressive talent chillingly small. As the author of the monumental "Thesaurus of Orchestral Devices," Mr. Read knows his way around the [illegible] and he is one composer who recognizes the value of the bass clarinet [illegible] can make it stand [illegible]. But there is much suggestion [illegible] Ravel, Strauss, even of the woodwind [illegible] out of the "Tannhaeuser" [illegible] music. When he is dealing with the demons representing the Seven Deadly Sins, Mr. Read can be powerfully menacing, in a grinding, sluggish way.

It is not the piercing dissonance that makes the score so little attractive, but its amazing lack of motion. Only in scene [illegible] does the music really get off the ground; elsewhere it [illegible] from page to page in a static, often garishly colored manner, like oil in January. How it could be danced to is a large question, although miming (which is a different matter) can readily be imagined. As concert music it does not have an existence of its own.

There are good pages, nonetheless, if you can overlook the arthritic rhythm, which pulsates but does not move anything anywhere: the calm harmoniousness of the Prelude, the mood-setting fantasy of scene I, and the last few measures which have about them a certain emotional finality. It seemed that the performance was precise and cooperative; Mr. Gardner appeared a capable conductor, and there was a polite reception.

Mahler's unceasingly beautiful lyric Symphony received a splendid reading from Mr. Burgin and the orchestra. Miss English, with her ample and pleasurable soprano voice, sang well, although she could have been more secure in certain of the difficult melodic intervals. Best of all, her work had the required sense of naivete. No doubt the Fourth Symphony is too long for its mood of simple and spontaneous folkish joy. You need more than that in a piece of such dimensions. In this respect it is informing to recall the late W. J. Henderson's observation that Mahler's weakness of going on too long may have come from his habit of lying abed in the morning, propped on pillows, and thus composing in quiet comfort.

As for the Rossini Overture, that example of Italian musical show business, circa 1817, is wonderfully silly and a rouser. It was played with an impressive brilliance appropriate to The Last [illegible]

Boston Post

1954

54

Music in Review

By TUCKER KEISER

The Boston Symphony concert yesterday revived nostalgic memories of a bygone era when we could expect an opulent-toned orchestra, a varied and substantial program, and the excitement of the first Boston performance of a new work. The orchestra was in rare tonal form, the works were worth while and substantial, and our new piece was Gardner Read's "The Temptation of St. Anthony," a highly programmatic symphony in one movement and five sections. The composer conducted his own composition.

"The Temptation" is a lengthy, melodic and handsomely orchestrated composition. Dissonance is intelligently used to heighten the tension and propel the movement. Not all the music can be considered beautiful or moving; the Devil's dance and the dances of the Seven Deadly Sins are ugly, but we cannot expect a pleasant handling of such unsavory subject matter.

Most Appealing

Most appealing were the Prelude, with its ascetic flute solo (St. Anthony's theme) over sustained chords in the strings, and the Dance of the Queen of Sheba, a sumptuously erotic dance. Mr. Read was given an enthusiastic ovation.

Richard Burgin commenced the program with an elegant reading of Rossini's Overture to "La Gazza Ladra" and ended it with an eloquent performance of Mahler's Fourth Symphony. Anne English was the capable soprano soloist in the final movement of the Mahler.

The third movement of the Mahler, one of the loveliest adagios ever written, was an inspired bit of playing by Mr. Burgin and the orchestra.

A Problem a

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

21 1954

MUNCH CONDUCTS WORK BY BERLIOZ IN CARNEGIE HALL

Mary Davenport Among The Soloists in 'Romeo And Juliet'

By IRVING KOLODIN

New York, March 20—As a preview of things to come, the performance of Berlioz's "Romeo and Juliet" by the Boston Symphony Orchestra in Carnegie Hall under the direction of Charles Munch was satisfying in itself and a powerful propaganda for the Berlioz festival planned for the orchestra's summer season at Tanglewood, Mass. Those who have heard Munch perform the "Symphony Fantastique" of the same composer are well aware of his affinity with that aspect of the composer's art; this was longer, better evidence of his comprehension in another.

Emotional Approach

Withal, the word would have to be "affinity," for the Munch approach to Berlioz is decidedly emotional, which has an effect of two sorts—to dramatize and highlight such passages of eloquent writing as the love scene, but also to leave without proper illumination some other passages where the composer's expression is subtler, or without of an evening to play) are still too unfrequent for many to boast complete comprehension of it.

As it happens, the only complete recording is also by Munch, which leaves equally unanswered the question of whether the lapses are the composer's, the interpreters or the listener's. But it is a certainty that the activity associated with the 150th anniversary of the composer's birth will help to clarify these and other points.

Assisting the orchestra was a choral ensemble made up of Radcliffe and Harvard students, which did its work well. The vocal soloists were Mary Davenport, an intelligent singer who performed the lengthy mezzo solo with good taste if not the richest vocal quality; John McCallum, a capable tenor, and Yi-Kwei Sze, the Chinese bass-baritone, who performed the role of Frere Laurent successfully. They were kept over in New York for a secnod performance in the Saturday afternoon series.

(Copyright 1954 by the Saturday Review)

Cir. (D 220,130) (S 258,616)

This Clipping From
MIAMI, FLA.
HERALD

MAR 21 1954

RECORDS IN REVIEW

Boston Symphony Is Superb In Berlioz' Romeo and Juliet

One of RCA Victor's recent triumphs in the recording field emerges as the complete Berlioz Romeo and Juliet, with all the vocal as well as the orchestral score, and Charles Munch conducting the Boston Symphony.

Munch ranks with Beecham in our book as one of the best interpreters of Berlioz in the business, and to this score he brings everything the Boston has in the way of brass sonority, finesse, superb orchestral blend, power and "punch."

Why other conductors perform only the orchestral excerpts, instead of the whole work, it's hard to guess, unless just because it's easier. But certainly whoever has once become acquainted with the work as a unity will never be satisfied with "excerpts" again.

Margaret Roggero's contralto voice is lovely, and the other excellent performances are by Leslie Chabay, tenor, and Yi-Kwei-Sze, bass. The Harvard Glee Club and Radcliffe Choral Society perform the choral parts.

Munch takes the work at a splendid tempo, not too fast as Toscanini would be sure to (at least, he would if he follows the tradition he's been setting in his most recent recordings), and though everything is taut and pulled up, nothing's over-tense.

The whole thing on two 12-inch LP's is beautifully boxed and provided with a complete libretto with translation by Jacques Barzun.

* * *

ANOTHER magnificent recent disc is Angel's 12-inch LP (boxed) of a Schubert Lieder Recital by Elizabeth Schwartzkopf, in which she sings with consummate art and tastefulness a lovely group of songs many of which do not appear over-frequently on Schubert programs. The excellent accompanist is Edwin Fischer.

We consider this really great singing. The songs include "An die Musik," "Im Fruhling," "Wehmuth," "Ganymed," "Das Lied im Grunen" and "Gretchen am Spinnrade".—D.R.

B Globe 3/24/54

1954

GUIDO CANTELLI will be guest conductor for the Boston Symphony concerts on Friday, Saturday and Sunday.

3/5/54

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MUSIC

SYMPHONY HALL

Tuesday Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the seventh in the series of Tuesday evening concerts in Symphony Hall last night. Norman Carol was the violin soloist. The program:

Symphony in G major, No. 88...Haydn
Violin Concerto in E minor, Op. ....Mendelssohn
Symphony No. 2 ....Sibelius

A supreme test of a violinist is the Mendelssohn Concerto in which Norman Carol appeared as soloist at the seventh in the Tuesday evening series of the Boston Symphony last night; a supreme test for the odd reason that the Mendelssohn, for any adequately-equipped artist, is so very easy to play.

Since the virtuoso technique has advanced, the Mendelssohn no longer requires the ultimate effort from the soloist. Indeed, a good violinist—and craftsmen are legion—can traverse the passages of the work with enough nimbleness to create an effect. Its pages open out to a placid, melodic landscape offering none of the tortured craggy obstacles of, say, the heath of the Bartok Concerto.

But to make of this countryside, in a sense open to all, an intensely personal experience; to disclose fresh beauties and sustain a deeply-charged romantic atmosphere; is an act of ranking artistry. Mr. Carol, a former member of the Symphony, did just that. He fashioned the familiar concerto with an approach that was neither overly-suave nor dispirited. His style had breadth and dignity without losing that quality of lyric simplicity which informs the whole affair. He demonstrated, in short, the baility to take a none-too-demanding setting and re-vitalize it in the interpretation.

It goes without saying that such a level includes the command of varied digital pressures, double-stoppings, a fleet bowing technic and a cool mat tone. Even with Mr. Carol's authoritative presentation, however, it is perhaps a little hasty to assert that he belong among the front line of today's fiddlers on the bases of one occasion. Yet last night's concert gave every indication that he does.

Spirited readings of Haydn's Symphony No. 88 and the bombastic Sibelius Symphony No. 2, by Richard Burgin, conducting in the absence of the vacationing Charles Munch, lent this evening of twice-told tales a particular charm, all of a piece, too.

R. S. T.

(D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

MAR 24 1954

Music in Review

By TUCKER KEISER

Norman Carol was the soloist last night with the Boston Symphony in a brilliant performance of Mendelssohn's Violin Concerto in E minor. Normally the five trips back to the stage which Mr. Carol was obliged to make to acknowledge the ovation given him could have been considered a variation of the local-boy-makes-good angle. He had previously played for two years with the first violins, joining the orchestra at the unusually young age of 18.

But last night this factor did not enter the picture as much as the thoroughly musical qualities of the occasion. Mr. Carol gave the opening Allegro a wonderful sense of joy and abandon; his Andante was a melancholy song of sentiment which never became bitter-sweet; and the lightness and grace which he brought to the final rondo fitted exactly the spritely mood of the music.

His tone is not a large one, but it is of the most shimmering beauty. His intonation leaves the listener breathless with its accuracy even in the fastest passages. His technique is that of the finest virtuoso, yet he never allows it to become mere display. His musical instincts are remarkably mature.

And I sincerely hope that we hear Mr. Carol soon again in Symphony Hall!

Richard Burgin, leading the orchestra last evening, provided a well-modulated, full-bodied accompaniment which framed the soloist but never pushed his part out of focus. Also on the program were Haydn's Symphony in G Major, No. 88, a delightful work too seldom played, and Sibelius' Second Symphony, too frequently performed.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 21 1954

Munch Conducts N. B. C.

Charles Munch has accepted Arturo Toscanini's invitation to conduct the N. B. C. Symphony Orchestra in its broadcast concert Sunday, March 28. Two years ago Toscanini invited Mr. Munch to direct one of the regular Winter concerts of the **N. B. C.** Symphony Orchestra, but Munch's illness prevented it. The postponed engagement is now to take place, at Toscanini's express wish.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAR 24 1954

MUSIC

Norman Carol Violin Soloist at Symphony

[illegible] Symphony Orchestra, conducted by Richard Burgin in Symphony Hall last night. The program: [illegible] in G major, No. 88; [illegible] Concerto; Sibelius, [illegible] Norman Carol was [illegible] Concerto.

Norman Carol young violinist and former member of the Boston Symphony, was the soloist in the Mendelssohn Concerto last night. He embarked upon a solo career when he came out of the Army a few years ago.

Carol is a remarkably well equipped violinist. His left hand technique is firm and right. He [illegible] tune, and with a communicative vibrancy. His position [illegible] a trifle constrained, but the [illegible] tonally are fine. And his [illegible] arm is flexible and smooth. [illegible] he makes fiddle playing [illegible] easy. Interpretively his [illegible] is Romantic, warm, [illegible] understanding. But it [illegible] for the Mendelssohn [illegible] something of a [illegible] and it can [illegible] sweeping [illegible]. Nevertheless, his playing [illegible] very well for the future.

The program opened with [illegible] Symphony in G [illegible] No. 88, which Serge Koussevitzky played so often. The performance was crisp and clear.

The closing number was the Sibelius Second Symphony, whose [illegible] are sometimes dark, but [illegible] spirit is fresh. And in the final movement it sounds and feels like Spring coming after Winter. Mr. Burgin conducted it in a definite, affirmative manner, which expressed the work's clear outline.
—J. W. R.

[123]

to appear.

B Herald
Sat 3/27/54

MUSIC

Symphony Concert

The Boston Symphony orchestra, Guido Cantelli conducting, gave the 20th concert of the 73d season in Symphony Hall yesterday afternoon. The program:
La Battaglia .... A. Gabrieli-Ghedini
Music for Strings, Percussion and Celesta .... Bartok
Symphony No. 1 in C minor, Op. 68 .... Brahms

By RUDOLPH ELIE

IT IS INCREASINGLY evident that Guido Cantelli is the most remarkable of all the younger conductors of the day. Indeed, it is difficult to hold superlatives in check in connection with this 34-year-old artist, whose command not only of the orchestra but of the central significance of his role as a re-creative instrument is truly astonishing.

His technical attainments are everywhere in evidence; it is as if he were playing every instrument himself, so intense his concentration on every role in the orchestra, and his signals to each are marvels of clarity and precision. It may be argued that this is the specialty of the guest conductor who, with the limited repertoire the guest conductor undertakes in a tour, should certainly have his scores vividly at total recall.

Yet with Mr. Cantelli it goes deeper than that. There is an atmosphere of compulsion in his approach that, once on fire in the act of re-creating the music mirrowed in his mind, seems to carry him beyond his physical resources. Yet never does this conflagration of inspiration get out of hand from the point of view of orchestral control. Regardless of his excitement on the stand, often resulting in unlovely stances and a good deal of footwork, he never makes false or meaningless gestures with his hands, which are not less than fascinating in the grace and fluency of their motions. The orchestra, in short, is never uncertain of his intentions, and wholly secure in the knowledge that his excitement will not cause him to do either the unexpected or the uncertain.

* * *

THIS IS THE SORT of thing that allows an orchestra a chance to get excited over what it is doing, too. In the face of an inspired leader, and with this sense of security, an orchestra can suddenly come alive in every desk and play with all the sense of liberation and re-creation of the solo performer. Such was the case yesterday afternoon in the Brahms, a work, I must confess, just a little too familiar to cause much of a feeling of anticipation in this listener. However, within a matter of moments the orchestra, already stimulated by the events before the interval, was playing this perennial with all the spirit and elan and, indeed, devotion, it is capable of.

For his part, Mr. Cantelli informed it with the most refined lyricism; it was poetry and beauty everywhere. Even in the final peroration, which often amounts to little more than pompous bombast, he retained his infinite control over the full forces of the orchestra while at the same time gaining additional impact from these final measures. The solo roles were of particular beauty and distinction in this traversal, it might be added, with special mention of Doriot Anthony, James Stagliano and Ralph Gomberg.

The concert opened with one of the most interesting novelties of the season in Andrea Gabrieli's "La Battaglia." A highly pictorial evocation of a battle (and evidently the events leading up to it), it is scored for the full brass and woodwinds choirs of the orchestra, and if there ever has been any doubt as to the magnificent quality of these two sections that doubt was dispelled yesterday afternoon in triumph.

* * *

AS THE BATTLE narrative unfolds the woodwinds and brasses are contrasted in various combinations, all culminating in the final great fanfare of battle. It was great fun to hear and it made a great hit with the audience, which was perhaps as much impressed by the sound of the exposed brasses and woodwinds as it was by the picturesque piece itself. There seems little need at this point to devote much discussion to Bartok's Music For Strings, Percussion and Celesta, done here only two seasons ago, save to say that with every hearing the complex language of this great work grows more and more comprehensible to all. Even to those who still lose their way with it, the power and originality of the sounds and sights of the work are of an impressive character. It was superbly conducted by Mr. Cantelli who, using no score, almost choreographed the significance of the piece with his hands. As it did in the Brahms, the orchestra responded magnificently. All in all a notable concert in a season already notable, resulting in a prolonged ovation for the visiting conductor.

Mr. Munch returns next week for the last lap of the season, conducting Mozart's "Paris" Symphony, Roussel's G minor Symphony and Berlioz' "Harold in Italy."

B Post Sat
3/27/54

Music in Review

By TUCKER KEISER

The second visit of the young Italian conductor, Guido Cantelli, to Symphony Hall demonstrated that his memorable debut last year with the Boston Symphony Orchestra was evidence not of a meteoric new personality in the musical world but of a permanent addition to the ranks of superlative conductors. His performance yesterday afternoon established the fact that on his appearances here, lamentably rare and brief so far, we may expect music of the very highest quality.

The shrewdly organized program opened with Andrea Gabrieli's "La Battaglia," arranged by Ghedini and performed yesterday for the first time at these concerts. This example of fluent 16th century polyphonic composition, scored for woodwinds and brass, was executed with such a splendidly blended and elegantly modulated tone as even Koussevitzsky seldom achieved.

Neatly contrasted was the forceful 20th century contrapuntal "Music for Strings, Percussion and Celesta" by Bartok, in which the strings were as clean, rich, and brilliant as it is possible for an unsurpassed string section to be under exacting discipline and extremely high standards of musical integrity.

Although the post-intermission selection, Brahms' Symphony No. 1, is a popular item on the Standard Fifty list of the symphonic repertoire, the reading by Cantelli made it more articulate than I have ever heard it hitherto. The conductor brought to the symphony an intense Latin warmth without feeling it necessary to rush around kindling conflagrations like an irresponsible incendiary.

The orchestra has never played more beautifully than for this magnetic conductor, undoubtedly because the eyes and minds and entire attention of the musicians were polarized about the podium.

C S Monitor

AY, MARCH 25, 1954 **Art—Music—Theater** *9

Première of Foss Oratorio

Composer Directs Own Work At Concert by Zimbler Group

By Harold Rogers

It often happens that one's opinions of a new work are modified upon a second hearing.

When Lukas Foss conducted his "Parable of Death" at Tanglewood last summer, the piece left me in an altogether negative frame of mind. From a musical standpoint it appeared to be sterile and precious—second-rate music inspired by a second-rate subject.

But when Mr. Foss conducted the first Boston performance of his parable in Jordan Hall last night, it was seen that he has composed some truly beautiful music, though to this listener the work as a whole still remains in the second-rate category. It now has many redeeming features that did not appear in the Tanglewood performance.

The reasons for these improved impressions are obvious. When he conducted it at Tanglewood Mr. Foss used his scoring for full orchestra, a large chorus, tenor soloist, and narrator. For his performance last night he used his chamber version, paring the orchestra down to strings, percussion, piano, and organ. In this form the work was offered as the featured item of the last concert this season in the series by the Zimbler Sinfonietta. The music was therefore excellently played by these members of the Boston Symphony Orchestra.

* * *

Since Mr. Foss seems drawn to Stravinsky's economical orchestral style, this chamber version appears to be more suited to express his conception of Rainer Maria Rilke's text (in an English version by Anthony Hecht.) Mr. Foss has a tendency to use a full orchestra as if it were a chamber orchestra, and in the Tanglewood performance the orchestration was often thin, the huge Berkshire Festival Chorus overpowering, and Vera Zorina's narration at times inaudible.

The choral portions last night were provided by the Chorus pro Musica, modest in size and well trained by their conductor, Alfred Nash Patterson. Miss Zorina again appeared as narrator, a role she has taken several times since the work was first heard in Louisville on March 11 of last year. (It was commissioned by the Louisville Orchestra.) John McCollum displayed his eloquent, silver-toned tenor in the vocal solos.

The performance last night was far superior to the one at Tanglewood because the various elements of the music were in better proportion. And in the intimacy of Jordan Hall Miss Zorina could not only be heard, but her expressive gestures could be easily seen as they complemented the poetic line of her speaking.

The chorus was especially effective when singing portions that were so simply composed that the words could be distinctly heard and understood. But in Mr. Foss's involved polyphonic writing, as in the opening prayer, the chorus was unable to make the words clear.

* * *

The beauty of any music naturally depends on the quality of performance, and thus the beauty of Mr. Foss's "Parable of Death" was more in evidence last night. But it is a beauty that is clouded over with Rilke's negative philosophy—"to affirm an intimate trust toward death out of the deepest joys and wonders of life. . . ." Those who are out of key with Rilke's questionable teaching are likely to find themselves out of key with Mr. Foss's musical expression of the same.

Mr. Patterson opened the concert by leading his singers in some unusually fine readings of Monteverdi's Magnificat, Vecchi's "L'Amfiparnasso" (Scene I), Marenzio's "A Sonnet of Petrarch," and Scarlatti's "Alleluia."

Cir. (S 639,869)

This Clipping From
BOSTON, MASS.
ADVERTISER

MAR 28 1954

Munch to Direct NBC Symphony

Charles Munch has accepted Arturo Toscanini's invitation to conduct the "NBC Symphony Orchestra" in a broadcast concert today on WBZ radio at 6:30 p. m.

Two years ago Toscanini invited Munch, conductor of the Boston Symphony Orchestra, to direct one of the regular winter concerts of the NBC Symphony Orchestra. However, Munch became ill and was obliged to postpone his acceptance.

Cir. (D 43,916) (S 76,106)

This Clipping From
ROANOKE, VA.
TIMES

MAR 28 1954

TOSCANINI'S GUEST

An all-French program has been chosen by Charles Munch for his guest appearance, at Toscanini's request, as conductor of the NBC Symphony Orchestra this evening at 6:30. It will be the first time that the noted French conductor of the Boston Symphony Orchestra has been able to accept an invitation to direct the NBC Symphony.

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAR 28 1954

MUNCH TO CONDUCT ALL-FRENCH PROGRAM

Charles Munch has chosen an all-French program for his guest appearance, at Toscanini's request, as conductor of the NBC Symphony Orchestra tonight (NBC Radio, 6:30 p. m., EST). It will be the first time that the noted French conductor of the Boston Symphony Orchestra has been able to accept an invitation to direct the NBC Symphony.

Munch will open his program with Claude Debussy's "Iberia," the second of three "Images for Orchestra." The next selection will be Maurice Ravel's "Le Tombeau de Couperin," written in the classical spirit of Couperin, and the program will be completed with Albert Roussel's second suite from his ballet "Bacchus et Ariane."

The ballet was first given in Paris in 1931, and the first concert performance of the suite was conducted by Munch in Paris in 1936. He introduced the work to this country with the Boston Symphony Orchestra in 1946.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 27 1954

MUSIC

Cantelli Again Superb Conducting Symphony

Twentieth program by the Boston Symphony Orchestra, in the Friday afternoon-Saturday evening series, at Symphony Hall. Guido Cantelli again is guest conductor. The program: Andrea Gabrieli: "La Battaglia" (arranged by Giorgio Federico Ghedini; first time at these concerts); Bartok: Music for Strings, Percussion and Celesta; Brahms: Symphony No. 1, in C minor.

By CYRUS DURGIN

For quality of program, conducting and performance, the Boston Symphony concert yesterday afternoon was among the outstanding events of the season. Not least among the two hours of enjoyment was the brilliant conducting of Guido Cantelli. It is both good and fitting to welcome him to Boston again as guest of this orchestra.

Just under 34, he is not only one of the most promising talents in the field of symphonic direction, but one close to full realization. Not many years will have passed, I believe, before Guido Cantelli will be recognized as among the first rank conductors of the world.

The claim is justified on the basis of his technic, which is prodigious; his musicianship, which is wide, senstive and ever-increasing, and his emotional intensity. Take the Brahms Symphony, for example, which was superbly done. The style was without fault, the whole texture was clear (and this often in scoring on the heavy side), the tempi were right and the entire performance had fire and spontaneity.

This great classic—and such it is, no matter how staled by repetition it may temporarily become, though luckily not in Boston!— is not foolproof. It does not play itself. Unless a conductor is in full command, his ears keen and his sense of motion unerring, there are pages that can sound thick and stodgy. In the classical repertory, the C minor Symphony is one of the important tests of a conductor. Needless to add, Mr. Cantelli has mastered its problems.

A purist might question the slight coarsening of sound by his bearing down a trifle too heavily on the tympani in loud places, or the slight stretching of the rhythm in those measures of the finale where Brahms wrote two quarter notes and a triplet figure of quarters. But these reservations are nothing compared to the precision, the sweep and the sheer glory of the performance.

The tone, as well, was extraorinarily deep, rich, clear and sweet. Indeed, Cantelli's reading reminded me that this was the closest we have had to a Koussevitzky interpretation of the score—and the C minor Symphony was one of Koussevitzky's specialties.

Brave and Engaging

Since the wind instruments are not used in the work of Bartok, Mr. Cantelli gave them the whole stage in the opening piece of Andrea Gabrieli. Apart from the quasi-descriptive elements, which many today may find naive, this is a brave and engaging piece, sounding antique, as it should, but in terms of modern instruments, and becoming high excitement when the full numbers are joined toward the end. Until this climax, the three sections are heard more or less antiphonally, the flutes, oboes, English horn and clarinets grouped together, the horns in a second group, and the trumpets, trombones and tuba by themselves.

Bartok's remarkable Music for Strings, Percussion and Celesta, grows upon each hearing. There were not a few in yesterday's audience who resented its dissonance and its concentration upon involved rhythmic effects. The piece does take a good amount of listening to get to know it, but once you have reached that point, it is unmistakably the work of a great musician, finely wrought and of durable substance. Perhaps in another half-century, it will seem as much a classic as Brahms' First does to us today.

This very difficult score was done as only such a virtuoso orchestra as the Boston Symphony can play it. The ensuing applause and, in fact, that after every number, was deflected from himself upon the orchestra by the modest Mr. Cantelli. In fact, he even clapped his hands for them. The truth is that the cumulative ovation, which burst into cheers after Brahms, was deserved by them all.

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uido Cantelli at Symphony

C S Monitor

Gabrielli, Bartók, Brahms On Conductor's Program

By Harold Rogers

It is a shame that Guido Cantelli's services as a guest conductor were not secured for more than the three Boston Symphony concerts of the week end. This young Italian produces music of a rare order. Whether playing well-known master works or less familiar pieces, he infuses them with a balance of intelligence and emotion that enables the listener to hear them with new ears.

Great music is produced by this cooperation of head and heart, by discipline and control, by the integration of the orchestral choirs into an expressive unit that conveys the meaning of the music in a way that is most appealing to one's sense of sound. All these things are found in Mr. Cantelli's musical makeup, and his conducting yesterday afternoon bore fruit accordingly.

* * *

This was Mr. Cantelli's return visit to Boston, his Symphony Hall debut having taken place last season. At that time he won wild enthusiasm. Though he had been highly heralded, he took Boston by surprise and by storm.

There was less surprise yesterday, for we knew what to expect, but the storm broke this time as it had before. Since age has little or nothing to do with talent, Mr. Cantelli can be adjudged a great conductor in spite of his years (slightly under 34).

It has been reported that Mr. Cantelli is a stern disciplinarian, which is certainly in his favor. Great art is not produced without discipline, and if it is possible through discipline to make an orchestra sound with the clarity, balance, and integration heard yesterday, then it is to be desired, even by those who must work under its demands.

Mr. Cantelli's program, which he will repeat tonight and Sunday afternoon, opened with "La Battaglia" by Andrea Gabrielli, a first performance at these concerts. This program music, almost 400 years old, was arranged for modern wind instruments by Giorgi Ghedini, with whom Mr. Cantelli once studied composition.

* * *

The music appears to describe a day in the life of an army, from sunrise through the battles to the final hymns of victory. The woodwinds and the brasses blended dynamically under Mr. Cantelli's' precise baton. It was surprising to find how much Gabrielli was able to do with the tonic chord, though occasionally he managed to vary it with the dominant or even the subdominant.

Mr. Cantelli's reading of Bartók's Music for Strings, Percussion and Celesta was remarkable for the transparent delineations of the textures, for the depth of the emotion, for the sensuousness of the sound. Bartók's musical poetry gains in power through rarification, and in this performance Mr. Cantelli rarified the music to its essence.

* * *

But it was all there—all those voices weaving their inexorable way through the fantastic fugue of the opening Andante traquillo. And in the final Allegro molto the conductor gave us a virtuoso orchestra in action. What precision! What timing! What rhythm!

It was in the Brahms First Symphony, however, that the full intensity of Mr. Cantelli's talent was displayed. It was not the Brahms of the older traditional sense, as Brahms must have been played by Karl Muck or as found in the readings of Bruno Walter. But it was Brahms that rang with conviction. Climaxes were developed with an urgency surcharged with emotion and aural excitement.

No, it was not traditional Brahms, but as Warren Storey Smith philosophically remarked during the resulting ovation, "Different days, different ways!"

Vandamm

Maggi Nelson, featured dancer in "Oklahoma!" which begins a third and final week at the Boston Opera House Monday.

126

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

MAR 27 1954

Music in Review

By TUCKER KEISER

The second visit of the young Italian conductor, Guido Cantelli, to Symphony Hall demonstrated that his memorable debut last year with the Boston Symphony Orchestra was evidence not of a meteoric new personality in the musical world but of a permanent addition to the ranks of superlative conductors. His performance yesterday afternoon established the fact that on his appearances here, lamentably rare and brief so far, we may expect music of the very highest quality.

The shrewdly organized program opened with Andrea Gabrieli's "La Battaglia," arranged by Ghedini and performed yesterday for the first time at these concerts. This example of fluent 16th century polyphonic composition, scored for woodwinds and brass, was executed with such a splendidly blended and elegantly modulated tone as even Koussevitzky seldom achieved.

Neatly contrasted was the forceful 20th century contrapuntal "Music for Strings, Percussion and Celesta" by Bartok, in which the strings were as clean, rich, and brilliant as it is possible for an unsurpassed string section to be under exacting discipline and extremely high standards of musical integrity.

Although the post-intermission selection, Brahms' Symphony No. 1, is a popular item on the Standard Fifty list of the symphonic repertoire, the reading by Cantelli made it more articulate than I have ever heard it hitherto. The conductor brought to the symphony an intense Latin warmth without feeling it necessary to rush around kindling conflagrations like an irresponsible incendiary.

The orchestra has never played more beautifully than for this magnetic conductor, undoubtedly because the eyes and minds and entire attention of the musicians were polarized about the podium.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAR 28 1954

Cantelli to Be Guest Conductor

RETURNING as guest conductor, Guido Cantelli will lead the Boston Symphony Orchestra in its final Providence concert of the season Tuesday night at 8:15 o'clock in Veterans Memorial Auditorium.

Last season Cantelli made his first appearance here as guest conductor of the orchestra's February concert. His program Tuesday night follows:

I
"La Battaglia" (Arr. Ghedini) .... Andrea Gabrieli
Music for Strings, Percussion and Celesta .... Bartok
Andante tranquillo
Allegro
Adagio
Allegro molto
II
Symphony No. 1, in C Minor, Op. 68 .... Brahms

Guest Program Recitalist

Rowland Sturges, pianist, formerly of this city and Narragansett and a member of the Longy School of Music faculty, will be presented by the Monday Morning Musical Club at its Guest Day program this afternoon at 3 o'clock in the Music Mansion. The program:

I
Toccata (Fantasy and Fugue) in D Major .... Bach
Variations and Fugue on a Theme of Handel .... Brahms
II
Ninth Barcarolle, Op. 101 .. Faure
Variations, Interlude et Finale .. Dukas
Two Czech Dances .... Martinu
Okrocik
Polka

Brown Quartet Tonight

Presenting a program that includes a quartet by the important contemporary Dutch-American composer Bernard Wagenaar, the Brown University String Quartet will appear in Alumnae Hall tonight at 8:30 o'clock. The concert is open to the public free of charge.

The quartet, consisting of Arlan Coolidge and Charles Dickerson, violins; Martin Fischer, viola, and Otto van Koppenhagen, cello, will be assisted by William Dinneen, piano, and Edward McCabe, string bass, in the following program:

I
Quartet in D (K.575) .... Mozart
Quartet No. III .. Bernard Wagenaar
Commodo, ma con volubilita
Molto lento
Allegro energico
II
Quintet for Piano, Violin, Viola, Cello and String Bass, "The Trout" ... . Schubert

Wagenaar's quartet was written in 1936 and exemplifies techniques of advanced harmony, according to Professor Coolidge. The composer has lived in this country since 1921 and is now on the faculty of the Juilliard School in New York. Among his numerous instrumental works two symphonies have been on programs conducted by Toscanini.

Goodridge Debut Recital

Mary Alice Goodridge, pianist, a member of the music faculty of the Providence-Barrington Bible College, will be presented by Mme. Avis Bliven Charbonnel in her debut recital Wednesday night at 8:15 o'clock in Plantations Auditorium, playing the following program:

I
Organ Prelude (G Minor) .. Bach-Siloti
Sonate .... Paradisi
Vivace
Allegro
Sonata, Op. 13 .... Beethoven
II
"Carnaval," Op. 9 .... Schumann
"La plus que Lente" .... Debussy
Etude, Op. 25, No. 2 .... Chopin
"Scenas Infantis" .... Pinto
"Run, Run!"
"Sleeping Time"
"Hobby Horse"

Laurent Recital Thursday

David Laurent, baritone, whose Music Hour program was postponed last week because of illness, will give his recital Thursday night at 9 o'clock in the Faunce House Art Gallery. His program will be the same as originally planned, with Mrs. Louise W. Moore as accompanist. The public is invited without charge.

Charbonnel Recital April 6

Mme. Avis Bliven Charbonnel will give a piano recital Tuesday evening, April 6, in Plantations Auditorium. Mme. Charbonnel's last recital here was in February, 1950.

Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

MAR 28 1954

TURNING THE DIALS

BY FRED H. RUSSELL

Charles Munch has selected an all-French program for his guest appearance, at Arturo Toscanini's request, as conductor of the NBC Symphony orchestra tonight over NBC radio at 6:30 o'clock. It will be the first time that the noted conductor of the Boston Symphony orchestra has been able to accept an invitation to direct the NBC Symphony. Munch will open his program with Claude Debussy's "Iberia," the second of three "Images for Orchestra." It is in three sections: (a) In the Streets and Byways, (b) The Fragrance of the Night, (c) The Morning of the Festival Day.

Although this music has been hailed as highly evocative of Spanish atmosphere, Debussy actually spent only a few hours of his life in Spain.

The next selection will be Maurice Ravel's "Le Tombeau de Couperin," written in the classical spirit of Couperin. The four movements are Prelude, Forlane, Menuet and Rigaudon. The program will be completed with Albert Roussel's second suite from his ballet "Bacchus et Arian." The ballet was first given in Paris in 1931, and the first concert performance of the suite was conducted in Paris by Munch in 1936. He introduced the work to this country with the Boston Symphony orchestra in 1946.

Toscanini will conduct his final NBC concert of the season on April 4, and it may be his last appearance and performance in this country. Shortly after the concert he will return to his native Milan and he is understood to have told friends it is for good.

Should the maestro, now 87, express a desire to return in the Fall, NBC will be ready to give him a contract for another season. He gets $96,000 for a season. But executives at NBC do not expect him back.

It costs NBC about $500,000 a year to maintain the symphony. Whether it will be disbanded should Toscanini decide to remain in Italy is a question on which studio executives have not reached a decision.

NY Times
Mar 29/54

AMUSEMENTS

MUNCH LEADS N. B. C. IN FRENCH PROGRAM

Charles Munch, at the invitation of Arturo Toscanini, conducted yesterday's broadcast concert of the N. B. C. Symphony in Carnegie Hall. He chose a program in which he is t specialist; it consisted entirely of French music—Debussy's "Iberia," Ravel's "Le Tombeau de Couperin" and Roussel's "Bacchus et Ariane" Suite No. 2.

All of these are virtuoso pieces fo rorchestra. The least familiar of these three compositions, the Roussel score, may be in some respects a rewrite of Ravel's popular "Daphnis et Chloe," complete with closing crescendo, but it nevertheless employs a valid orchestral language of its own.

Mr. Munch appeared to have a fine time sporting with this coat of orchestral colors. There was a real quality to his work—firm control, rhythmic propulsion, nuance and a clear shaping of the melodic elements. The orchestra responded superbly to his beat, charging down the homestretch of "Bacchus et Ariane" like thoroughbreds in perfect form.
H. C. S.

Reading of [illegible] 'Ion' Set

A reading [illegible]

Cantelli's Boston Symphony Rehearsal Is Rugged One

His Arduous Pantomime Continues For 45 Minutes Without a Pause

By G. Y. LOVERIDGE

BOSTON—The auditorium of Symphony Hall was dark and empty, and a high heavy curtain had been drawn across just behind the fifth row of seats, but the stage was lighted and half a hundred strings were conducting anarchic rehearsal, every bow for itself. When the clock on the stage indicated 10 a.m. [illegible] even the pleasant babble [illegible].

In a minute or so, a dark-haired young man dressed in a silky sport shirt that hung out all around, gray slacks, and black shoes, and carrying a long baton, came onto the stage from a door at the rear and made his way to the podium. This was Guido Cantelli. He was about to rehearse the Boston Symphony Orchestra in the program he will conduct in Veterans Memorial Auditorium, Providence, Tuesday night.

For the first number, Music for Strings, Percussion, and Celesta, by Bela Bartok, Cantelli had arranged his forces in an unusual way, the first violins strung straight across the front of the stage, then the second violins, with sections of cellos and basses on either side, and violas beyond the piano, which pointed out at the audience from the center. The percussion was centered at the rear.

Used No Score

Though the music is exceedingly complicated, Cantelli had no score. He stood with his feet together and his arms stretched in front of him, like a diver on a springboard. In his remarkable mind, not only the notes and markings but the very numbers of the measures were recorded, and throughout the rehearsal he would call out "Sixty-five" or "Eighty-six" or "Two hundred and three," or whatever measure he wished to start from at the moment.

As the music began, he guided it with fingers that seemed uncommonly long and fragile. When matters didn't go well, or he wanted particular attention, he would say, "Psst," shrug, tap the baton gently on the lid of the piano, try to give with animated hands a visual shape and texture to shapes and textures that were a [illegible]. He made delicate [illegible] his head, uttered [illegible] in solfeggio, [illegible] the scale [illegible] pum-pum-p[illegible] he rose on his [illegible] his heels softly in time, swayed, pointed.

When the music became vigorous, his moti[illegible] the pace, and he c[illegible] ard intoning above the [illegible]ices of the strings. The fluid fabric of his shirt itself performed, in folds of rhythmic, ever-changing light and shadow, a silent Music for Strings, Percussion, and Celesta.

This arduous pantomime he continued for about three-quarters of an hour. After a few minutes rest, on stage, the rehearsal was resumed until about 11:30.

Wife Likes It Here

Cantelli's wife—his schooldays sweetheart, whom he had married on April 28, 1945, the day after his 25th birthday, and not long after his return from a German concentration camp—had been sitting in the balcony following a miniature score with a friend. At intermission, I was introduced to Mrs. Cantelli in the conductor's room, and we talked while her husband was resting in an inner room. She speaks Italian and French with equal fluency, and English with just enough difficulty to charm the ear.

How did she like the United States?

Very much. Boston particularly.

And what were some of the very noticeable differences between us and the Europeans?

She smiled. "In Europe, the woman is always inferior to the man, a little below the man. Here she is above the man. That is a difference."

Did she approve of that difference?

She smiled again. It was in the right direction. She would like to have the man and the woman about equal.

Men Work Differently

"Another thing I notice is how the man works here. He works . . . we will say like the metronome." She began to chop one hand gently up and down with metronomic regularity. "He works all day so, and at the end of the day, he has a certain amount of work done. In Europe, it is not so. The man works, then he stops. He talks to somebody, perhaps about philosophy. He thinks about himself. Then he works some more. And so on. At the end of the day, he has work done, too. As much as over here.

"And the children. Over here, the mother talks to the child as though he was . . . "

"An adult? A grown - up?"

"Yes. Yes, as though he is adult. In Europe, the child is left in his fantasy. It remains with him. He is left a child."

Later, when the conversation happened to turn to the change in Picasso's early and later styles—Mrs. Cantelli is a painter herself, when she has time, and an amateur pianist—she suggested that perhaps the odd, later Picasso had some connection with the fantasies of childhood that European children are permitted to retain.

—Photo by John Brook

Guido Cantelli, who will conduct the Boston Symphony Orchestra here Tuesday night, photographed at Boston interview.

She applauded television as an achievement, but not as to the uses to which it is generally put. Newspapers, she said, she and her husband never read.

"What do you read in the newspaper?" she inquired, her brown eyes signifying dismay. "That two or three men can blow us all up when they want to. Murder. Scandal. I never look in one. It is too disturbing."

In Europe, it is worse, she said, because the papers are so much smaller and the concentration of horror is that much the richer. Here, with papers of many pages, it is possible to find at least a few things less grisly, if one cares to.

No Interest in Politics

Of the political situation in Italy, she said neither she nor her husband knew anything. Music absorbs them. Even food—and this seemed odd for natives of a country so famous for it—is not of much interest to them, though she cooks from time to time herself.

She likes to travel. This is her sixth visit to the United States. She likes the shops here, where it is possible for all purses to be well dressed. In Europe, only the wealthy can afford clothes of good material and design.

While we were talking, her husband returned to the stage, and we could distantly hear La Battaglia, an arrangement of a work by the 16th century Venetian organist Andrea Gabrieli, being rehearsed.

When it was time for the Brahms First, we took our seats in the balcony again.

Still scoreless, Cantelli was drilling the men with the same vigor that he had displayed in the opening minutes of the rehearsal. Occasionally he stopped to explain his wishes, and was so out of breath that he had to wait half a minute before he could speak. It was fascinating to speculate on the brain where all those thousands and hundreds of thousands of notes were stored, vertically and horizontally, each in its proper sequence and duration and volume.

Talks About His Work

After the rehearsal, and after Cantelli had rested again and dressed for the street and passed around some pleasantly medicated candies that help to keep his throat in order, he talked a little about his work. He laid emphasis on two points, that he had had a very lucky life and that he had not been an infant prodigy.

"Even when I was small boy," he said, his gray-green eyes intent and serious, "when somebody ask me what I am going to be, I say conductor. My father conducted a military band. He let me conduct it, even when I was small. I play in the eglise—the church—I conduct choruses, sing in opera, I play the organ. But I am not, not an enfant prodige."

He went on to the conservatory in Milan, studied composition, played in a theater orchestra, conducted opera in his home town, Novara—received all the rich musical experience that the European conductor finds available. He developed yet more a memory that had always been excellent.

How does he memorize a score? He begins to study it more than a year (if I understood correctly) before he will perform it. Line by line, a little at a time, he sings it over to himself, getting not only the details but—here he drew an arc with his finger on the piano lid—the "long arc," the broad outlines and architectural masses of the composition.

Dark Period in Life

One period of his life he did not wish to talk about. I asked whether, in the concentration camp, he had perhaps solaced himself with the music in his mind. He slowly shook his head.

"No. No, there was only to think of finding something to eat. That is all we could think of in camp. It is a part of my life I try to forget."

He was virtually starved when he was released, in 1945. Confined to a hospital in Bolzano, he contrived to escape to his native town.

Almost at once, the lucky thread of his life appeared in the pattern again, and he was soon conducting in many parts of Italy, then in other parts of Europe. Toscanini, struck by this talent, invited Cantelli in May of 1948 to come to the United States as guest conductor of the NBC Symphony. He has returned each succeeding season, receiving more and more invitations from major orchestras. Next season, he will lead the New York Philharmonic for eight weeks, twice as long as his engagements in the last three seasons. His appearance in Providence Tuesday night, by the way, will be his second.

Government Helps

Cantelli expressed himself as delighted with the state of music in this country. When it was remarked that his home town, with a population of about 7,000, has an opera house, and when he was asked whether he thought it would be well if there could be, here, a great many such small opera houses, he agreed.

"But," he said, "over there the government helps, gives some money."

Did he think the government ought to do the same in this country?

With the air of one who hesitates to make suggestions where he is a guest, he replied, "Yes, I think that would be good." He smiled sadly. "For one atomic bomb, what it costs, all the orchestras in the country could be supported. Yes?"

Then he and Mrs. Cantelli took leave. One noticed with surprise that he already appeared recovered from the exhausting and exacting work of the morning, and the slender hand that seemed almost fragile gave a strong, assured clasp.

This will be the fifth and final concert of the season by the Boston Symphony Orchestra, with the celebrated Guido Cantelli as guest conductor.

[127]

MUSIC

Munch Superb in All-French Program

NY W-T & Sun Mar 29/54

By ROBERT BAGAR.

Composers of France, the NBC Symphony and Charles Munch proved a combination both novel and agreeable at the concert broadcast by that orchestra yesterday from Carnegie Hall. Mr. Munch's presence on the podium came at the invitation of Arturo Toscanini.

Such an invitation from such a man, of course, is the equivalent of a Pulitzer Prize at the least. Mr. Munch more than lived up to the honor. In fact, he was superb.

A program consisting of three pieces, all French, found the orchestra in a perfect technical and idiomatic frame. And everybody, not excluding the musicians, loved it.

Debussy's "Iberia," Ravel's "Tombeau de Couperin" and Roussel's second "Bach et Ariane" suite made up the fare. In each of these the conductor was the master, the sensitive exponent.

I had always imagined that guest-conducting an orchestra recently under the tutelary authority of a Toscanini could be something special. So flexible and responsive an instrument as the NBC Symphony was yesterday proved that conclusively.

Mr. Munch and French music always add up to an entente tres cordiale. How much more so that was yesterday could only be ascribed to the joy those musicians had in playing the program.

What is there to say about the results, other than that they were superior? Generally speaking, the musical speech of France—and particularly of these three composers—is like nothing else. It doesn't rage like a consuming fire. Its emotion is restrained, but very much there nevertheless. It possesses other, softer things, like pastel glow, charm and gentle warmth. The colors are subtle, the range of sound limited, but lacking no end of variety. And it never tries to convey exaggerated thoughts.

The workmanship is almost always perfection itself. Think of the painstaking care of a Ravel, who wanted his music not only to sound well, but to look well on paper.

These were the things that come to the mind, as Mr. Munch delivered the three scores. The occasion was very much a genial and all-together one. And a listener could be pardoned a momentary lapse in thinking, "Thank heavens, no Brahms or Beethoven."

• • •

Mary Curtis in Debut.

Making her debut at the City Center last evening as Donna Anna in Mozart's "Don Giovanni," Mary Curtis merited praise for a fluent and persuasive piece of acting and singing.

Hers is a good, solid voice, which she controls well. She is an intelligent stage performer, looks and moves well, and is musicianly in all her work.

A pleasing performance of "Don Giovanni" is not a rarity at the City Center. The New York City Opera has done well with this work as often at it has come up.

Miss Curtis was surrounded by capable singers. Madeleine Chambers, essaying her first Zerlina there, gave a spirited, believable embodiment of that rustic charmer. The Don of William Wilderman also proved an interesting and visually attractive job. And Rudolph Petrak won sympathy for Don Ottavio, probably the most sappy tenor here in all opera. Others in the cast were Ralph Wentworth, Leporello; Eva Likova, Donna Elvira. The conductor, firm and expressive, was Joseph Rosenstock.

ADVERTISEMENT. ADVERTISEMENT

PHOTO by Con Edison

Prof. Davison of Musical Fame, 3 Others to Retire at Harvard

Herald 3/29/54

Four Harvard professors, including three at the Divinity School, will retire this summer, it was announced yesterday.

Prof. Archibald T. Davison, a leader in the revival of serious classics in American choral singing, will retire in June.

DAVISON

He was a member of the Harvard department of music since 1909 and conducted the Harvard Glee Club for nearly 25 years.

His leadership brought the Glee Club to recognition as one of the nation's great singing societies. The high standards he inaugurated have been maintained by the club's present director, Prof. G. Wallace Woodworth. This year the club sang with the Boston Symphony Orchestra.

The Club, in cooperation with the Radcliffe Choral Society will present concerts tomorrow and Wednesday evenings in Sanders Theater in honor of Prof. Davison's 70th birthday. The first performance will be for invited guests only and the second will be open to the public.

The other professors who are retiring include:

(Continued on Page Three)

4 at Harvard Will Retire

(Continued from First Page)

Henry J. Cadbury, Hollis professor of divinity and 1947 Nobel Peace Prize winner in behalf of the American Friends Service Committee for work among war victims in Europe. He completes 50 years of teaching this year and holds the oldest endowed chair in the country. Prof. Cadbury, director of the Andover-Harvard Library, and a leading Biblical scholar, lives at 7 Buckingham Pl., Cambridge.

CADBURY

J. A. C. Fagginer Auer, professor of church history and Parkman professor of theology. The author of "Humanism States Its Case," he has also been active in promoting cultural relations between his native Netherlands and the United States, for which he was decorated by Queen Wilhelmina. Prof. Auer lives at 15 U. S. Bates Rd., Hingham.

William Thompson, Jewett professor of Arabic and a faculty member since 1924. He has taught Arabic and Syriac and conducted extensive research into the early development of the Muslim world and Eastern Christian mysticism. He lives at 20 Quincy St., Cambridge.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 31 1954

WGBH-FM Broadcasts B. S. O. Meeting Today

At 4 p. m. today, the 20th annual meeting of the Friends of the Boston Symphony Orchestra will be broadcast over WGBH-FM. This is a first for letting the general public attend such a meeting over the air.

Henry B. Cabot, president of the trustees of the orchestra; Oliver Wolcott, chairman of the Friends of the Orchestra, and Dr. Palfrey Perkins, minister emeritus of King's Chapel and chairman of the Friends Committee, will be speakers.

Mr. Munch and members of the Symphony Orchestra will present a short program of music, usually not announced in advance for this is the surprise portion of the broadcast.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 30 1954

SOCIETY: Symphony Friends, Seeking Funds, Meet Tomorrow

By MARJORIE W. SHERMAN

Going to meetings is frequently a heavy responsibility for Bostonians who are board members of a number of organizations, but there is one annual meeting which is rated as pure pleasure. This duty "that we treasure, that we treasure beyond measure," as W. S. Gilbert's gondoliers described running errands for the ministers of state, is gathering for the yearly session of the Friends of the Boston Symphony Orchestra. Tomorrow at 4 o'clock is the time set for the 1954 meeting.

Already a 20-year tradition, the Friends meeting features a special program of music by the orchestra, conducted by Charles Munch, as well as financial reports and membership figures. Tea is served in the upstairs lobby at Symphony Hall after the program.

Membership in the Friends of the Boston Symphony Orchestra, which is a privilege awarded to contributors who help to balance the orchestra's budget, is at an all-time high this year. A special committee, headed by Rev. Palfrey Perkins, is also at work to raise the $250,000 needed to meet the expenses of the current season, in addition to the regular revenue from consistently sold-out concerts.

Helping to maintain the reputation of the Boston Symphony as one of the few top-ranking orchestras in the country, the Friends provide funds to underwrite these high standards made possible by the quality of the orchestra's players and soloists, as well as its conductor and the quantity of rehearsals.

Wives of the orchestra's trustees, who will serve tea at tomorrow's annual meeting, include Mrs. Oliver Wolcott, wife of the chairman of the Friends; Mrs. Lewis Perry, Mrs. Henry B. Cabot, Mrs. Edward A. Taft, Mrs. Palfrey Perkins and Mrs. Philip R. Allen.

Members of the special fund-raising committee serving with Dr. Perkins include Miss Sylvia Benson, Mrs. John A. Boit, Mrs. Gardner Cox, Mrs. William James, Mrs. Robert M. P. Kennard, Mrs. Henry A. Laughlin, Miss Marjorie Loring, Mrs. William Stanley Parker, Mrs. Charles R. Peck, Mrs. Albert C. Titcomb, Mrs. George S. West, Mrs. Jasper Whiting, Mrs. John Otis Wilson, Miss Marion Williams, John L. Thorndike, Herbert M. Pratt, Francis W. Peabody, B. Earl Appleton, Talcott Banks, Francis H. Burr, F. Murray Forbes Jr., Israel Friedlander and Francis W. Hatch Jr.

(Photo by Paul J. Maguire, Globe Staff)

TWO NOTED PATRONS of music in Boston, interested both in tomorrow's meeting of the Friends of Symphony and the Fourth Annual Festival of Music of the Longy School, are Mrs. Albert C. Titcomb and Mrs. William James. The Festival concert dates are April 23, April 30, and May 7, and proceeds benefit the school's scholarship fund.

Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAR 31 1954

Music

Boston Symphony, Cantelli Conducting, Plays Final Concert

By RUTH TRIPP

The Boston Symphony Orchestra played its fifth and final concert of the season last evening at Veterans' Memorial Auditorium. Guido Cantelli was guest conductor for the program which was the 325th concert by this orchestra in Providence.

The program:

La Battaglia	Andrea Gabrieli
(arranged by Ghedini)	
Music for Strings, Percussion and Celesta	Bartok
Andante tranquillo	
Allegro	
Adagio	
Allegro molto	
Symphony No. 1, in C minor, Op. 68	Brahms
Un poco sostenuto; Allegro	
Andante sostenuto	
Un poco allegretto e grazioso	
Adagio; Allegro non troppo ma con brio	

Mr. Cantelli assembled an interesting array of rare music for us and his work with the orchestra was received with great enthusiasm. To be sure, he was conducting a wonderful group of musicians with whom he seemed to be on excellent terms. The result was a three-way exchange of musical exuberance with the audience taking the lead for volume of tone when it came to the applause.

The Gabrieli work was new here. It was refreshing music which gave us an opportunity to hear the excellent woodwind and brass players of the Boston Symphony Orchestra. They are among the finest in the country. Guido Cantelli was exceptionally able in the direction he gave this music. The content of this 16th century score was wonderfully simple. It derived much of its strength from precise rhythmic patterns which were passed around from choir to choir with an unbelievable variety of tone color. The phrasing of the players was marvelous. The brilliance of the tone on the repeated four-note figures for brass in the last movement was noteworthy. This music left a profound sense of gratitude for primary triads.

The Bartok music afforded a wonderful contrast. We have heard this work here once before and also several of the Bartok string quartets. There is an open mind in the music world of Providence, for Bartok's music and surely the music for strings, percussion and celesta held the interest of all concerned last evening. The change to short phrases, with constantly varying rhythm and indecision about tonality alerted the audience at once. The interesting division of the string players was one thing to watch. The piano, sometimes for two hands and then again for four, the celesta on occasion and many happenings in the percussion section combined to keep the audience aware of the complex situation which Mr. Cantelli and the players had so expertly under control.

My favorite section is the opening of the third section where the xylophone spells out the same theme with the regularity of a telegrapher. Another section which always ends too soon for me is the portion which starts off to be a first rate folk dance and then gets lost in the maze of thematic development. There is something about the ending of this work which leaves one with the impression that Bartok himself had not been sure he had done everything he might have with the abundance of his ideas. However, it was good to know that the listeners were enthusiastic about this contemporary work.

The final portion of the program was a reserved and dignified interpretation of the Brahms first. There was a fine sense of rhythmic unity in the playing. The mood of the second movement was much to my liking. The final movement was broad in line and splendid in its development. The horns were unusually eloquent and in the phrases where the flute imitates the horn theme, we heard a rarely expressive bit.

It was good to have finished the concert with our musical ear tuned to C major. It is a confident and familiar key. It has a way of returning one to the everyday world without too much of a jar. The Brahms first is solid fare and we heard it played very well indeed.

130 **Society** Post Apr 1

School Children Help Symphony Meet Goal

By ROSE WALSH

Oliver Wolcott, chairman of the Friends of the Boston Symphony Orchestra, brought good news to the members attending yesterday afternoon's 20th annual meeting in Symphony Hall. He announced that the $250,000 goal covering the orchestra's deficit is in sight, thanks to public contributions, legacies, the resale of unused Symphony Concert tickets, the Thursday night open rehearsals of the orchestra (made accessible to students and visitors to Boston) and the expansion of this summer's Berkshire Festival at Tanglewood from four to six weeks.

School children were among the interested contributors to the fund, as was evidenced from several letters read at the opening of the meeting by Dr. Palfrey Perkins. One correspondent chosen to send in the class donation of $10 added the postscript: "We hope the orchestra will not go to any other place like the Braves did."

Henry B. Cabot, president of the world-famous Boston Symphony, just returned from Europe yesterday morning, paid high tribute to Dr. Charles Munch, who completes his fifth season as the music director of the orchestra.

Mrs. Harold Peabody, Mrs. Allan Forbes, Mrs. John T. Bottomley, Mrs. William Dana Orcutt and Mrs. Nicholas Danforth were among those present Also noted enjoying the subsequent program of Symphony music were Mrs. Leslie C. Barber, wife of the English consul general; Mrs. Sherman R. Thayer, Michael J. Kelleher, Mrs. William Emerson Barrett, Mrs. Robert M. P. Kennard, Mrs. Max Katz and Mrs. Harry Goodman.

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Empire Dinner Dance

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THURSDAY, APRIL 1, 1954 Boston Her

Social Chatter

By Alison Arnold

COME WHAT MAY, it looks as if the Boston Symphony Orchestra would continue. At least, that's what the Friends of the Symphony learned at their 20th annual meeting in Symphony Hall yesterday afternoon. The days are gone when one man can support the orchestra. Nowadays, everyone must contribute. Since October, $161,000 of the appeal for $250,000 has been raised. There are 4,161 Friends of the Symphony, and 1,297 are new ones. Oliver Wolcott, chairman, spoke in behalf of the orchestra, and the Rev. Palfrey Perkins, who has done so much toward helping to raise the money for its support, read several letters from those who have donated money. Among them were letters from children who had saved some of their allowances and hoped the orchestra wouldn't leave Boston as the Braves did. One woman wrote that she had given up smoking and was sending the orchestra the money she would have spent for cigarettes. Harry Cabot, president of the orchestra, also spoke. He just returned from England yesterday morning.

DR. PERKINS

* * *

AFTER THE MEETING, Charles Munch and the orchestra presented a program of music, and tea was served upstairs. The hall was well filled and among those in the throng were the Edward A. Tafts, Mrs. Philip Stockton, Mrs. Arthur Bell, Mrs. Robert H. Stevenson, Mrs. Boylston Beal, Mrs. Palfrey Perkins, Mrs. Frederick J. Bradlee, Mrs. Harold Peabody, the Rev. Theodore P. Ferris, the Lea Luquers, Mrs. William Dana Orcutt, Mrs. Carl Keller, Mrs. Albert C. Titcomb, Mrs. John T. Bottomley, Mrs. Morton P. Prince, the Frederick S. Pratts, Mrs. William Stanley Parker, Mrs. Nicholas W. Danforth, Joseph Coletti, Mrs. Eben Draper, Mrs. Jasper Whiting, Alexander Williams, Mrs. Louis Curtis and Mrs. Alfred Donovan.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 1 - 1954

BSO Fund Reaches $160,900; Deficit Reduced

BOSTON—The present fund-raising campaign of the Boston Symphony Orchestra has brought in $160,900 of the desired total of $250,000. This was made known at the annual meeting of the Friends of the Boston Symphony Orchestra in Symphony Hall. Resale of tickets already subscribed but returned to the box office has amounted to $10,000. The total of $170,900 is the largest sum thus far raised in one year for the benefit of the orchestra.

4,161 Members

In addition, there is good news that the estimated deficit for the current season has been reduced to $69,000 from the originally considered figure of $100,000. Indebtedness of $18,000 carried over from the two previous seasons, returns the deficit to the higher figure of $87,000, however.

The total membership of the Friends was stated as 4,161, of whom 1,297 are new members.

A further cheering note was struck in the announcement that the city of Boston has ruled that Symphony Hall will be permanently exempt from real estate taxes. In the past these have amounted to more than $30,000 a year.

Cir. (D 43,480) (S 44,542)

This Clipping From
HAMMOND, IND.
TIMES

APR 1 1954

Music Festival Opens in Rome Next Sunday

ROME (AP)—Top musicians of the free world launch a two-week festival of 20th century music in Rome Sunday. A competition for 12 young composers—two of them Americans—is one of the top events.

This year's International Conference of Contemporary Music, April 4-15, is an offspring of the 1952 Masterpieces of the 20th Century in Paris. That month-long festival of music, ballet and painting, designed to prove that art thrives on freedom, brought howls from European Communists and high praise for such American performers as the Boston Symphony Orchestra and the New York City Ballet.

* * *

THE REDS so far have ignored the Rome festival, perhaps because the sponsors are playing down the political angle. And the Americans this year are leaving most of the spotlight to the Europeans. The program's sponsors wouldn't be surprised, however, if the Communists started sniping at them.

Leading composers, music critics and performers were invited this year from Russia and her satellites but the festival's chairman, Nicholas Nabokov of New York, now on the staff of Rome's American Academy, said only Poland's leading composer, Panufnik, replied — "a very polite little saying he was terribly busy."

* * *

THE FESTIVAL is sponsored by the anti-Communist Congress for Cultural Freedom, which staged the 1952 Paris event, the European Center of Culture, Geneva and the Italian radio.

The top event will be the judging of compositions submitted for three 20th Century Masterpiece Festival Prize Awards. They will be given for the best concerto for violin and orchestra, short symphony and chamber music for so voice and instruments.

U.S. gin and yeast heir Juli Fleischmann is putting up a to of 25,000 Swiss francs $5,827 prizes.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 1 - 1954

Friends of Symphony Meet; Told Fund Is at 70% Mark

By CYRUS DURGIN

The present fund-raising campaign of the Boston Symphony Orchestra has brought in $160,900 of the desired total of $250,000. This was made known yesterday afternoon at the annual meeting of the Friends of the Boston Symphony Orchestra in Symphony Hall. Resale of tickets already subscribed but returned to the boxoffice has amounted to $10,000. The total of $170,900 is the largest sum thus far raised in one year for the benefit of the orchestra.

In addition, there is good news that the estimated deficit for the current season has been reduced to $69,000 from the originally considered figure of $100,000. Indebtedness of $18,000 carried over from the two previous seasons, returns the deficit to the higher figure of $87,000, however.

The total membership of the Friends was stated as 4161, of whom 1297 are new members. It was also said that 50 percent of the Friday afternoon audiences have not yet joined the Friends, now have 25 percent of the Saturday subscribers.

A further cheering note was struck in the announcement that the city of Boston has ruled that Symphony Hall will be permanently exempt from real estate taxes. In the past these have amounted to more than $30,000 a year.

Revenues Largest in United States

Rev. Palfrey Perkins a head of the fund-raising campaign, addressed the gathering, and emphasized that money must be raised for the Boston Symphony year after year, upon an increasing scale and with larger generosity. He explained that the private single supporters of the past, such as the Boston orchestra's founder, Maj Henry Lee Higginson, no longer exist.

"What one man did, we all must do today," declared Rev. Dr. Perkins. "The orchestra's necessity is our opportunity, and that we shall have always. The orchestra as the unwearying servants not of the public but of music."

In answer to the claim that the Boston Symphony should attempt to increase its revenue and lessen its overhead, Mr. Perkins claimed that the less an orchestra spends the less it has the chance to earn. Thereupon he added that the Boston Symphony revenues today are the biggest of any orchestra in the country, that the season is longer, with more concerts. By the end of the Berkshire Festival next Summer, a total of 217 concerts will have been played.

Reading Schools Send $111

The first five years under the conductorship of Charles Munch were reviewed, and the problem of human relations involved in the change from one regime to the other drew high praise. In those five years, the orchestra has presented 408 works by 104 composers.

The schools of Reading sent $111 to the Symphony fund, and one letter from a fourth-grader said: "Our class wants to keep the orchestra for you. We hope you won't leave Boston like the Braves did."

A statement of financial details was given by Oliver Wolcott, chairman of the Friends. Henry B. Cabot, president of the Symphony trustees, returned from Europe only yesterday morning, also spoke.

Following the meeting, Mr. Munch conducted the orchestra in the "Enigma" Variations of Elgar. Tea was served in the foyer thereafter.

JOSEPH DE PASQUALE, first violist of the Boston Symphony, will be the soloist tomorrow and Saturday in Berlioz's "Harold In Italy," under Charles Munch's direction.

C S Monitor

, BOSTON, SATURDAY, APRIL 3, 1954

—'Harold in Italy' at the Symphony

De Pasquale Viola Soloist In Masterwork by Berlioz

By Harold Rogers

It has been said that a man has two reasons for anything he chooses to do—a good one and a real one. It may also be true that Charles Munch has two reasons for placing so much Berlioz on the Boston Symphony programs this season.

His good reason is the celebration of the 150th anniversary of Berlioz' birth (which was actually last year but still worth celebrating). And his real reason is probably that he is a Berlioz devotee and loves to play his works.

This penchant for Berlioz has been much in evidence during Mr. Munch's five years at the helm of the Boston Symphony, and there is no doubt that his Berlioz performances have been deeply appreciated by most of the listeners. He has given us great readings of masterpieces like "The Damnation of Faust," "Romeo and Juliet," and, as we heard yesterday afternoon, "Harold in Italy."

Mr. Munch has doubtless done more than any other individual today to forward the Berlioz revival, a rediscovery that was long overdue considering the stature of this composer. But the fact remains that however great Berlioz was, however magnificent his masterworks, however superb the performances this season, too much is hardly better than too little. And we've had too much.

* * *

It is natural that Mr. Munch, being an Alsatian, would love the French composer, and it is natural that he would like to program the works that he plays best. We, too, love the French composers and the way Mr. Munch plays them. Few conductors can interpret Berlioz, Debussy, Ravel, or Roussel in Mr. Munch's superlative manner.

But there are other nations as well—not that Mr. Munch has not drawn upon them. He has been generous with the German composers, with Beethoven, Brahms, Haydn, or Mozart. But his vision is not so universal as it might be for an American audience. Americans have been educated to a cosmopolitan taste in music. It had to be so through the long years when we were building a valid musical culture of our own.

One might also have expected Mr. Munch to bring forward more American works on his programs since becoming a resident of the United States. Americans have every right to be well informed of the developments in their own culture. American composers have every right to be heard, provided their works are of the standard that merits performance.

Though the tenor of Mr. Munch's program-building has been a disappointment this season, his program for the concerts this week end contains much of interest — Mozart's "Paris" Symphony, for instance, and the Roussel Third, a vital and vivid piece of writing.

Mr. Munch gave the Mozart work (composed when he was 22) a crystalline performance, elegant and just. He poured every ounce of verve, however, into the Roussel symphony, the one composed in 1930 for the Boston Symphony's fiftieth anniversary. He built the climaxes to gigantic proportions; he extracted each bit of anguished aspiration; he delineated each scherzo mood with sparkle and clip.

Joseph de Pasquale, the first violist of the orchestra, was the soloist in the Berlioz "Harold in Italy" and again demonstrated his ability to elicit a lambent tone from his instrument. It was a thoroughly beautiful performance, both by Mr. de Pasquale and by Mr. Munch.

It was certainly not this performance of "Harold in Italy" that merits disapproval. It was just too much Berlioz.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

APR 3 - 1954

Music in Review

By TUCKER KEISER

The Boston Symphony yesterday whirled giddily through a program performed with little emotional impact. Charles Munch, apparently realizing that the season was nearly over and that we had had only 10 minutes of Mozart so far, took measures to remedy the situation by playing Mozart's "Paris" Symphony, No. 31, in as few minutes as possible. He also resurrected Roussel's Symphony No. 3, written in 1930 to honor the 50th anniversary of the Boston Symphony. Berlioz' "Harold in Italy" with Joseph de Pasquale, the impressive first violist of the orchestra, as soloist, closed the concert.

The "Paris" Symphony, admittedly rather superficial Mozart, is nevertheless coldly elegant if stylishly performed. But when the tempos are rushed, the playing untidy, and the tone coarse, even this Chesterfieldian surface is marred.

The Roussel is a bombastic piece of pretentious rhetoric; everything about it is contrived and mechanical, and after the performance tonight, it should be sent back to the Symphony Hall archives, where it was reposing peacefully until exhumed.

Mr. Munch usually has great success with Berlioz, but "Harold in Italy," a work of uneven interest, tripped up the conductor. Mr. de Pasquale, who obviously knows how the work should go, lost the struggle to hold back the tempo to a reasonable speed. The March of the Pilgrims nearly became a jig, and the Serenade, at the pace heard yesterday, sounded unpleasantly like the same composer's sardonic Serenade in "The Damnation of Faust."

Of course, this tag-end of the season is a sort of dress-rehearsal for Tanglewood; by summer "Harold" may go better.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 3 - 1954

MUSIC

Munch Conducts Berlioz With De Pasquale Soloist

Twenty-first pair of concerts by the Boston Symphony Orchestra, Charles Munch music director, in the Friday afternoon-Saturday evening series, at Symphony Hall. The program: Mozart: Symphony in D major ("Paris," K. 297); Roussel: Symphony No. 3, in G minor; Berlioz: "Harold in Italy" (Joseph De-Pasquale, viola soloist).

By CYRUS DURGIN

This was a notably enjoyable program, especially if you were in a relaxed mood, for there was nothing of hard listening and everything of color, melody and vigor. Mozart's "Paris" Symphony of 1778 is a bit off the line of his usual symphonic style, although the distinction is not to be stressed too heavily. Compared to the last three gigantic symphonies by Wolfgang Amadeus or the "Haffner" and some of the others, the "Paris" is rococo.

Indeed, it is extremely rococo, with the decorative details giving a complex, sculptured beauty at a certain cost of direct rhythmic momentum. But all the same, it is wondrous and eternally verdant Mozart, full of luminous elegance, very 18th Century and vivacious in every page. It takes elegance, of a Boston Symphony degree, to play it well. Here Mr. Munch and the orchestra were at their best of style, precision, and a light, floating, clear, sweet tone.

Roussel's Third Symphony deserves more performance than it has had in the recent past. To be sure, it is not in the least profound, in fact it is hardly serious at all, yet it is notably vital from the brusque thumpings of the beginning to the big, iridescent chords of the end. There is some magnificently clever writing in this score, of a free but ordered and logical counterpoint. Though the counterpoint may run quickly through many keys (and some all at once) this is music of purpose and idea, and likewise of a certain restrained but unmistakable sense of fun.

Roussel probably went to his grave with general regard, but as a minor composer rather than a great creative genius. That has happened before, and no doubt will again. I daresay, however, that the future will bring a renaissance of this French composer's highly skilled work. Mr. Munch already has done us a service by reviving "Bacchus et Ariane." He could, to general benefit, go on to other of Roussel's music. Such as the Flemish Rhapsody and the other symphonies. It is further about time that we began to re-discover just how masterly was Roussel in his broad-stroked but inventive and vivid orchestration.

"Harold in Italy" is something between descriptive genius and a three-ring orchestral circus. It is rousing and passionate, a treasury of some of the finest Romantic melody ever conceived, and another example of Berlioz' amazing gift of writing for orchestra. Perhaps there is no middle ground with "Harold in Italy"; it may be that either you adore it (as I do) or else find it on the side of fustian.

This performance was of mixed values. Mr. De Pasquale gave a good, but overly restrained performance of the solo part. His tone was poised and beautiful, his execution neat. But I would have preferred to hear the viola, that low-voiced siren of the strings, sing out with abandon. Mr. Bernard Zighera, fittingly placed at the front of the stage since the harp part is more than conventionally prominent, gave us another of his excellent performances.

Orchestrally all went well up to the finale. The sound was rich, even glowing, the reading of Mr. Munch all that the score asks. But then something went wrong; the strings, especially the violins, became dry and wiry, and the balances in those big chords, between the upper instruments, the roaring brass and pounding drums were way off. And somehow this finale, which should build to a terrific climax, just seemed tame. Well, another time.

4/3/54

HE BOSTON HERALD, SA

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 21st concert of the 73d season in Symphony Hall yesterday afternoon. Th soloist was Joseph De Pasquale, viola. The program:
Symphony in D "Paris" (K. 297) Mozart
Symphony No. 3 in G minor, Op. 42 .... Roussel
"Harold in Italy" Op. 16........Berlioz

By RUDOLPH ELIE

If it has long been evident from his place at the first desk of the viola section and a previous appearance as soloist with the orchestra that Joseph De Pasquale ranks with the finest performers on the viola today, the impression was reinforced for good and all yesterday.

He stepped forward to do the endlessly beautiful principal role in Berlioz' endlessly beautiful "Harold in Italy," and it was all as fresh and lovely as the spring. The work is not a virtuoso display piece for this relatively neglected instrument; its running commentary on the moods and evocations as Berlioz traverses the Italian scene never rises to mere virtuosity. Indeed, the viola by its very nature does not lend itself to virtuosity in the sense the violin does, not only for the wide spread of characteristics from the top string to the bottom but for its size, which if not clumsy for the length of the fingerboard is at least limiting.

Deficient in Design

Actually the viola has always been the one instrument of the orchestra that is acoustically deficient in design. To produce the proper C or a fifth below the G string of the violin, the body should be at least twice as large as it is, perhaps more. Additional depth isn't practical for under-the-chin playing, and additional length is manifestly impossible too, though there is a good deal of variation in this regard. The result is the veiled, shadowy, soft-spoken quality that, in the hands of an inferior player can be overly feminine in texture.

In the hands of a master, however—and Mr. De Pasquale is that—the viola speaks with warmth and breadth and a focus, too, of the greatest beauty to hear.

Yesterday, in an orchestral background notable for the radiance and poetry Mr. Munch breathed into it, as he inevitably does whenever he plays Berlioz, he played the role with a sure hand and a style at once refined but not over-elegant, spirited but not over-strenuous (as some violinists have a tendency to do in this rare plum for the instrument). The extent of his mastery of the instrument is particularly evident in the evenness of his tone production from top to bottom, which, as indicated above, is exceedingly difficult to do, but his intonation is marvelously exact as well, while his bowing is superbly fluent and articulate. It all made this old favorite a joy to hear from beginning to end, in short, in the perfect blending of soloist and orchestra.

Sturdy Work

Roussel's G minor Symphony, composed for the occasion of the 50th anniversary of this orchestra, has long since found its way firmly into the repertoire. It is a sturdy work combining some of the elements of a contemporary character (occasional polytonality, polymodality, etc.) with a lyric quality and a rhythmic pulse of a most musical effect.

The symphony is unusual for the highly individual sound of it; not knowing what it was a listener might hear it from beginning to end and find it difficult to identify the composer either by school or tradition, for its mingling of impressionist and contrapuntal procedures, combined with a good deal of chromaticism, drops very few clues along the way. It had a considerable audience success yesterday afternoon as of course did the beguiling little Paris Symphony of Mozart, with which the concert began. It only need be added that the orchestra sounded wonderful all the way through as always. It goes off on its final tour of the season next week, returning on April 16 for a program of Wagner, Honegger and Schubert (the great C major Symphony which Mr. Munch has not yet done here).

Mrs. Mar

"Quiet Please, Stand By!"

How the Music of the Boston Symphony Orchestra Is Recorded

By LUCIEN PRICE

Four o'clock on a rainy afternoon in March; scene, the Blue Room, where concert artists listen to the playback of their own performances as recorded. Walled with glass on three sides, one being a mirror, the other two, windows, and all three from floor to ceiling, the place is sound-proof against all noises except the sirens of New York city's fire apparatus which just now roars screeching past 155 East 24th st.

As the curtain rises, four men are discovered sitting on divans facing one another, two-and-two, on opposite sides of a low table where each pair bend over the ponderous tome of an orchestral-and-vocal score of Hector Berlioz's "Damnation of Faust."

The persons of this scene are Mr. Charles Munch, director of the Boston Symphony Orchestra, and his secretary, Mr. Leonard Burkhart, as parties of the first part, and, as parties of the second, Mr. Richard Mohr, Artists' Representative and director of classical red seal records for R. C. A. Victor, and his assistant, Mr. John Pfeiffer.

From Printed Books to Printed Sound

Out of a box across this Blue Room pours a golden flood of orchestral tone. What these four men are doing, in their postures of complete absorption, is a singular thing: they are proofreading by ear a volume of sound, that which they hear being confirmed by what they see on the printed page of the score. Thus we have here an equivalent of the Aldine Press at Venice in the year 1500 when printing of the Greek and Latin classics from movable type was new, since what we now have in this 20th century is the printing of musical classics from the past three centuries in books of replayable sound.

These sounds which are now flooding out of that transmitter in such bright torrents were made 200 miles from this spot and three weeks before at Symphony Hall during two days of strenuous recording sessions by the full forces of the orchestra, soloists, Harvard Glee Club and Radcliffe Choral Society, with the recording engineers, about 250 persons working Sunday afternoon and evening, and Monday forenoon and afternoon, in all, sixteen hours.

The Phantom Audience of Microphones

Scene-shift: flash-back to Symphony Hall: time, Sunday forenoon, February 21, auditorium dark, stage brilliantly lighted and packed full of musicians, players and singers. Between stage and auditorium hang in voluminous folds from ceiling to floor not one curtain as at ordinary rehearsals, but two, to kill echoes. Those enormous drapes in color a dark maroon are sometimes spoken of as "the Oriental tapestries."

Recording sessions are the reverse of public. The audience at this one, seated at the end of the first balcony where it curves over the stage to the proscenium, must number as high as four persons, one of them being the manager of the orchestra and another the editor of the program notes.

The stage is focus. Under the brilliant highlights it gleams and glows—glows like a flower garden with the colors of the Radcliffe chorus' bright, Springlike frocks, blue, yellow, rose, green—and gleams with the white of the Harvard men's shirts, for they have shed their coats and neckties, gleams too with the rosy varnish of the fiddles and 'cellos, and with the shining horn-bells of the brass instruments.

The recording is in full career. It is start, go, sometimes through a whole scene without a stop; or again, stop, consult, start again, Mr. Munch seated on the podium at his desk and directly in front of him, between his desk and the orchestra, the two men soloists, Mr. David Poleri, tenor, and Mr. Martial Singher, baritone.

Before them are the microphones, a formidable array. Microphones dangle from the ceiling, microphones strain their electrical ears at the tops of gleaming metal stanchions which rise from the floor spindling upward like elongated reflections from lights seen in deep, still water—microphones formidable because they are the audience of the future, invisible but permanent, the audience for which these musicians will still be performing years hence; and this because sound has overtaken sight and phonograph records the Aldine Press. These mikes are the insatiable ears which are also eyes for the imagination, and here and now is that immortality of music on records which demands to be served by the labor of perfectionists.

"Quiet, Please . . . Stand by . . ."

Labor is the word. The Latin phrase is better, "labor immensus." On a bright stanchion before the conductor's stand is a small red electric light bulb.

A voice, Mr. Mohr's, speaks from the recording room:

"Quiet, please. . . . Stand by . . ." (Mr. Munch raises his stick). "E-4 R. C. double zero 33 . . ." The red bulb flashes on.

Mr. Munch's stick makes the down beat, out flows the orchestral tone; it is joined by the tenor's voice, as "Faust."

"La vieil hiver a fait place au
printemps . . ."
"The hounds of Spring are on
Winter's traces . . ."

It is the opening of Faust's apostrophe to Spring. Swinburne's English is better than the librettist's. French, and Goethe's German is better than either:

"Vom Eise befreit sich Strom
und Bache
"Durch des Fruhlings holden
belebenden Blick . . ."
"Released from ice are brook
and river
"By the quickening glance of
the gracious Spring . . ."

A gay dance tune sung by peasants, boys and girls, goes swirling past like the newly released streams, then a stride of soldiers across the plain to that Hungarian March which had sounded so stirringly out of the box in the baroque Blue Room over in New York three weeks later, such a performance of that rousing, if slightly battered old tune, as certainly one never heard before.

Clash in Latin: Comic Interlude

On goes the recording, stops, starts, replayings, pauses for consultation. Mr. Burgin, the first violin, rises from his chair to point out a passage on Mr. Munch's orchestral score; the two nod mutual assent; Professor Wallace Woodworth, the Harvard choirmaster, appearing briefly at the stage end of the balcony opposite, speaks to the men's chorus:

"You need not sing louder, but be sure to articulate your words distinctly," (he does so himself). "Iam nox stellata velamina pandit."

On the heels of this treads a comic interlude. The students' song is in Latin, and some of the jokes are a trifle broad. From the engineers' room Mr. Mohr's voice says:

"The soloists are singing 'vichy,' the chorus are singing 'weekee.' We don't care which you sing, but you should all sing the same."

"'Vichy!'" pronounces Mr. Munch positively.

It being a students' chorus, Mr. Woodworth is for "weni, widi, wici."

"'Vichy,'" remarks Mr. Poleri modestly, "is Church Latin."

They have it back and forth to the visible amusement of the men's choir. Finally college Latin wins. Hurray, our side's ahead!

"Weni, widi, wici!" and on goes the recording.

They Polish a Phrase Till You Can See Your Face in It

This is the way to learn a musical work of such monumental dimensions, for they perform a passage, a scene of dramatic dialogue ("The Damnation of Faust" is also performed as a grand opera), a chorus, a solo, an orchestral interlude over and over till it is fixed in the listener's memory, and this is exactly what one possessing the records will be able to do later, following the music intently with the libretto or the score.

These musicians polish a phrase till it shines like the beautifully grained wood on the back of a Cremona fiddle; they polish a page till you can see your face in it; they polish, in fact, until the vocal chords of the singers begin to fatigue.

"I'm getting out of the opera business," says one of the soloists in a comic grumble.

Next thing, his fellow is having difficulty to sustain to its end a long legato passage. It is done three times. Still he cannot satisfy his meticulous sense of style. The boys in the chorus sit forward on the edges of their chairs, as anxious as at a football game. Suddenly the soloist says,

"I will do the whole scene."

Applause from the young men.

He goes through it gallantly, hitting that last phrase in triumph.

Hearty applause from the college men. . . . Touchdown!

Prima Donna on a Pedestal

Now the soprano, Miss Suzanne Danco, comes into it. Marguerite, alone in her chamber, sings that touching ballad.

"There was a King in Thule
"Faithful to the grave
"To whom his loved one dying
"A golden goblet gave . . ."

Berlioz's music is as tender as Goethe's poetry. Desecration though it seems to interrupt, science requires it for the sake of art.

Voice: (from the recording room) "Will Miss Danco move two steps nearer the microphone?" The ballad is sung that way. Better.

Next it is the turn of the two harps. "We are not getting them properly," says the voice. "Can you advance them from the rear of the orchestra up to in front of the microphones?"

'Cellists and violists part like waves of the Red Sea, making an aisle. Harps are moved forward. It is tried that way. "Too close. Move them back about half way." It is tried again. "Just right!"

Presently, in her soliloquy with choral obligato, Miss Danco's voice is wanted still nearer the microphone and at a level with it. A foot-high podium is brought. She mounts it. Not high enough. Mr. Munch steps down from his own podium, takes an orchestra chair, sets it before the mike, and assists her to mount. Prima donna on a pedestal! The chair is cane-seated and her shoes are high-heeled. She has a good nerve. At this, Mr. Boatwright, the bass baritone, steps forward and offers a stalwart shoulder for her right hand while she holds the vocal score in her left. Gratefully accepted. Then someone dashes out from backstage with a good, sturdy, wooden chair. This is substituted. She mounts it, still with one hand on the bass's shoulder, and the scene proceeds.

At intervals comes a rest period, twenty-five minutes. The orchestra men rise and stretch, most of them leave the stage, and so do the chorus women and men, although here and there a few remain to chat, or solitaries submerge in textbooks which, being thrifty husbands of time, they have brought along.

Upstairs in a large room off the first balcony there are playbacks of scenes just recorded. Heard resounding along the corridors, these sound startlingly like the actual performance, only a little reduced in volume.

A signal-bell trills. Players and singers troop back to the stage, and the session resumes. . . .

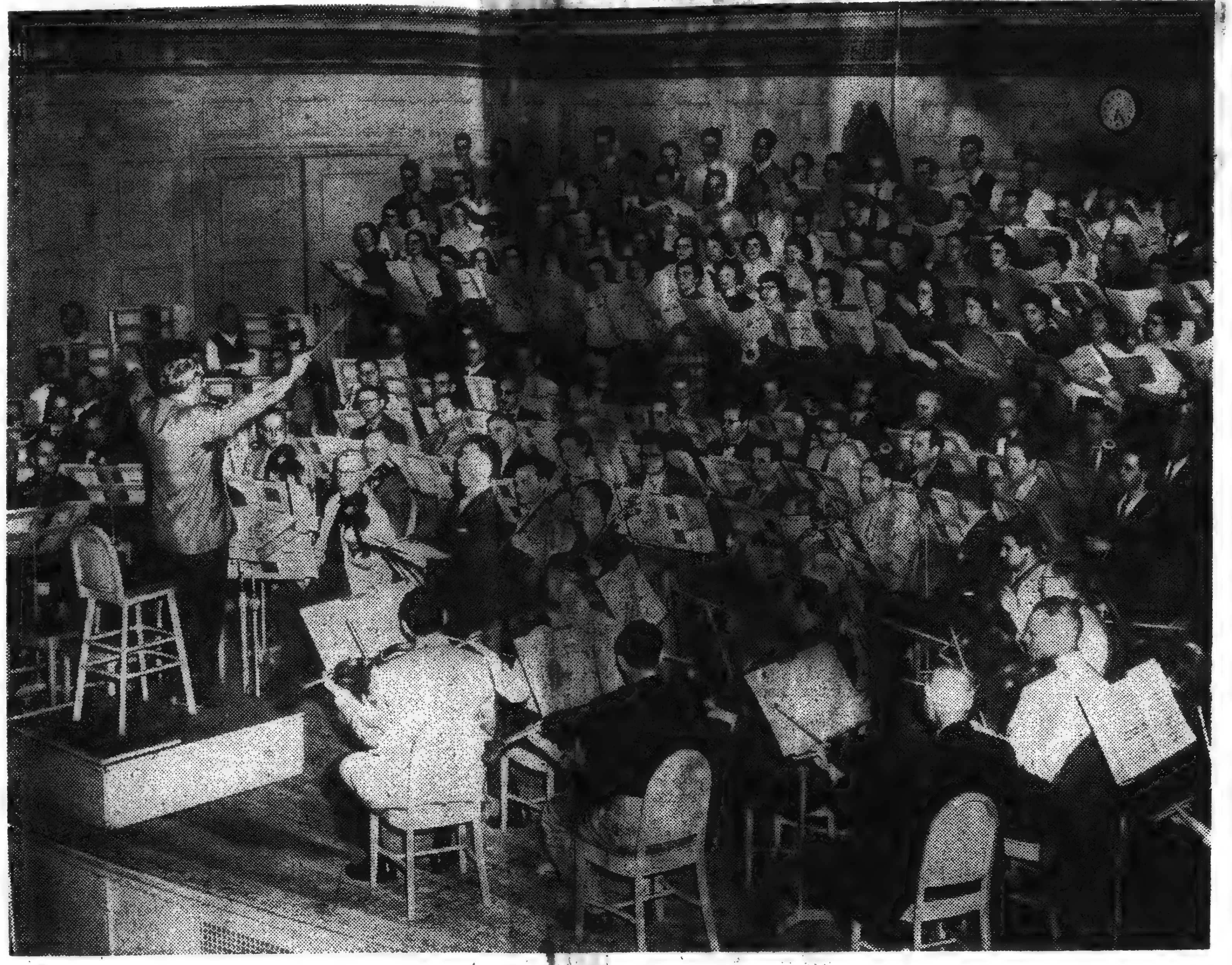
"Jam Session" in a New Sense

Preparations have been of an accustomed thoroughness. Two complete sets of recording apparatus had been sent over from New York: one monaural, present standard equipment, the other binaural, now emergent from the experimental phase but not yet for immediate release. With them, besides Messrs. Mohr and Pfeiffer, comes Mr. Lou Layton, veteran recording engineer, thirty years with Victor, reputedly the best in the business, and his modesty as pronounced as his skill is evident.

"Jam Session," in a non-vernacular sense, these recordings nonetheless literally are, for on Thursday evening came an Open Rehearsal of the work, the Hall being sold out as at any public performance; next, the Friday afternoon performance, and after that the Saturday evening. Time out to sleep and eat; then Sunday afternoon continuing through to Monday evening, the Washington's Birthday week-end when soloists and chorus were still available, came the sixteen hours before the microphones. Berlioz's, "Damnation of Faust" runs a little over two hours, "Which," as one of the engineers said, "makes it just forty minutes harder" than his "Romeo and Juliet" (recorded by Boston Symphony Orchestra and the Harvard-Radcliffe chorus last year), which takes 85 minutes— besides which, "Romeo and Juliet" is one-half for orchestra alone, but "The Damnation of Faust" is nine-tenths soloists, or chorus, or both, with orchestra, the parts for orchestra alone being only twelve minutes long.

When released next September the work will fill three Long Play discs.

The next day after those four hours of recorded playback in the Blue Room on East 24th Street, comes a dramatic interlude. It is still in New York, on a Saturday afternoon, and this same Orchestra and Chorus, Boston and Harvard, being on tour, first to Washington, then to Brooklyn, are performing Berlioz's "Romeo ond Juliet" in Carnegie Hall.



FINAL REHEARSAL.

Boston Faces on the Stage of Carnegie Hall

It is odd, and somewhat startling, to see on the stage of that citadel of New York's musical classicism, the familiar faces and figures of the Boston Symphony men and of the Harvard and Radcliffe singers. More like a theatre or an opera house than our own Hall, Carnegie has two tiers of boxes, four balconies, and an elaborate proscenium arch ornate with gilding on off-ivory. It is sold out from floor to top gallery, and this on a March afternoon of torrential rain with traffic jams for blocks on every side. The mellow autumnal golden brown of the Hall's upholstery and balcony rails, together with its grandiose architectural curves, are antithetical to the cool austerity of our own Hall, but music transcends parochial partisanry. This New York audience bursts in with applause at the ends of scenes and at the close recalls the performers at least five times.

"Faust" as a Transmigrating Soul

The world's masterworks live many lives, re-incarnating century after century, and spilling over from land to land, from epoch to epoch. Berlioz's "Damnation of Faust" is a drama in music to a French text translated freely from the German of Goethe's tragedy. Both Goethe's work (which occupied him from his 19th year to his 80th) and the "Doctor Faustus" of Christopher Marlowe (first published in 1604) which survives as one of the towering poetic tragedies of the Elizabethan stage, derive from an elder legend of a Renaissance scholar who was reputed to have sold his soul to the Devil for magical knowledge.

Since this smelt suspiciously of the Middle Ages' distrust of the "new" learning (it was already 2500 years old) which had re-opened the mind of European man in the 15th century, Goethe, poetizing from 1767 to 1832, could scarcely see his way to damning Faust; but Berlioz, an impetuous Romanticist of 1845, and reveling in the sheer diablerie of the theme, was restrained by no such scruples of an enlightened humanism. The chance was too good to miss, and his "Ride to the Abyss" of Mephistopheles with the doomed Faust is one of the most exhilarating horseback gallops in the literature of the orchestra, which abounds with such rides. After it, Marguerite's arrival in heaven sounds a bit tepid, for artists, like nearly everybody else, knowing more about hell than they do about heaven, give us heavens which are far less plausible than their hells are exciting.

An Easter Poem to Be Read Each Spring

A study of Berlioz's "Faust" should send one upstream to Goethe's. This is easily accessible in Bayard Taylor's translation, now published in the Modern Library edition for $1.25. But Goethe's drama is no more to be grasped by one reading than is Berlioz's music by one hearing, and it would be still better if Taylor's translation sent one on upstream to the original in German, for Goethe's poetic drama is traveling companion for a lifetime.

An Easter poem, it is to be reread each Spring. It begins on Easter Eve; the duologues between Faust and Mephistopheles search the meanings of human destiny; Gretchen's tragedy is the grisley might-have-been, even the might-be, of almost anybody; and the great last act of Part Two, Faust's death, contains matter for the regeneration of all souls.

As for Berlioz's music, it is a steady blaze of genius. The joyous shock of the Easter choruses on resurrection morn is followed by music of coarse revelry in Auerbach's cellar at Leipsic, one song in which "love is rat poison," another in which politicians are pestiferous fleas. After these come the ballet of sylphs and the minuet of the will-o'-the-wisps (conjuring tricks by Mephistopheles) famous as bravura pieces of orchestral virtuosity. And when we reach Faust's "Invocation to Nature," solitary at a cavern's mouth in deep forest, it is a question if Berlioz's orchestra has not surpassed Goethe's poetry. Is not music here the more eloquent? But, for the matter of that, Berlioz can lay a spell on the imagination by a single orchestral phrase, like that which precedes and closes the marching song of soldiers and students, music as of brooding melancholy in a moorland solitude, which haunts and haunts. . . .

"'Tis We Musicians Know"

Thus halfway through the 20th century scientific technology by means of phonograph records has released into common life these brimming floods of musical genius. Created by some of the mightiest of human imaginations, this is a spiritual force beyond all predicting, and its release is only just started.

Outside one of those booths at the Boston Public Library where you choose your own records off open shelves and listen to heart's content, a red-headed G.I., arms full of Bach and Beethoven confides:

"When I first got home from Korea, I wondered, 'Where is my next religion coming from?' But now I know. This is it."

Cir. (D 90,143) (S 90,143)
This Clipping From
NEW HAVEN, CONN.
REGISTER
APR 4 - 195

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By GORDON E. ARMSTRONG

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CHARLES MUNCH

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The major work on Tuesday's program is the symphony, "Harold in Italy," by Berlioz. Boston programs this season have included several Berlioz works in honor of the 150th anniversary of the composer's birth. Joseph de Pasquale, principal violist of the orchestra, is to be the soloist in the performance here of "Harold in Italy." Excerpts from the "Damnation of Faust" is to be the opening work in the concert.

In the event that some are still in doubt as to the correct pronunciation of the conductor's name, here is a word. When he first came to Boston, this matter caused such a commotion that the conductor agreed to change the spelling of his name from Muench to Munch. The French "U" is a difficult sound to make and so Munch is now satisfied if his name is pronounced "Moonch." In fact, he doesn't mind if you pronounce his name as it looks but if you say it with a sound similar to that of the German town, Muenichen, he will be annoyed. To an Alsatian, that is distasteful.

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Church Choirs Plan Presentation Of 'Messiah'

As announced here last week, the combined choirs of The First Methodist and Center Churches will sing the Lenten and Easter portions of the "Messiah" in the latter church this evening at 8. Eldon Hasse will direct the performance with Pauline Voorhees at the organ. It is hoped that enough interest may be shown in tonight's event, the latest of an annual series, to warrant a continuation of the programs.

Another church musical event, this one scheduled for next Sunday evening is the presentation by the choirs of four Hamden churches of "The Last Words of Christ," a sacred cantata by Theodore Dubois. The performance is to be given at the Spring Glen Church, commencing at 8. The soloists are to be: Klare Heavens, soprano; James Borden, tenor, and Edward Schecher, baritone. Dwight Blakeslee, choir director of the Whitneyville Congregational Church, will direct the singers with Leonard Frey at the organ console.

In addition to the choir of the latter church, the choirs of Spring Glen Church, Mt. Carmel Congregational Church and Dunbar Hill United Church, will participate. The respective choir directors of these three churches are Gordon E. Hoyt, Louis Fisher and Mrs. Harold Whicher.

Quartet Premieres Work Of Former New Havener

The University of Alabama String Quartet gave the premiere performance last month of the latest work by Ludwik Sikorski, former New Haven composer. His Quartet in F, No. 2, was the work which had its first hearing in a concert given by the string players at Emory and Henry College, Emory, Va., on March 23.

Sikorski, currently the head of the music department at the latter institution, received both the Bachelor and Master's degrees from the Yale Music School a few years ago. He was also a first violinist with the New Haven Symphony for several years and prominent in music activities here. In fact, the composer and his wife, who taught piano here before the couple located in Emory, are still very much interested in New Haven's musical life and keep in touch with local activities through The Sunday Register.

Sikorski has a growing list of works in several categories to his credit. The Virginia Symphony Orchestra has premiered several of his compositions and the New Wind Quintet gave the first performance of one of his chamber works a few months ago. Evidently the former New Havener finds more time in his present location to indulge his compositional talents.

Movie Orchestras Bound To Increase

Dimitri Tiomkin, one of Hollywood's most successful composers, predicts that movie studio orchestras will soon reach symphonic proportions with the development of CinemaScope and stereophonic sound. The size of the orchestras which play for the sound tracks in recording sessions at present averages 36 musicians. Tiomkin recently increased this number to 65 musicians for the recording of the score for the first Warner Bros. CinemaScope production, "The Command." "The additional instruments, registered on four different sound tracks instead of the previous single track, assure many more realistic effects," explains Tiomkin.

The Hollywood composer, who gave up a promising career as a concert pianist after a successful Carnegie Hall recital in 1926, tells how new techniques were employed in "The Command." Says he, "When Indians attack Guy Madison, who commands an infantry and cavalry detachment in 'The Command,' three distinct musical recordings are being played simultaneously. Music from one side of the screen accompanies the advance of the Indians while music from two other sections of the screen matches the actions and the reactions of the men preparing to fight a rear guard battle."

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 4 - 1954

The Exotic Kabuki Dancers Berlioz Society Is Founded

By CYRUS DURGIN

The Berlioz Society

Why no one has taken steps t found a Berlioz Society until thi year is hard to fathom. But nov one has been established, and as i appropriate to all organization with a mission, it has begun t issue its own publication. This i The Berlioz Society Newslette of which, as of Feb. 28, two num bers have been printed—or rathe mimeographed.

The first impetus toward found ing The Berlioz Society came fro the fact, evidently, that four devo tees of the music of Hector Berlic found themselves in Boston tryin to get tickets for the performanc of the complete "Romeo an Juliet" Symphony by Charle Munch and the Boston Symphon Orchestra, in February of 195 Then and there they decided to d something. Later James Lyon wrote a piece for the New Yor Herald Tribune, and the rollin ball gathered momentum. Ne York was the starting place.

The officers of The Berlioz Sc ciety are Charles Munch, presiden (altogether fitting since he ha done so much toward populariz ing the music of Berlioz, simp by performing it); Duncan S. Rob inson, vice president, and W. E Gillespie, secretary-treasure Jacques Barzun, the biographer o Berlioz, agreed to help in any way His father, Dr. Henri Barzun, wh started La Fondation Berlioz i Paris in 1908, has sent his mem bership dues. The roster appears t be steadily increasing, with Si Thomas Beechman as honorar president, and among the promi nent names are Dr. Herman Neu man, Leon Barzin, Edward Tatnal Canby, Olin Downes, Roland Ge latt, Jay S. Harrison, George R. Marek, Carleton Sprague Smith, Dimitri Mitropoulos, G. Wallace Woodworth and others. (The humble monicker of this chronicler will be added as soon as he can remember to send his dues of $2!)

I am all for a Berlioz Society, because that composer, with his fiery and enduring genius, is one of my favorites. If you are interested, you may obtain information from Mr. W. E. Gillespie, Exeter, N. H.

Cir. (D 294,859) (S 252,207)
This Clipping From
BOSTON, MASS.
POST
4 - 1954

chibald Davison

Harvard Glee Club Leader Retiring After Remarkable Career

By TUCKER KEISER

The series of concerts in Cambridge this past week has been presented in honor of Dr. Archibald T. Davison, the great choral conductor who started a renaissance in college choral singing which has influenced similar student groups throughout the world. Dr. Davison retires at the end of this school year after 43 years of teaching music at Harvard. Fittingly, the festival was presented by the organizzation with which he has so long been identified, the Harvard Glee Club.

Numerous appearances with the Boston Symphony Orchestra, begun under Dr. Muck, have earned for these singers the unofficial title of the Boston Symphony Chorus.

Since the founding of the first universities, musical clubs have provided energetic youth with a chance to release some of its vitality in music. These groups never took themselves nor the music seriously, and current tunes of the day were quite sufficient for the needs.

How It Started

When Dr. Davison was appointed director of the Chapel Choir in 1910, several of the choir members were also members of the Glee Club. The direction of the choir so impressed them that they asked him to coach the Glee Club in addition. He was to prepare such colorful new pieces as "Down by the Stream Where I First Met Rebecca," "Wolly Wolly Doodle," and the "Stein Song," to be performed in concerts with the banjo and mandolin ensemble.

Not long after, Dr. Davison slyly suggested that the singers run through Mendelssohn's "Der Jager Abschied." From that day the traditional glee club fare was doomed, and in 1919 the officers of the choral society voted to devote themselves exclusively to the very best music.

The club's new policy, needless to say, drew protests from alumni who remembered with a certain nostalgia their own successes with banjo and the bass part of "Bulldog on the Bank." But neither the director nor the singers ever departed from the high standards which they set for themselves. They have refused to participate in intercollegiate glee club contests because the competition songs were considered "inferior music" and "sentimental mush."

In the years under Dr. Davison and under the present vigorous leader, G. Wallace Woodworth, the Harvard Glee Club has set the pace for college glee clubs. In fact, a large percentage of the nation's college have glee club conductors trained by Dr. Davison or Professor Woodworth.

Repertory Problem

Because the great body of choral literature has been composed for mixed voices, repertory for the all-male group has posed a problem. To Dr. Davison fell the task of rearrangement of music by such composers as Palestrina, Bryd, Bach, Handel and Brahms. These arrangements, numbering over 200, presently form the staple diet of every men's chorus. Choral directors have only to see "arr. A.T.D." to know that little violence has been done to the original and the piece will be an interesting piece on future programs.

This year the choristers, under the dynamic leadership of Mr. Woodworth, will embark on their first transcontinental tour, spending May and June on the road, and returning in time to participate in the Berlioz Festival at Tanglewood.

Famed Toscanini Retires As Symphony Conductor

Bos Traveler 4/5/54

NEW YORK, April 4 (AP)—Arturo Toscanini's retirement was announced tonight.

The world-famed conductor's retirement was announced by Brigadier General David Sarnoff, chairman of the board of RCA AND NBC.

The concert marked the end of the winter season of the NBC Symphony, of which the 87-year-old Toscanini has been conductor for many years.

Sarnoff released copies of a letter from the maestro which said that "now the sad time has come when I must reluctantly lay aside my baton and say good-by to my orchestra."

Toscanini's letter, written on his birthday March 25, said he would carry with him "rich memories of these years of music making." It gave no details of his reasons for deciding to leave the orchestra.

Sarnoff's letter in reply said: "I realize that after more than 65 years of absolute dedication to the art of music you have fully earned the right to lay down your baton.

Toscanini Retires

Continued From Page First

"Yet I am saddened, along with millions of people in America, indeed all over the civilized world, at the thought that we shall no longer be privileged to look forward to your broadcasts and concerts which for so many years enobled our lives.

"That you have made your decision at a time that finds you at the very height of your artistic powers only adds poignancy to our deprivation."

With the notice of Toscanini's retirement the possibility arose that the Boston Symphony Orchestra may be asked to take over the Sunday night series of concerts on the network next fall.

Dr. Charles Munch, conductor of the Boston orchestra, was guest conductor of the NBC Symphony March 28, and following the concert several New York sources mentioned the possibility that the internationally known Boston group would replace the present orchestra if Toscanini retired.

[137]

Cir. (D 90,143) (S 90,143)

This Clipping From
NEW HAVEN, CONN.
REGISTER

APR 4 - 195

MUSIC

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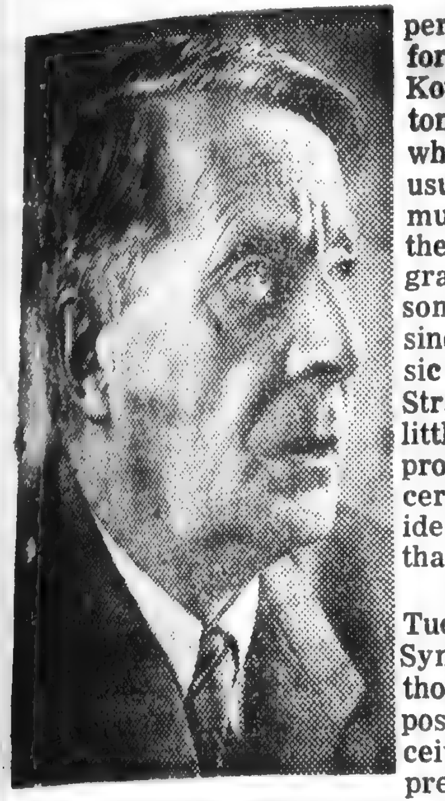

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A pianist from North Wilkesboro, N. C., will be the recitalist on Friday evening. He is Eugene Thamon Simpson, who holds Bachelor of Music degrees from both Howard University and the Yale Music School. His studies here have been with Ellsworth Grumman. In his recital for the Master's degree Simpson will play works by Beethoven, Brahms, Franck and Debussy.

Church Choirs Plan Presentation Of 'Messiah'

As announced here last week, the combined choirs of The First Methodist and Center Churches will sing the Lenten and Easter portions of the "Messiah" in the latter church this evening at 8. Eldon Hasse will direct the performance with Pauline Voorhees at the organ. It is hoped that enough interest may be shown in tonight's event, the latest of an annual series, to warrant a continuation of the programs.

Another church musical event, this one scheduled for next Sunday evening is the presentation by the choirs of four Hamden churches of "The Last Words of Christ," a sacred cantata by Theodore Dubois. The performance is to be given at the Spring Glen Church, commencing at 8. The soloists are to be: Klare Heavens, soprano; James Borden, tenor, and Edward Schecher, baritone. Dwight Blakeslee, choir director of the Whitneyville Congregational Church, will direct the singers with Leonard Frey at the organ console.

In addition to the choir of the latter church, the choirs of Spring Glen Church, Mt. Carmel Congregational Church and Dunbar Hill United Church, will participate. The respective choir directors of these three churches are Gordon E. Hoyt, Louis Fisher and Mrs. Harold Whicher.

Quartet Premieres Work Of Former New Havener

The University of Alabama String Quartet gave the premiere performance last month of the latest work by Ludwik Sikorski, former New Haven composer. His Quartet in F, No. 2, was the work which had its first hearing in a concert given by the string players at Emory and Henry College, Emory, Va., on March 23.

Sikorski, currently the head of the music department at the latter institution, received both the Bachelor and Master's degrees from the Yale Music School a few years ago. He was also a first violinist with the New Haven Symphony for several years and prominent in music activities here. In fact, the composer and his wife, who taught piano here before the couple located in Emory, are still very much interested in New Haven's musical life and keep in touch with local activities through The Sunday Register.

Sikorski has a growing list of works in several categories to his credit. The Virginia Symphony Orchestra has premiered several of his compositions and the New Wind Quintet gave the first performance of one of his chamber works a few months ago. Evidently the former New Havener finds more time in his present location to indulge his compositional talents.

Movie Orchestras Bound To Increase

Dimitri Tiomkin, one of Hollywood's most successful composers, predicts that movie studio orchestras will soon reach symphonic proportions with the development of CinemaScope and stereophonic sound. The size of the orchestras which play for the sound tracks in recording sessions at present averages 36 musicians. Tiomkin recently increased this number to 65 musicians for the recording of the score for the first Warner Bros. CinemaScope production, "The Command." "The additional instruments, registered on four different sound tracks instead of the previous single track, assure many more realistic effects," explains Tiomkin.

The Hollywood composer, who gave up a promising career as a concert pianist after a successful Carnegie Hall recital in 1926, tells how new techniques were employed in "The Command." Says he, "When Indians attack Guy Madison, who commands an infantry and cavalry detachment in 'The Command,' three distinct musical recordings are being played simultaneously. Music from one side of the screen accompanies the advance of the Indians while music from two other sections of the screen matches the actions and the reactions of the men preparing to fight a rear guard battle."

Cir. (D 124,140) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 4 - 1954

The B

How

Berlio

By LUC

our o'clock on a rain
Room

The Berlioz Society

Why no one has taken steps t found a Berlioz Society until thi year is hard to fathom. But nov one has been established, and as i appropriate to all organization with a mission, it has begun t issue its own publication. This i The Berlioz Society Newslette of which, as of Feb. 28, two num bers have been printed—or rathe mimeographed.

The first impetus toward found ing The Berlioz Society came fro the fact, evidently, that four devo tees of the music of Hector Berlio found themselves in Boston tryin to get tickets for the performanc of the complete "Romeo an Juliet" Symphony by Charle Munch and the Boston Symphon Orchestra, in February of 195 Then and there they decided to d something. Later James Lyon wrote a piece for the New Yor Herald Tribune, and the rollin ball gathered momentum. Ne York was the starting place.

The officers of The Berlioz So ciety are Charles Munch, presider (altogether fitting since he ha done so much toward populariz ing the music of Berlioz, simp by performing it); Duncan S. Rob inson, vice president, and W. F Gillespie, secretary-treasure Jacques Barzun, the biographer o Berlioz, agreed to help in any way His father, Dr. Henri Barzun, wh started La Fondation Berlioz i Paris in 1908, has sent his mem bership dues. The roster appears t be steadily increasing, with Si Thomas Beechman as honorar president, and among the promi nent names are Dr. Herman Neu man, Leon Barzin, Edward Tatnall Canby, Olin Downes, Roland Ge latt, Jay S. Harrison, George R. Marek, Carleton Sprague Smith, Dimitri Mitropoulos, G. Wallace Woodworth and others. (The humble monicker of this chronicler will be added as soon as he can remember to send his dues of $2!)

I am all for a Berlioz Society, because that composer, with his fiery and enduring genius, is one of my favorites. If you are interested, you may obtain information from Mr. W. E. Gillespie, Exeter, N. H.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

APR 4 - 1954

Archibald Davison

Harvard Glee Club Leader Retiring After Remarkable Career

By TUCKER KEISER

The series of concerts in Cambridge this past week has been presented in honor of Dr. Archibald T. Davison, the great choral conductor who started a renaissance in college choral singing which has influenced similar student groups throughout the world. Dr. Davison retires at the end of this school year after 43 years of teaching music at Harvard. Fittingly, the festival was presented by the organizzation with which he has so long been identified, the Harvard Glee Club.

Numerous appearances with the Boston Symphony Orchestra, begun under Dr. Muck, have earned for these singers the unofficial title of the Boston Symphony Chorus.

Since the founding of the first universities, musical clubs have provided energetic youth with a chance to release some of its vitality in music. These groups never took themselves nor the music seriously, and current tunes of the day were quite sufficient for the needs.

How It Started

When Dr. Davison was appointed director of the Chapel Choir in 1910, several of the choir members were also members of the Glee Club. The direction of the choir so impressed them that they asked him to coach the Glee Club in addition. He was to prepare such colorful new pieces as "Down by the Stream Where I First Met Rebecca," "Polly Wolly Doodle," and the "Stein Song," to be performed at concerts with the banjo and mandolin ensemble.

Not long after, Dr. Davison slyly suggested that the singers run through Mendelssohn's "Der Jager Abschied." From that day the traditional glee club fare was doomed, and in 1919 the officers of the choral society voted to devote themselves exclusively to the very best music.

The club's new policy, needless to say, drew protests from alumni who remembered with a certain nostalgia their own successes with banjo and the bass part of "Bulldog on the Bank." But neither the director nor the singers ever departed from the high standards which they set for themselves. They have refused to participate in intercollegiate glee club contests because the competition songs were considered "inferior music" and "sentimental mush."

In the years under Dr. Davison and under the present vigorous leader, G. Wallace Woodworth, the Harvard Glee Club has set the pace for college glee clubs. In fact, a large percentage of the nation's college have glee club conductors trained by Dr. Davison or Professor Woodworth.

Repertory Problem

Because the great body of choral literature has been composed for mixed voices, repertory for the all-male group has posed a problem. To Dr. Davison fell the task of rearrangement of music by such composers as Palestrina, Bryd, Bach, Handel and Brahms. These arrangements, numbering over 200, presently form the staple diet of every men's chorus. Choral directors have only to see "arr. A.T.D." to know that little violence has been done to the original and the piece will be an interesting piece on future programs.

This year the choristers, under the dynamic leadership of Mr. Woodworth, will embark on their first transcontinental tour, spending May and June on the road, and returning in time to participate in the Berlioz Festval at Tanglewood.

Famed Toscanini Retires As Symphony Conductor

Boston Traveler 4/5/54

NEW YORK, April 4 (AP)—Arturo Toscanini's retirement was announced tonight.

The world-famed conductor's retirement was announced by Brigadier General David Sarnoff, chairman of the board of RCA AND NBC.

The concert marked the end of the winter season of the NBC Symphony, of which the 87-year-old Toscanini has been conductor for many years.

Sarnoff released copies of a letter from the maestro which said that "now the sad time has come when I must reluctantly lay aside my baton and say good-by to my orchestra."

Toscanini's letter, written on his birthday March 25, said he would carry with him "rich memories of these years of music making." It gave no details of his reasons for deciding to leave the orchestra.

Sarnoff's letter in reply said: "I realize that after more than 65 years of absolute dedication to the art of music you have fully earned the right to lay down your baton.

Toscanini Retires

Continued From Page First

"Yet I am saddened, along with millions of people in America, indeed all over the civilized world, at the thought that we shall no longer be privileged to look forward to your broadcasts and concerts which for so many years enobled our lives.

"That you have made your decision at a time that finds you at the very height of your artistic powers only adds poignancy to our deprivation."

With the notice of Toscanini's retirement the possibility arose that the Boston Symphony Orchestra may be asked to take over the Sunday night series of concerts on the network next fall.

Dr. Charles Munch, conductor of the Boston orchestra, was guest conductor of the NBC Symphony March 28, and following the concert several New York sources mentioned the possibility that the internationally known Boston group would replace the present orchestra if Toscanini retired.

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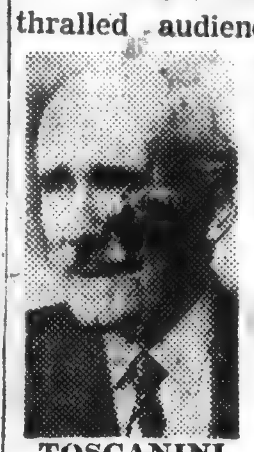
Toscanini Retires, NBC Program May End Boston Symphony Woe

Herald 4/5/54

By W. G. ROGERS
(Associated Press Arts Editor)

NEW YORK, April 4 (AP) — Arturo Toscanini, 87, the man who means music to millions, even to millions who never set eyes on a symphony orchestra, laid down his baton tonight for good.


TOSCANINI

To some members of the enthralled audience in Carnegie Hall, it looked like an ordeal for the veteran maestro.

Neither the listeners in the hall nor those who heard Toscanini conduct the NBC Symphony over the air learned, during the concert, that he was retiring.

(In Boston, those close to the Boston Symphony orchestra believed that the retirement of Toscanini was of immense significance to the Boston orchestra, now conducting a campaign to raise $300,000.

(It has long been known that NBC authorities and the management of the Boston Symphony have been working on an arrangement whereby the Boston Symphony under Charles Munch would fill the gap caused by the disbanding of the NBC orchestra with Toscanini's retirement.

(The plan, apparently, is either to broadcast or tape for future broadcast a weekly concert by the Boston Symphony. Munch only a fortnight ago appeared as guest conductor of the NBC with great success.

(If this does come about it is likely to solve the financial difficulties of the Boston orchestra sooner than was believed possible, not only because of increased broadcasting revenues, but because the Boston would benefit from future emphasis by RCA Victor on Boston Symphony recordings.

(Since Victor has been a heavy investor in Toscanini's NBC recordings it has not exploited those of the Boston to its former extent, with the result income from record royalties has dropped to a very considerable degree.

(Although the NBC orchestra faces disbanding, most of the members will be absorbed in NBC's other New York studio activities. It always was, for that matter, a specially assembled group of New York studio musicians.)

Tonight's New York audience did know it was Toscanini's last scheduled appearance of the winter season with the orchestra formed for his special and particular use 17 years ago.

But there were signs it was more than that in the slow pace with which he crossed the stage, in the way he let his last number slide along to its finish with no more than a mechanical beat for the climax which usually stirs him to action, and finally, in his dramatic and unparalleled exit.

Last night's was an all-Wagner program, and wound up with the Act 1 prelude to "Die Meistersinger." With the last beat of his baton, Toscanini at once, without turning to his listeners, stepped down cautiously from his podium to the floor of the stage and walked off without even a wave of his hand to audience or orchestra.

The audience stood, clapped and cheered. Though there were still three or four minutes before the hour-and-a-quarter broadcast time was over, he did not reappear.

The only word from the maestro was in a letter written some days ago to NBC's board chairman, Brig.-Gen. David Sarnoff, and made public after the concert.

Toscanini wrote: "Now the sad time has come when I must reluctantly lay aside my baton and say goodbye to my orchestra."

He noted that he had thought he was "too old" when he took over the new orchestra 17 years ago.

VIGOROUS AT REHEARSAL

At his last rehearsal, it was said, he never seemed more vigorous. And it must have been so, for he walked out then in the middle of the session after a tiff with a player . . . the sort of tiff he's been having for half a century.

After tonight's program he shut himself in his Green Room at Carnegie Hall, and admitted only a friend and members of his family.

The family went out the back way while he, to avoid the unusually large crowd gathered at the exit he customarily uses, left by the main entrance, on 57th street.

NBC reported that Toscanini did not see his players again tonight, and that they were not informed, as an orchestra, that he was leaving them. The fact of his retirement was broadcast later during a news period, however.

Listeners on the air were puzzled by an operational break of about 30 seconds that occurred during the selection from "Tannhaeuser." To fill in, a stand-by record—NBC said it was Brahms—was set to spinning, but the "Tannhaeuser" music came back almost at once.

CONTROL ROOM SLIP

It was a slip in the control room, the studio said; it happened once before this season. Within Carnegie Hall it was not noticed.

For most of the long program tonight Tocsanini conducted true to form. Your could see his jaw working as he egged his men on.

At one moment, again during the "Tannhaeuser," he leaned over the edge of his podium as if he was about to jump down among his violinists.

At the start, too, there were times when none of his youngsters, with either bow or drumsticks, worked as hard as he did with his baton.

He reached once in a while for the railing with one hand to steady himself; and for somewhat lengthy periods leaned up against the hiphigh support behind him.

As he has done all this season, he wore glasses. Evidently he hates them, for you must watch sharply to see him, back to the audience and head bent, sneak them on over his nose.

NBC said the maestro, who was 87 only 10 days ago, would probably leave for his native Italy in May or June, but expected him to return here, where he has a home and family, to spend most of his time. He has made no commitments, it is understood, to conduct anywhere at any future date.

Time Apr 5 1954

MUSIC

After Tosca[illegible]

Arturo Tosca[illegible] a birthday last week, and as usual refused to take the slightest formal notice of the event. On his 87th birthday, when he was scheduled to rehearse his NBC orchestra, he stayed home and let a visitor take his place—and [illegible] that it was, among [illegible] Maestro's way of avoiding [illegible] his musicians. [illegible] conductor who led the [illegible] broadcast this [illegible] Boston Symphony's [illegible] Charles Munch [illegible] thing more than the Maestro's way of ducking congr[illegible]

It has b[illegible] since NBC coaxed To[illegible] back to the U.S. from Milan a[illegible]ed a symphony orchestra for him. This spring, as [illegible], the Maestro is expected to go to [illegible] for a long vacation. This spring, [illegible] than ever, NBC fore[illegible] the [illegible] the Maestro [illegible] Although full details have not been announced [illegible] Munch and the Boston [illegible] the planned replacements for To[illegible] Symphony when [illegible] decides to retire for good. [illegible] would be ideal [illegible] broadcast fees would [illegible] budget. [illegible] even an [illegible] Munch and his musicians [illegible] their four weeks [illegible] NBC Symphony

Boris Chaliapin

CONDUCTOR MUNCH
A 200-station introduction.

would disappear, though under union contracts most of its members would be kept on for other studio assignments.

This week's broadcast by Munch was his introduction to NBC's 200-station audiences. Next week's NBC broadcast will be Arturo Toscanini's farewell, at least for the 1953-54 season.

Cir. (D 142

This Clipping
PROVIDENCE
BULLETI

APR 5 -

Toscar

New York—(AP)—
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Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

APR 5 - 19

Toscanini Ends His Musical Career at 87

New York—(AP)—Arturo Toscanini, who knew all the operas by heart and whose name means the finest in music to millions, has retired as conductor of the NBC Symphony Orchestra, ending a glorious career.

The 87-year-old maestro left his post quietly and without making a special occasion of his last concert, an all-Wagner program in Carnegie Hall yesterday.

NBC said he planned to leave the United States in May or June for a visit to his native Italy. It was understood he has at present made no commitments for any future concerts anywhere.

Official word of his retirement was withheld until after the final concert. NBC said this was done at the veteran conductor's request to avoid a sentimental demonstration by the audience or orchestra, formed 17 years ago especially for his use.

Without turning to the audience or a nod to anyone, Toscanini left the podium as soon as the last note of the concert's final number had died.

He shut himself in his green room in Carnegie Hall and refused to return to the stage, despite lengthy cheering and applause by the audience.

NBC said he did not come out because he was too moved and had even canceled a dinner party because of the emotional strain of the occasion.

The only persons admitted to his room at the hall were his two daughters and two friends.

With Toscanini's departure it seemed probable that the NBC Symphony itself would be disbanded shortly. Although it was announced yesterday that the orchestra would begin its usual spring season next Sunday, it was understood that this series is planned for only eight weeks.

NBC has offered to keep the orchestra in being for any commercial sponsor, but thus far there have been no takers. It is understood, moreover, that there have been negotiations and a tentative agreement with the Boston Symphony Orchestra to give broadcast programs next season over the NBC network at the Sunday evening time allotted in the past to the Toscanini-led ensemble.

Through most of the hour-and-a-quarter broadcast program yesterday Toscanini conducted with his usual vigor. He had chosen for the occasion selections from "Tannhaeuser," 'Meistersinger,' "Lohengrin," "Siegfried," and "Die Goeterdaemmerung."

By the last number, however, he quieted noticeably and allowed the music to slide along with no more than a mechanical beat for the climax which formerly stirred him to action.

His tread as he left the stage was cautious and slow.

David Sarnoff, chairman of the board of RCA and NBC, released the letter in which Toscanini told him "the sad time has come when I must reluctantly lay aside my baton and say goodby to my orchestra."

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 5 - 1954

Toscanini Retires, NBC Program Scheduled for Boston Symphony

NEW YORK, April 4 (AP)—Arturo Toscanini's retirement was announced tonight, after an NBC Symphony Orchestra concert which not even his musicians knew was his last.

Following the concert, Brig. Gen David Sarnoff, chairman of the board of the network and the Radio Corporation of America, announced the world famed conductor's retirement.

TOSCANINI

The radio concert, an hour and 15 minutes long and all Wagnerian marked the end of the winter season for the NBC orchestra. But listeners were given no inkling that they were hearing the 87-year-old conductor's last performance.

An NBC spokesman said Toscanni, always shy of publicity had insisted on the utmost secrecy about his retirement until after the performance.

The spokesman said no move had been made to find a successor to Toscanini.

Sarnoff released copies of a letter fro mthe maestro which said that "now the sad time has come when I must reluctantly lay aside by baton and say goodbye to my orchestra."

Toscanini's letter, written on his birthday March 25, said he would carry with him "rich memories of these years of music making."

It gave no details of his reasons for deciding to leave the orchestra.

Sarnoff's letter in reply said:

"I realize that after more than 65 years of absolute dedication to the art of music you have fully earned the right to lay down your baton.

"Yet I am saddened, along with millions of people in America, indeed, all over the civilized world, at the thought that we shall no longer be privileged to look forward to your broadcasts and concerts which for so many years enobled our lives.

"That you have made your decision at a time that finds you at the very height of your artistic powers only adds poignancy to our deprivation."

(In Boston, those close to the Boston Symphony orchestra believed that the retirement of Toscanini was of immense significance to the Boston orchestra, now conducting a campaign to raise $300,000.

(It has long been known that NBC authorities and the management of the Boston Symphony have been working on an arrangement whereby the Boston Symphony under Charles Munch would fill the gap caused by the disbanding of the NBC orchestra with Toscanini's retirement.

(The plan, apparently, is either to broadcast or tape for future broadcast a weekly concert by the Boston Symphony. Munch only a fortnight ago appeared as guest conductor of the NBC with great success.

(If this does come about it is likely to solve the financial difficulties of the Boston orchestra sooner than was believed possible, not only because of increased broadcasting revenues, but because the Boston would benefit from future emphasis by RCA Victor on Boston Symphony recordings.

(Since Victor has been a heavy investor in Toscanini's NBC recordings it has not exploited those of the Boston to its former extent, with the result income from record royalties has dropped to a very considerable degree.

(Although the NBC orchestra faces disbanding, most of the members will be absorbed in NBC's other New York studio activities. It always was, for that matter, a specially assembled group of New York studio musicians.

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NEW YORK, N. Y.
TIMES
APR 5 - 1954

Toscanini Quits Symphony, May Close 68-Year Career

Announcement at the End of His Sunday Concert Comes as Surprise

By HOWARD TAUBMAN

Arturo Toscanini conducted his last concert with the N. B. C. Symphony Orchestra at Carnegie Hall yesterday.

Neither the capacity audience of invited guests in the hall nor the millions who heard the all-Wagner program on the radio knew that this was the maestro's farewell. An exchange of letters between Mr. Toscanini and David Sarnoff, chairman of the board of the Radio Corporation of America, in which this decision was revealed, was made public after the concert.

It was the maestro's wish that the news of his retirement from leadership of the orchestra that had been formed expressly for him seventeen years ago should be withheld until after his final appearance with it. His aim was to avoid sentimental demonstrations by the orchestra and the public.

As if to make sure that he would not have to face an ovation, he stepped off the podium as the last chord of "Die Meistersinger" overture sounded. He let his baton slip from his hand. A member of the orchestra leaned forward picked it up and handed it to him. He took it indifferently and slowly walked off.

Arturo Toscanini as he conducted here last night.

The audience remained in the hall, applauding loudly for many minutes. The maestro did not return. Finally, the lights were turned up and the orchestra members started to file off the stage. There was a renewed burst of applause, but to no avail.

There were people in the audience who sensed that this was Mr. Toscanini's farewell, and some wept. Many others, who must have felt that this was the end, arrived at Carnegie Hall long before concert time, even though they had no tickets, and stood outside waiting for someone to turn up with an extra one.

Through most of the concert Mr. Toscanini leaned against the rail that circled the podium. Now and then, however, he moved with his old vigor, beseeching his men, by his gestures, to give him more tone.

Whether this farewell concert meant the end of the 87-year-old musician's career, no one could say last night. Among some of the conductor's friends it was believed likely that one of the most fabulous careers in the history of the performing arts had come to an end.

It was a cereer that had encompassed sixty-eight years of conducting in which the maestro had scaled virtually all musical peaks that the Western world has to offer.

Symphony May Be Disbanded

With Mr. Toscanini's departure, it seemed probable that the N. B. C. Symphony itself would be disbanded shortly. Although it was announced yesterday that the orchestra would begin its usual spring season next Sunday, it was understood that this series is planned for only eight weeks, which is the length of most of the contracts with the orchestra players. Some twenty-[illegible] desk men have contracts until October, but they can be employed on other assignments.

N. B. C. has offered to keep the orchestra in being for any commercial sponsor who wishes to present the concerts next season, but thus far there have been no takers. It is understood, moreover, that there have been negotiations and a tentative agreement with the Boston Symphony Orchestra to give broadcast programs next season over the N. B. C. network at the Sunday evening time allotted in the past to the Toscanini-led ensemble.

The days leading up to the maestro's decision to retire were filled with doubts and self-questioning, and the events before the final concert were stormy.

The letter of resignation lay on his desk in his Riverdale house for almost a fortnight until one day, as he sat gloomily at lunch, he jumped up and, without a word to his family, ran up the flight of stairs to his room. He scrawled his signature with a determined hand that evidently was not firm enough to keep the script from disclosing the signer's emotional tension. The date of the signing was March 25, Mr. Toscanini's 87th birthday.

Last Thursday morning, a few hours before his first rehearsal for this week's concert, the maestro told his son, Walter, that he could not conduct the Prelude and Liebestod from "Tristan und Isolde," scheduled for the final concert, because he was not sure that he remembered it. His own recording of the music was played for him, but he insisted he could not trust his memory. He went to the piano and dabbed at the keys ineffectually, to show that the music eluded him.

At the Thursday rehearsal he went through the other works on his Wagner list, and on Friday morning he decided definitely to replace the "Tristan" excerpt with the Overture and "Bacchanale" from "Tannhaeuser." The Friday rehearsal went swimmingly.

Saturday afternoon's dress rehearsal was a different matter. For a time things went well. Then the maestro became annoyed. Suddenly he stopped and rushed upstairs, barricading himself in his dressing room. The orchestra remained in the hall. It was hoped that Mr. Toscanini would calm down and resume the rehearsal, but he refused to return to the stage and the men were sent home.

Yesterday morning, according to reports, he was in a "terrible state." Those close to him thought he would not appear to conduct his farewell. N. B. C. made alternative plans to put on the air a program of recordings by Toscanini and to have the N. B. C. Symphony led by Erich Leinsdorf, conductor of the Rochester Philharmonic, for the invited audience in Carnegie Hall. But by mid-afternoon the storm signals were lowered, and at concert time the maestro was there to do his duty.

Toscanini's Letter

Mr. Toscanini's letter to Mr. Sarnoff follows:

My very dear David:

At this season of the year seventeen years ago you sent me an invitation to become the musical director of an orchestra to be created especially for me for the purpose of broadcasting symphonic music throughout the United States.

You will remember how reluctant I was to accept your invitation because I felt at that time that I was too old to start a new venture. However, you persuaded me and all of my doubts were dispelled as soon as I began rehearsing for the first broadcast of Christmas night in 1937 with the group of fine musicians whom you had chosen.

Year after year it has been a joy for me to know that the music played by the N. B. C. Symphony Orchestra has been acclaimed by the vast radio audiences all over the United States and abroad.

And now the sad time has come when I must reluctantly lay aside my baton and say goodbye to my orchestra, and in leaving I want you to know that I shall carry with me rich memories of these years of music-making and heartfelt gratitude to you and the National Broadcasting Company for having made them possible.

I know that I can rely on you to express to everyone at the National Broadcasting Company who has worked with me all these years my cordial and sincere thanks.

Your friend,
ARTURO TOSCANINI

Sarnoff's Reply

In his reply Mr. Sarnoff wrote:

Dear Maestro:

Your letter, significantly written on your birthday, touched me deeply. I realize that after more than sixty-five years of absolute dedication to the art of music you have fully earned the right to lay down your baton. Yet I am saddened, along with millions of people in America, indeed all over the civilized world, at the thought that we shall no longer be privileged to look forward to your broadcasts and concerts which for so many years ennobled our lives. That you have made your decision at a time that finds you at the height of your artistic powers only adds poignancy to our deprivation.

As you know, my own life has been chiefly devoted to the development of instruments of communication. But, however important these may be, they are at best only instrumentalities. Their function is only to transmit. In the final analysis they will be judged by *what* they transmit.

For the last seventeen years radio, television and the phonograph have done their best to transmit with the utmost fidelity your self-effacing, incomparable recreations of the great music of the past and present. And those of us who have striven to perfect these instruments feel in the highest degree rewarded for our labors. Happily, these instruments have recorded and preserved for us, and for posterity, the great music you have interpreted so faithfully and magnificently.

During these seventeen years of our intimate and happy association I have learned from you much that is as vital in industry as it is in music. Your attitude towards your art and especially that human instrument—the orchestra—which realized your musical ideals, became an inspiration to me from the very first time I watched you at work. You proved so convincingly that in striving to attain perfection the leader who seeks to obtain the maximum from those he leads must demand the utmost not only from them but also from himself.

I know, dear Maestro, you will carry with you the love and gratitude of our many friends and the great multitude, unknown to you, whose lives have been enriched.

Your friend,
DAVID SARNOFF.

May Visit Italy This Summer

There was no word on the conductor's immediate plans. It was expected that he would complete some recordings, listen to the test disks of others he had made recently and perhaps return to his native Italy for the summer. Whether he would eventually come back to visit here no one knew.

If the maestro is tempted to look back on his career, he has more highlights and sheer labor to recall than any other conductor in history. It would take a volume to roll back the yeirs from his first conducting job on June 25, 1886. Then, a lad of 19, he took over at the last moment when a touring opera company from Italy, which was playing in Brazil and in which he served as a 'cellist, found itself without a conductor for a performance of "Aida" in Rio de Janeiro.

Among his outstanding memories would be his serving as a 'cellist in the pit at La Scala in Milan on the night when Verdi's "Otello" had its world premiere in 1887; his friendship with Verdi, Italy's greatest operatic composer; his conducting of the premières, among works that have been forgotten, of two lasting pieces—Leoncavallo's "Pagliacci" and Puccini's "La Boheme"; his conducting for the first time in Italy of such masterpieces as Wagners "Goetterdaemmerung" and Tchaikovsky's "Pathétique"; his long terms of chief conductor at La Scala, at the Metropolitan Opera, with the New York Philharmonic-Symphony and the N. B. C. Symphony; his contributions to the Baireuth and Salzburg Festivals and to the newly organized Palestine Symphon Orchestra, which he conducte when it was young and needc the moral support of his aid.

Cir. (D 389,011) (S 258,545)

This Clipping From
NEW YORK, N. Y.
POST
APR 7 - 1954

Music Tonight . . .

Boston Symphony Orchestra: Charles Munch, conductor; Joseph De Pasquale, violist. "Harold in Italy"; three excerpts from "The Damnation of Faust," by Berlioz. Symphony No. 1 by Honegger. Carnegie Hall, 8:45.

Metropolitan Opera: "The Barber of Seville" with Victoria De Los Angeles singing her first Rosina at the Met. Alberto Erede conducts. 8:15.

[illegible] Price, soprano. Town Hall, 8:30.

"The Beggar's Opera." Willard Rhodes, director. Matthews Hall, Columbia University, 8:30.

NEW

Music

Copland Cuts Operatic Incisors

By ROBERT BAGAR.

For all we know, Aaron Copland's two-act opera "The Tender Land," premiered at the City Center recently, may be around for a long time. It does have a genial score, you know, the kind of score you might expect from the pen of a master technician. And it is set to a subject American, if regional. It ought to do quite well in the university opera departments, the various educational and social and other operatic enterprises throughout the country.

The point has been made, and rightly, I think, that Mr. Copland's score does not sock away at the emotional side of things. And it has also been noted that of the melody contained in the music its far greater part reposes in the writing for the orchestra. This, too, is a correct observation.

Emotion Implicit.

Among the more interesting criticisms hurled at the piece was that the libretto by Horace Everett did not offer much in the way of emotional excitement. That is interesting, because it is not entirely correct. Mr. Everett's libretto does contain implicit emotion. It's the inner kind. There are no explosions on the stage. Such things—in a minor fashion—arise in the minds and hearts of the characters.

This book may be unwieldly, lacking in deep feeling, in poetry of thought, as well as in literary quality, but it does possess ingredients that the composer might have utilized more dramatically. He chose, instead, an attitude altogether that of the bland commentator, with the orchestra behaving as a Greek chorus. And as for arias—well, there just ain't any that could ruffle one hair of a listener's head.

It Has Been Done.

In any case, if there is such a thing as implicit emotionalism, drama, call it what you will, in this libretto, the composer did have his chance to give it musical uttereance of the first order. There are lots of puerile, ineffectual librettos, you know, coexisting with music that lifts you right out of your skin. I could mention at least a dozen examples. The thing's been done before. It can be done again.

Of course, the only way is to get a libretto that contains all the elements to make a good dramatic presentation. If a composer doesn't recognize such a one and is content with another that offers only the suggestion of dramatic situations—internal or external—he can still call his abilities into play. He can make it powerfully expressive with his music, if he has it in him.

I believe that Mr. Copland does have it in him to do so. That he did not succeed in this case is no guarantee that he will fail another time. Let's just call "The Tender Land" his operatic teething ring. And let's hope for another opera from him—one representative of the indubitable talents he posses for the lyric theater.

Cir. (D 90,143) (S 90,143)

This Clipping From
NEW HAVEN, CONN.
REGISTER

APR 7 - 1954

MUSIC

BOSTON SYMPHONY FINE CLIMAX TO WOOLSEY SERIES

The Boston Symphony [illegible] concluding concert [illegible] Hall series last eve[illegible] a fitting climax to [illegible] group of programs this season.

While this concert was the second given by the Boston Orchestra in the current series, it marked the first appearance of Charles Munch here this year. He was on vacation at the time of the previous concert and his place on the podium was ably filled by Pierre Monteux who, incidentally, was the regular conductor of the orchestra from 1919 to 1924, preceding the Koussevitzkian era. Since his retirement as conductor of the San Francisco Orchestra two years ago, Monteux has been a favored guest conductor with the Hub musicians.

Only two composers were represented in yesterday's program, Berlioz and Honegger. In fact, we might have had a surfeit of romantic music in the program if the provocative modernist had not been included. As it was, the greater part of the evening was given over to the music of Berlioz for his Excerpts from "The Damnation of Faust" opened the concert and his Symphony, "Harold in Italy" took up the entire second half of the program. The Boston Orchestra has been performing several Berliox works this season in honor of the 150th anniversary of the composer's birth and that probably explains the great preponderance of his music last evening.

The Honegger work was his Symphony No 1, composed some 35 years ago for the 50th Anniversary of the Boston Symphony. Despite its extremely dissonant idiom, the work was well received by the audience. This is not surprising as listeners here have been somewhat prepared for the composer's harmonic indulgences through hearing of several of his other works played by the Boston musicians.

This listener was intrigued with the work's compelling rhythms and its wild contraputal torrents that clashed and swirled into great sonorous floods which finally subsided at the close to a gently moving and enchanting musical stream. The complete metamorphosis of the work's closing moments into an almost impressionistic deliciousness is a remarkable and not the least dramatic feature of a symphony which has been called "a genius of disorder."

The Berlioz music received a virtuosic treatment last evening. In the opening Excerpts, the final Hungarian March has probably never been played faster or louder than in this performance, at least toward the end. This was musical pandemonium, with an emotional impact that few other orchestras can emulate. In "Harold in Italy," the orchestra's principal violist, Joseph de Pasquale, had the solo role. He performed expertly and his viola tones were of exquisite quality. It almost goes without saying that the solo and orchestra parts perfectly complemented other in the performance for it was but the latest of several given by de Pasquale with his fellow musicians. Conductor Munch revels in this type of music and he made the most of coloristic and dynamic potential with an enthusiastic as well as a sure hand.

G. E. A.

Cir. (D 369,011) (S [illegible])

This Clipping From
NEW YORK, N. Y.
POST

APR 8 - 1954

Munch Conducts Berlioz Program

By HARRIETT JOHNSON

When Charles Munch conducts Berlioz he is at his best. More than any other conductor of my experience, he communicates greater excitement and consistent interest from the French composer. In commemoration of the 150th anniversary of Berlioz's biirth, currently being celebrated, Munch is featuring considerable Berlioz both on his New York programs and in Tanglewood, Mass., this summer at the Berkshire festival.

His program with the Boston Symphony last night in Carnegie Hall opened with three excerpts from the composer's dramatic oratorio, "The Damnation of Faust," continued with Honegger's First Symphony and concluded with the Berlioz "Harold in Italy," symphony with viola solo, Op. 16, with Joseph De Pasquale as soloist.

The three "Faust" excerpts were short and successively fanciful, poetic and vigorous, moods which were suffused with appropriate atmosphere by Munch and the Bostonians.

Though the somewhat langorous wandering "Harold" has its dull moments, it does pertinently fulfill its purpose. That is it does suggest and delineate, through musical means, a dreamy young man's wanderings in poetic frame of mind, through the Abruzzi provinces. Munch, aided in highly sensitive and artistic manner by violist Pasquale, gave an imaginative and dynamic account of the music.

The most provocative and rewarding musical experience, per se, of the evening, however, was the dramatic rendition Munch inspired of the Honegger Symphony. This is a fascinating three-movement composition, unabashedly dissonant in the first, contemplative and serious in the second and frenzied in the third. It all says something too, which is more than you can say for most dissertations, musical or verbal.

MUSIC BEAT

BY ELMORE BACON

Boston for NBC? Why Not Szell and the Clevelands?

Now that there is talk along the New York music front that the Boston Symphony is to be used to replace the NBC Symphony since Maestro Toscanini has retired, I respectfully suggest that the Cleveland Orchestra would give greater satisfaction on those weekly broadcasts.

Word comes from New York that NBC has not yet decided the orchestra question. The present group is all set for the usual summer series of concerts. What is to happen in the fall season is now in process of being decided.

I have every respect for the Boston Symphony and its present conductor, Charles Munch. It is a great orchestra with a long tradition of artistic service and famous conductors including the late lamented Koussevitzky.

I also am aware that the Boston Symphony is an RCA Victor recording group and one of the most popular in the Victor family. And I also am aware that the Cleveland Orchestra directed by the gifted George Szell is a Columbia recording group. In fact it is recording with Rudolf Firkusny this week. However, that should not be a barrier to NBC using the Cleveland orchestra in place of the NBC if it finally decides to drop the latter.

The Cleveland Orchestra, a youngster compared to Boston, has the freshness, vitality, warmth of spirit and devotedness to art that make it one of the country's finest symphony groups. In George Szell, Cleveland has a conductor who is as deft and magical with the classics as he is with the modern music. He is a leader in giving contemporary composers performances of their works.

Under the Szell baton NBC concerts would give the nation a broader, more comprehensive acquaintance with music new and old.

The Cleveland Orchestra has first chair artists of the highest caliber. I feel that the Szells can provide the kind of performances and the music that NBC radio audiences should have. And I feel they can do it better than the Bostonese much as I admire the latter.

There has been much speculation as to who would conduct the NBC Symphony in case it were left intact and no Boston or other deal made. Many names have been suggested. Among them is that of Artur Rodzinski, who originally organized the NBC for Toscanini. Others are William Steinberg, the Pittsburgh Symph

Leinsdorf.

Cir. ([illegible] 149,384)

This Clipping From
CLEVELAND, OHIO
NEWS

APR 7 - 1954

Cir. (D 653,252) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

APR 8 - 1954

Boston Symphony:

More of Berlioz

By MILES KASTENDIECK

CHARLES MUNCH continued to expouse Berlioz in the program the Boston Symphony offered in Carnegie Hall last night. On the last visit it was his "Romeo and Juliet" symphony. This time it was the "Harold in Italy" symphony with the familiar excerpts from the "Damnation of Faust" as an unusual opening number.

Separating the Berlioz items was Honegger's unfamiliar First symphony. Composed for the Bostonians' 50th anniversary, the music is now almost a quarter century old.

Honegger has mellowed a great deal in that time; so has the music public. What it would have dismissed before, it can comprehend to some degree now.

The rhythmic use, the machine-like sounds, and the locomotive style characteristic of the earlier Honegger reflect the environment from which they came. Yet within this work may be found the seeds of the notable symphonies that the emotions of a world war nurtured. These terms lurk in the melodic materials of the second movement and the moving coda of the last. This first symphony is therefore quite revealing; it is more interesting than compelling.

A beautifully fashioned performance of "Harold in Italy" became the memorable moment of this concert. Munch imparted a strong feeling for this music. He treated it with respect, whereas he had treated the Faust excerpts with sheer theatricalism.

The performance was enhanced by Joseph de Pasquale's superb reading of the viola solo. Though the first-desk violist of the orchestra, he established himself as a soloist in his own right.

He played with just the right touch of melancholy, of romanticism, and of tonal beauty. His performance blended perfectly with the orchestra. The capacity audience was thoroughly charmed.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 8 - 1954

MUNCH CONDUCTS WORKS OF BERLIOZ

De Pasquale, Violist, Is Heard as Soloist With the Boston Symphony at Carnegie Hall

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, Joseph de Pasquale, violist. At Carnegie Hall.

Three excerpts from The Damnation of Faust	Berlioz
Symphony No. 1	Honegger
Harold in Italy	Berlioz

By OLIN DOWNES

The program offered by Charles Munch of the Boston Symphony Orchestra last night in Carnegie Hall was devoted mainly, in this year of the Berlioz sesquicentennial, to that composer's work.

Originally Mr. Munch had announced as the opening number the "Faust Overture" of Richard Wagner. He changed this at the last moment to the three orchestral excerpts from Berlioz,' "Damnation of Faust," and the concert ended with the Harold in Italy Symphony, Joseph de Pasquale, violist of the orchestra, taking the solo viola part, with Arthur Honneger's First Symphony between.

Possibly there had been little time for rehearsal of the Faust excerpts. Whether or not this was the fact, candor compels the admission that they were given a strangely excited and rather incoherent reading, with the exception of the "Waltz of the Sylphs," which is orchestrated with such marvelous delicacy. The "Minuet of the Will o' the Wisps" had poor balances in the wood-wind, and unclean edges, and the presto in which the serenade of Mephistofeles is mocked by the spirits, which certainly should go fast, was so fast last night that it was a scramble for the winds to play it at all. "The Rakoczy March" was also fast and excessively noisy, with something of the effect of a 33 1/3 disk played with a 78 needle.

Departure from Norm

These excursions on Mr Munch's part are of interest only for the reason that they represent such a singular departure from his norm where Berlioz is concerned. For we know of no conductor who enters with such instinctive undrestanding and temperamental sympathy into the music of that master. The proof of this was the memorable performance of the "Harold" symphony—so beautiful, so perfectly paced, nuanced and integrated in a manner peculiarly native to Berlioz' style and spirit.

What a score it is! Of what poetical musings and tender landscapes, and ever and anon Berlioz' frenzy — which again seems Mr. Munch's especial province.

He saw to it that Mr. de Pasquale's excellently played viola part was properly coordinated with the score as a whole, so that, for example, we were not irritated by the see-sawing of the arpeggios in the scene of the Pilhrim's March, and that movement itself, which usually drags, was an unforgettable tone-picture and an absorbing experience. This was a masterly achievement, reflecting glory upon the conductor, the orchestra, and, supremely, Berlioz' music.

Symphony Powerfully Made

The Honegger is clearly and powerfully made. Whether it would endear itself to this writer on more than the slight acquaintance he has with it now cannot be established here. It is no doubt true that the real connoisseur of atonalism gains his most voluptuous pleasure by listening to each one of the discordantly juxtaposed voices as a single independent and presumably fascinating strang of tone in itself.

But our western musical esthetic is fundamental harmonic, however strong and independent the contrapuntal writing within some frame of harmonic reference may be. When the rather inevitable reckoning on the basis of harmony of one sort or another does not seem to obtain, we are not allured.

The performance was a triumph so far as could be judged from a standpoint unsympathetic to the music, was one of extraordinary certainty and elan. The orchestra owed much, no doubt, to Mr. Munch's authority, and it was called upon to rise and acknowledge with him the applause.

COMPOSER: Arthur Honegger, whose Symphony No. 1 was played at Carnegie Hall last evening by Boston Symphony Orchestra under direction of Charles Munch.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 8 - 1954

CONCERT AND RECITAL

The Bostonians

By Francis D. Perkins

Hector Berlioz, whose music had occupied both of the Boston Symphony Orchestra's March concerts in Carnegie Hall, was also well represented there last night, when Charles Munch began it with the three familiar excerpts from "The Damnation of Faust" (the Minuet of the Will o' the Wisps, Ballet of the Sylphs and Rakoczy March) and closed it with the "Harold in Italy" Symphony. The other work in the Bostonians' last evening Manhattan concert of the season was Arthur Honegger's Symphony No. 1. Composed for this orchestra's fiftieth anniversary, it was first played here in March, 1931, and waited until yesterday for a second local hearing.

The first movement is constantly energetic and driving, with relentless rhythmic insistence; it is effective in its way, but its incessant activity begins to tire before it has completed its eight-minute span. The adagio is meditative and ingratiatingly lyric and rises to an eloquent climax, but in the following epilogic measures Honegger waits a little too long before moving on to a light and lively finale. It is an uneven work, but it was interesting to hear it again, and a policy of reviving major works by contemporary composers which have not been played for some time is a constructive one. Mr. Munch and his musicians entirely realized the symphony's differing expressive veins.

Joseph de Pasquale, head of his section in the orchestra, played the viola solo in "Harold in Italy." Mr. Munch, one of our chief devotees of Berlioz' music, directed a performance which was admirable in balance, tone and impeccable lucidity. The work is officially styled a symphony with viola solo, not a viola concerto, and the viola is not always in the foreground. Mr. de Pasquale seemed conscious of this fact, perhaps too much so; there were times when a more positive projection of his share in the music might have been profitable. But it was artistic playing, interpretatively sympathetic; laudably coordinated in its relation to the orchestral music and always lyric and appealing in tone. The performances of the first two "Damnation of Faust" excerpts were of routine merit, but the Rakoczy March had imposing brilliance and momentum.

Regina Price, Soprano

Occasionally, in relaxed moments, Regina Price, the young soprano who made her debut at Town Hall last night, sang with gentle, pure tones that fell quite pleasantly on the ear. If these isolated moments are any guarantee of basic quality, the young singer may some day surprise us all. At present, assuming that last night's debut is a fair sample, her voice is compressed into a single, unchanging dimension and comes out with such effort that it cannot get around musical amenities and one piece is treated much like the next.

Her well ordered program included a group each of arias by Handel and Vivaldi, a group each of Schumann Lieder and Tchaikovsky songs, and individual songs by Stravinsky, Chabrier and others. Leo Taubman accompanied. T. M. S.

Cir. (D 109,871) (S 165,154)

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

APR 10 1954

Notables Here For Berlioz Oratorio

INTEREST in the performance of the Requiem, the massive work by Hector Berlioz, in the Eastman Theater tonight, will bring a number of musically prominent persons to Rochester from other cities.

From New York City will come Duncan S. Robinson, vice president of the Berlioz Society, with Mrs. Robinson; Robert Brummer, member of the executive board of the society, and James Lyons, former assistant editor of Musical America, now assistant editor of American Record Guide, and a member of the executive board of the society.

The Berlioz Society was organized in New York City last Dec. 21, with 19 founding members, to foster interest in the music of the French composer, born Dec. 11, 1803. This year has been designated for the sesquicentennial observance of his birth. Charles Munch, director of the Boston Symphony Orchestra, is president of the society, and W. E. Gillespie of Exeter, N.H., of the classics faculty of Phillips-Exeter Academy, is secretary-treasurer. Sir Thomas Beecham, eminent English conductor, is honorary president.

Josef Krips, conductor of the Buffalo Philharmonic Orchestra, will come for the performance tonight. Other Buffalonians expected are Hans Vigeland, choirmaster of the Westminster Presbyterian Church; Cameron Baird, director of the Buffalo Schola Cantorum, and Herbert Beattie, music instructor of the University of Buffalo. Robert Lyon, music critic of the Corning Leader, will be present.

The performance tonight, by the Rochester Oratorio Society of 300 voices, conducted by Theodore Hollenbach, and orchestra of nearly 100 pieces, will be only the second, so far as known, in the city's history. A capacity audience is said to be assured.

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

Music

Carnegie Honors Birth Of Berlioz

By ROBERT BAGAR.

For the 150th anniversary season of Hector Berlioz's birth Charles Munch had assigned two-thirds of last night's program by the Boston Symphony to him. All this in Carnegie Hall, where a capacity audience, expecting Wagner to open the evening, in its place found—and not to its dismay—the three well-known excerpts from "The Damnation of Faust."

The way that Mr. Munch and his musicians play Berlioz should become a must study for all budding conductors. Sometimes, though, even Mr. Munch leans heavily on this composer's music, as he did in the "Damnation" fragments. And when that happens Berlioz seems just a trifle further away.

Fine Execution.

But one could scarcely hope for better execution from a hundred men than was exhibited in this piece, or in the concluding one—"Harold in Italy"—or in the middle work, Honneger's Symphony No. 1.

"Harold in Italy" represents Berlioz vis-a-vis Byron. The work is no musical aping of "Childe Harold," to be sure, but rather reflects the composer's own moods and feelings evoked by the poet's lines.

The soloist in this piece was Joseph De Pasquale, who heads the orchestra's viola section. And, probably because Mr. De Pasquale and the other musicians are long-time companions, the teamwork, the tonal and technical perfections were especially fine, to say the least.

Supreme Performance.

For expression, quality, warmth and human nearness this "Harold in Italy" got the night's supreme performance. And wildly did the audience applaud at its conclusion.

Honegger's Symphony, his first, was written around 1930. It is a tour-de-force in dissonance and atonality. There are sounds here that Honegger hasn't made since—and, remember, he's written, altogether, five symphonies.

It all seems so futile, too, and so terribly dated. Nobody cares for dissonance per se anymore. If it can say something, make an effect on the intellect and the emotions at the same [illegible] well and good. But to what [illegible] such extraordinary devices, tricks, spatterings of brass, whooping it up for the sake of a monument to orchestral legerdemain?

This piece hasn't been done too often hereabouts. My curiosity impels me to hear it again—when and if. And I wonder, then, if I'll get over the idea that the Symphony is a clever, perfectly tailored mass of noise.

Cir. (D 22,709) (S 23,448)

This Clipping From
PADUCAH, KY.
SUN-DEMOCRAT

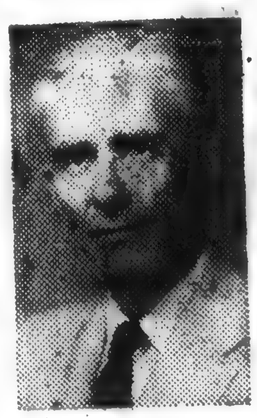
APR 9 - 19

... Allen's Notebook:

The Maestro Lays Aside His Baton And Another Musical Era Passes

The passing of an era was recorded this week when Arturo Toscanini resigned as director of the NBC Symphony Orchestra, put aside his baton and prepared for a long vacation in his native Italy.

Perhaps last Sunday's radio performance was not actually his swan song. We may hear of him now and again as a guest conductor for special symphonic performances or for some of his favorite charities. Little more can be expected of him. For he has just passed his 87th birthday.


ALLEN

But certainly, last Sunday's performance marked the end of the NBC Symphony Orchestra as moulded by the maestro. It may continue in one form or another but it will never be the same musical organization whose members were selected by Toscanini and who played under his perfectionist direction.

Best guess is that the orchestra will be disbanded after a reasonable time and that the Boston Symphony under the direction of Charles Munch will take over the spot on NBC's programming. It was Munce who was called in as the final guest conductor for the NBC Symphony before Toscanini announced his retirement from the podium.

Most critics agree that the NBC Symphony, as built by Toscanini was the greatest orchestra in the world. The Boston Symphony, with a long record of fine musicians and able conductors is rated, outside of the NBC orchestra, as one of the four best. The others: Amsterdam's Concertgebouw, the Philadelphia orchestra, the Vienna Philharmonic.

Toscanini started out as a cellist. He started conducting at the age of 19—his first time was in Rio de Janeiro when he was a musician in the orchestra of a road-show opera. Just before curtain time the Brazilian conductor quarreled with the Italian musicians and refused to go on. The assistant conductor and the concert master made an attempt but both were booed roundly by the audience.

Then someone remembered that the little cellist knew Verdi's Aida by heart and he was called to the podium. The audience settled down for a good laugh. Toscanini won them over when he folded the music and never once referred to it during the long and difficult opera.

He later became conductor for the La Scala opera, but resigned because he refused to submit to what he considered the artistic outrage of encores. The New York Metropolitan had its "golden years" under his baton and the New York Philharmonic-Symphony has never been the same since he left it.

It was 16 years ago that NBC persuaded him to come back from Italy with the promise of an orchestra of his own—one he could build and mould and work toward the perfection he demanded. For Toscanini was pretty much of a director when it came to music.

Other dictators were no match for him. While Mussolini was in power Toscanini once refused to play the Fascist anthem because, he said, he didn't consider it music. Mussolini recoiled from taking official action against him, so great was the maestro's popularity in Italy.

Toscanini refused point-black to play in Germany under Hitler. He has never played in Russia, although he was invited by both the czars and the Soviets.

In this respect Munch is very much like Toscanini. Born in Alsace while it was part of Germany, Munch was conscripted into the Kaiser's army in World War I. But, in Paris when World War II started, he had a chance to choose sides, and he refused and often ingeniously sidestepped conducting offers from the Nazis. He did give, however, several concerts and turned over every cent of the proceeds to the French underground.

Munch was a violinist, and did not conduct his first orchestra until he was 41 years old. His reason was simple. It was so much easier to make a living as a violinist. "I could not afford to direct an orchestra earlier," he said.

He was selected as the conductor for the Boston Symphony when Serge Koussevitsky abdicated after 25 years if autocratic rule. Directors of the orchestra, feeling that everyone was available for the place, gave the job to Munch despite the fact he was not too well known or too established at the time. He got the job because he had a reputation of setting himself up as an absolute ruler of the musical organizations he headed.

If the Boston Symphony becomes the replacement for the NBC orchestra it should be a satisfactory arrangement. Listeners probably will hear a little more noise and a little more roughness in some of the finer passages of music. For Munch has not been able to capture that certain something possessed by Toccanini which brought out exactly what the composer had in mind.

But the broadcast fees will do much to eliminate the deficits of the Boston organization—although it never has been any great money trouble. The Boston organization, instead of talking the deficit in terms of money, talked of it in terms of concerts not given, and usually there was little trouble in raising the funds.

The orchestra could broadcast any of its regular concert programs without extra rehearsals.

All music lovers have known for some time that Toscanini must, sooner or later, retire from the podium. They are sorry to see him go. There will, perhaps, never be another as great. But Munch and his Boston Symphony probably will come as near to filling the place as any other.

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE

APR 10 1954

MUSIC

Munch and Bostonians Close Brooklyn Season

By PAUL AFFELDER

Charles Munch and the Boston Symphony Orchestra ended their Brooklyn season in a blaze of glory last evening at the Academy of Music. The performances they gave rank as among the most exciting they have offered here in some time.

Strangely enough, some of the greatest excitement came at the very outset of the program with M. Munch's exceptionally revealing account of the three excerpts from Berlioz' "The Damnation of Faust." The opening "Minuet of the Will-o'-the-Wisps" had plenty of zest and color; but what really made us sit up and take notice was the conductor's slower, statelier reading of the "Dance of the Sylphs." This little waltz is usually glossed over in a hurry, but M. Munch, who is one of the finest Berlioz interpreters around, gave it real stature and a well-deserved personality of its own. Then he rounded off the little suite with a rousing, rapid and tingling performance of the thrice-familiar "Rakoczy March."

The late Albert Roussel's Symphony No. 3 in G Minor, which followed, is an impressive work. Written in 1930 for the 50th anniversary of the Boston Symphony, it is a serious, tightly knit composition, full of drama, lyricism and not a little wit.

Brahms a la Francaise

Here, too, conductor and orchestra seemed admirably suited to their task. The symphony was played in a lean, taut manner that was compliant with its basic nature; yet, when a softer, more lyrical or more meditative passage was called for, as in the slow movement, or a lighter, more delicate treatment was in order, as in the waltz-like scherzo, M. Munch and his musicians responded with great sensitivity. This symphony, which is so original without ever becoming harshly ultra-modern, wears extremely well after several hearings. It deserves more frequent performances.

Concluding the concert was the Brahms Second Symphony. Brahms' symphonies somehow fit so nicely into the scheme of a season's opening or closing program, leaving the listener with a warm feeling of substantiality.

We would have felt even warmer, had last evening's performance been rounder, fuller and mellower. M. Munch seemed to apply his broad strokes in the wrong places Thus, the opening movement could well have stood more breadth and songfulness, especially in the strings, whereas portions of the two middle movements failed in their forward motion because of this very breadth that we had been missing earlier. Only the finale, which was brought to a brilliant climax, was invested with all of the requisite Brahmsian flavor.

On the whole, one might call this a Gallic Brahms reading. Nevertheless, it was a moderately acceptable one, and elicited a round of farewell applause at its conclusion.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 11 1954

CONCERT AND RECITAL

Spring Fever

Something very much like spring fever dominated the stage of Carnegie Hall, yesterday afternoon, where Charles Munch conducted the Boston Symphony Orchestra in its final New York concert of the season. The musical impression was that all concerned had only half a mind available for the days activities; the other half was somewheres outside in greener pastures. In an organization as complex as a symphony orchestra, this situation leads to all sorts of oddities.

For example, Mr. Munch and the Bostenians are no strangers to Brahms' second symphony. Ordinarily they manage to clarify the various rich elements that wind in and out of it; yesterday, quite often, the result was a massive blur. Ibert's flute concerto, also played, depends, for its center of gravity, on the most dexterous reactions between principals. It teetered yesterday, especially in the first movement. And all afternoon the famous string section, though rich and impassioned beneath, had a rather wiry edge to its tone that frightened the lyricism right out of it. In matters of general proportion, however, the orchestra was recognizable as itself; the true, Bostonian noble dimensions were always at hand, in rock-bottom condition.

Doriot Anthony, the orchestra's first flutist, soloist in the Ibert, played in bird-like fashion. She skittered, wheeled, and trilled brightly, always charming but not always audible. All the same her approach was perfectly reasonable, considering the light, sparkling nature of the work.

Roussel's symphony No. 3 in G minor was also played.

T. M. S.

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE

APR 10 1954

Symphony Closes With Reception

A demonstrative audience that filled the Opera House of the Academy of Music last night gave ovations to Charles Munch and the Boston Symphony Orchestra at the last of its series of five annual concerts in Brooklyn.

Box 1 was occupied by guests of Mr. and Mrs. Haughton Bell, who were Mr. and Mrs. Louis W. Dawson, Mr. and Mrs. Roger Hull, Mr. and Mrs. Donald Woodward, and Mr. and Mrs. Hamilton Kenyon. Mr. and Mrs. Bell entertained these guests as well as Mr. and Mrs. Robert E. Blum at a pre-concert dinner in their home.

Box 2 was occupied by representatives from Friends School. Mr. and Mrs. Darwin R. James Jr. and their guests sat in Box 4. In Box 5 were Adelphi alumnae, including Mrs. William B. Parker, her daughter, Miss Katherine Parker, and her guest, Miss Fiorimond Wedekind; Miss Emma Jessie Ogg and her guest, Mrs. John F. Moult.

Box 7 was occupied by officers from the United States Naval Station in Brooklyn as guests of the Brooklyn Institute of Arts and Sciences. Box 8 was filled by blind veterans and their Red Cross escorts as guests of the Brooklyn committee. Representatives of Packer Collegiate Institute were in Box 9.

The committee, which with the Philharmonic Society of Brooklyn co-operates with the Institute of Arts and Sciences in bringing the Boston Symphony to Brooklyn, entertained at a reception on the stage of the Opera House after the close of the concert. Members of the committee, headed by Mrs. Bell as chairman and Mrs. Parker as reception chairman, were hostesses. Guests of honor were Mr. Munch, Richard Burgon, associate conductor; Mr. and Mrs. Henry C. Cabot, Mr. and Mrs. Jacob J. Kaplan, Mr. and Mrs. Richard C. Paine and George E. Judd.

Mr. Cabot, Mr. Kaplan and Mr. Paine are officers of the Trustees of the Boston Company. Mr Judd is manager of the orchestra.

About 200 members and guests attended. The committee for the reception included, in addition to Mrs. Parker, Mrs. Elias J. Audi, Mrs. Donald M. Crawford, Mrs. Harrison R. Glennon Jr., Mrs. Miles Kastendieck and Mrs. Irving J. Sands. In the receiving line with them were former Supreme Court Justice and Mrs. John R. Bartels, Mrs. Edward C. Blum, Mr. and Mrs. Robert E. Blum, former Supreme Court Justice and Mrs. Edwin L. Garvin, Mrs. William H. Good, Frank R. Hancock, Mr. and Mrs. Irving C. Idler, Supreme Court Justice and Mrs. James Vincent Keogh, Mr. and Mrs. Frederick H. Rohlfs, Mr. and Mrs. Eliot H. Sharp, Mr. and Mrs. Hollis K. Thayer, Mr. and Mrs. Thomas K. Ware and Mr. and Mrs. Carl T. Washburn.

4/11/54

THE NEW YORK TIMES,

BOSTON SYMPHONY ENDS SEASON HERE

Doriot Anthony Flute Soloist in Concerto by Ibert—Munch Conducts Finale

BOSTON SYMPHONY ORCHESTRA. Charles Munch, conductor. Doriot Anthony, flutist. At Carnegie Hall.

Symphony No. 3 in G minor	Roussel
Concerto for Flute and Orchestra	Ibert
Symphony No. 2 in D major	Brahms

The Boston Symphony Orchestra completed its New York season yesterday with the final concert of its fifth visit to this city. The concert was at Carnegie Hall, Charles Munch conducted and Doriot Anthony, the orchestra's frist flutist, was the soloist.

Miss Anthony was heard with a reduced contingent of her colleagues in Ibert's Concerto for Flute and Orchestra, a second signal honor for the young flutist. When she joined the orchestra last season, she had a soloist's part on the first Saturday afternoon concert of the orchestra's local series.

She is a gifted flutist, who plays with charm, sweetness of tone, dexterity and a lively rhythmic sense. And all these attributes were in evidence yesterday. Thus there was much in the concerto to give pleasure, but the total impression was a rather pale one.

This was partly due to the work itself. Since it is small and delicate in its proportions, it seemed almost engulfed in so big a hall as Carnegie. Yet Miss Anthony, too, was partly responsible. One of the consequence of her gentle, expressive manner of playing is a certain lack of brilliance, and the two allegros of this concerto needed more dazzling virtuosity than she was able to provide.

The other works of the program were both ponderous ones—or they seemed so in the performances. Roussel's Symphony No. 3, which was the opening work, employs more orchestral resources than what is has to say seems to warrant. In consequence, despite the energetic efforts of Mr. Munch, its lighter moments seemed weighted down tonally and the larger climaxes tended to assail the sensibilities rather than to uplift them.

Mr. Munch's approach to the Brahms Second was, fundamentally, a dramatic one. He led it with virility and intensity, tending to emphasize the contrasts by slowing down some of the slow parts and speeding up some of the fast ones. It seemed to one listener, though, that despite the heightening of some aspects of the symphony, there was a loss of some of the spaciousness and the lyric flow that make the work so endearing to many devoted Brahmsians. R. P.

FLUTIST: Doriot Anthony, who appeared with her other colleagues in the Boston symphony yesterday afternoon at Carnegie Hall as the soloist in Ibert's Concerto for Flute and Orchestra.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

APR 12 1954

Coast-to-Coast:

Dr. Charles Munch Reports on 5 Years In BSO History

By ALLEN M. WIDEM
Times Theater Editor

Knowing the particular interest of Bushnell Memorial patrons in activities of the Boston Symphony Orchestra, Conductor Charles Munch has sent to Managing Director William H. Mortensen a report covering the five years since he took over the baton of Dr. Serge Koussevitsky.

This orchestra, which has performed 38 concerts in the Bushnell since its opening early in 1930, will return next season in the Bushnell Symphony Series, for which subscriptions are now being taken.

* * *

SOME 104 COMPOSERS are represented in the Boston repertory for five years of its series concerts, and there were 408 performances of works. Most-played of the composers were Beethoven with 29 performances, Mozart with 25, Bach with 23, Brahms with 21 and Ravel with 17. Other composers represented by ten or more performances under Dr. Munch were Berlioz, Wagner, Tchaikowsky, Haydn, Handel, Strauss, Debussy Honegger.

The conductor proudly points out that in their current 1953-54 season a total of 217 concerts will have been played, exclusive of pops events. The orchestra's summer concerts at the Berkshire Festival have been expended to six full weeks in response to an ever-growing demand. At the same time the Espianade concerts on the bank of the Charles River in Boston, under Arthur Fiedler, have also been increased to six weeks this Summer.

* * *

THE ORCHESTRA, under Dr. Munch, made its first tour of Europe in the Spring of 1952 and a transcontinental tour last Spring.

In addition to the Boston, the Bushnell Symphony Series will include the Philadelphia Orchestra under Eugene Ormandy, New York Philharmonic-Symphony under Dimitri Mitropoulos, Cleveland, under George Szell, and for its first concert in this area, the Amsterdam Concertgebouw of Holland under Eduard Van Beinum.

NBC RADIO NETWORK NEWS

April 12, 1954

FOR RELEASE WEDNESDAY MORNING, APRIL 14, 1954

BOSTON SYMPHONY ORCHESTRA WILL PRESENT CONCERT SERIES EXCLUSIVELY OVER THE NBC RADIO NETWORK BEGINNING IN FALL OF 1954, SYLVESTER L. WEAVER, JR., ANNOUNCES

- - -

Broadcasts Will Be Direct From Symphony Hall In Boston On Saturday Evenings; NBC Acquires Rights Also to 'Pops,' Esplanade Concerts and Tanglewood Festival

Sylvester L. Weaver, Jr., President of the National Broadcasting Company, has announced that exclusive arrangements have been concluded to broadcast the concerts of the world-renowned Boston Symphony Orchestra over the coast-to-coast facilities of the NBC Radio Network direct from Symphony Hall in Boston during the 1954-55 season.

"We are happy, indeed, to be able to present the concerts of the Boston Symphony Orchestra to the American people," said Mr. Weaver. "These concerts will continue our long-established policy of bringing to our listeners the finest orchestral music available. We are confident that music lovers throughout the country will look forward eagerly to our weekly broadcasts of this great orchestra under its distinguished musical director, Charles Munch, and with preeminent guest conductors and soloists."

(more)

PR 305

Arrangements for the broadcasts were made with George Judd, manager of the Boston Symphony. These arrangements also give NBC the rights to the Boston "Pops," the Esplanade Concerts and the Berkshire Festival at Tanglewood.

The broadcasts will start early in October and continue through April. They will be presented on Saturday evenings. Details as to the exact time schedule will be announced later.

In 1937 the NBC Symphony Orchestra was created under the leadership of Maestro Arturo Toscanini. At that time Brig. General David Sarnoff promised the maestro an orchestra of the finest musicians available for as long as he wished to conduct. NBC fulfulled that promise. Toscanini's decision to retire after 17 years with this orchestra was regretfully announced by General Sarnoff on April 4.

Beginning this Fall, the Boston Symphony concerts will comprise the NBC Radio Network's principal offering in the field of symphonic music. As such, they will replace the NBC Symphony. The composition of NBC's musical personnel will be rearranged into smaller orchestral units to serve the requirements of NBC. The incomparable music of Toscanini and the NBC Symphony is available to the public on RCA Victor recordings.

This year's Spring season of concerts with the NBC Spring Symphony Orchestra already is in progress with outstanding guest conductors. These broadcasts of symphonic music, Sundays, 6:30 to 7:30 p.m., New York time, will continue until the new schedule with the Boston Symphony begins in October.

Guest conductors of the Boston Symphony Orchestra next season were include Pierre Monteux and Guido Cantelli, both of whom were guest conductors of the NBC Symphony Orchestra this past season.

(more)

Among the soloists scheduled for the 1954-55 season are: Claudio Arrau, Joseph Szigeti, Isaac Stern, Robert Casadesus, Margaret Harshaw and Irmgard Seefried.

The Boston Symphony Orchestra has been heard on the NBC network in a number of distinguished program series. The late Dr. Serge Koussevitzky conducted the orchestra in a series of rehearsal broadcasts during the season of 1947. With Robert Merrill as soloist, the Boston "Pops" Orchestra under the director of Arthur Fiedler was heard on the "RCA Victor Show."

The Boston Symphony Orchestra has recorded for RCA Victor exclusively since 1916. Its recordings have always been among the "best sellers" in classical music and the recordings of the Boston "Pops" have led in their field.

Charles Munch was appointed musical director of the orchestra in 1949, succeeding Dr. Koussevitzky. He first directed the Boston Symphony as a guest conductor late in 1946 and was re-engaged in 1947. His appointment two years later to succeed Dr. Koussevitzky was acclaimed in the musical press. Under his direction, the orchestra's subscription concerts have continued to be sold out regularly.

The Boston Symphony Orchestra dates from 1881 when it was founded by Henry L. Higginson. Its recordings for RCA Victor are prized by music lovers the world over who have not been able to attend the concerts in person. During 1952 the orchestra made a triumphal tour of Europe. In 1953 its tour of the United States was a similar success.

The NBC Television Opera Theatre, which by presenting its operas in English has greatly broadened both the audience and appreciation of opera in this country, will begin its sixth season

(more)

this Fall, also in October. Many of the opera productions next season will be presented in color television.

* * *

Signing of the Boston Symphony Orchestra continues the NBC tradition of presenting the world's greatest musical artists and organizations.

The inaugural program of the then new NBC network on Nov. 15, 1926, included the celebrated singers Mary Garden and Titta Ruffo, the New York Symphony Orchestra under the direction of Walter Damrosch, the New York Oratorio Society and the New York Light Opera Company.

This beginning was a promise, a promise that has been fulfilled with great success. In orchestral music NBC has led the field as in virtually every other category. Almost every American orchestra of any size has been heard on the NBC network, and many of the leading orchestras of Europe as well. It was NBC that first broadcast the New York Philharmonic Orchestra in 1927 with Arturo Toscanini and Wilhelm Mengelberg conducting. That year also included the first broadcast by the Boston Symphony under the direction of Serge Koussevitzky. Walter Damrosch's "Children's Concerts" with the New York Symphony started that year, a forerunner of the "NBC Music Appreciation Hour" which began in 1929. The "NBC Music Appreciation Hour," conducted and narrated by Dr. Damrosch, built audiences of millions of school children. The Philadelphia Orchestra made its network bow on NBC in 1929 under Leopold Stokowski's direction. NBC also broadcast musical programs from Europe for the first time in 1929 offering Christmas music from England, Holland and Germany. The following year the London Symphony was heard here on NBC, and broadcasts direct from the Dresden (Germany) Opera House were carried on NBC.

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In 1931 NBC started the famous complete afternoon broadcasts from the stage of the Metropolitan Opera House, with "Hansel and Gretel." Music from many other European groups also shared air time including the choir from the Sistine Chapel in Rome, as well as broadcasts from London's Covent Garden and the Salzburg Festival. Arthur Fiedler conducted the Boston "Pops" that year for the first time on the air.

The first broadcast from the Bayreuth Festival took place in 1933, as did the premiere performance of Richard Strauss' opera "The Silent Woman" from Dresden. The first American broadcasts of the Glyndebourne Festival took place on NBC in 1936.

Numerous other festivals both in the U.S. and abroad, special premieres as well as regularly-scheduled broadcasts continued to be heard. But 1937 also was the year of the founding of the NBC Symphony Orchestra for Maestro Arturo Toscanini's return to the United States from his semi-retirement in Italy.

In order to give the many smaller American orchestras a chance to be heard on the air, NBC for five years (1944-48) broadcast "Orchestras of the Nation" during which 41 American orchestras broadcast to the nation.

The NBC University of the Air for five years (1945-49) presented a series of programs including "The Story of Music," "Concert of the Nations," "Music of the Cities" and "Latin American" music. For all of these series printed booklets were issued and many schools gave special credits for regular listening.

Added to NBC's own programs have been the outstanding series presented by commercial sponsors including "The Voice of Firestone," Cities Service, RCA's "Magic Key," the "Telephone Hour," and the Westinghouse program among many others.

(more)

6 - Boston Symphony Orchestra

With the emergence of television, NBC again was ready to pioneer in music. It was NBC that organized an opera department which has in its five years offered 27 outstanding productions. Among the important offerings of the NBC Television Opera Theatre in English have been the world premiere of Gian Carlo Menotti's "Amahl and the Night Visitors," specially commissioned by NBC (as was Menotti's earlier opera "The Old Maid and the Thief" for radio), Leonard Bernstein's "Trouble in Tahiti," the world premiere of Martinu's "The Marriage," and the first American production of Britten's "Billy Budd." "Carmen" was given by NBC as its first full-hour color television program in October, 1953. A full season of opera is planned by the NBC Television Opera Theatre for next season, with many of the productions planned for color.

"Television Recital Hall" offered outstanding programs by solo artists. Telecasts of the NBC Symphony Orchestra under Toscanini, of the Boston Symphony under Leonard Bernstein and of the Lewisohn Stadium Concerts have also been on the NBC schedule.

In both radio and television the National Broadcasting Company will continue to maintain the lead in presenting fine music to the American people.

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NBC-New York, 4/12/54

[141]

142

NY Jnl-Am
Apr 12/54

In Town Hall:

Rameau Opera Given

By MILES KASTENDIECK

SOME two hundred years ago Jean-Philippe Rameau astounded the French public with his opera "Hippolyte et Aricie." Its first performance in America by the concert choir, orchestra and soloists in Town Hall last night astounded nobody.

Rameau's solid 18th-century score with its mythological story sounded as historical as the musical textbooks describe it.

What was unusual for the time was the orchestra's part in the opera. It is full and generous. Time and Rameau's successors have dimmed his other ingenious ideas. There is powerful writing, dramatic and forceful, but its effectiveness is limited.

An inflexible performance did not enhance the beauty of the work. Margaret Hillis, musical director of the concert choir, conducted in forthright, vigorous fashion. Her beat was clear, firm and rigid. Without subtlety of color and resiliency in interpretation, her reading of the score was more faithful than inspired.

The choir and the orchestra played well. The choir, particularly, reflected excellent preparation. Of the principal soloists only Mariquita Moll projected much feeling of tragedy and sang with some degree of distinction.

Helen George, John McCollum, and Richard Torigi sang the notes capably enough but offered little sense of characterization.

TV Opera

Debussy's "Pelleas and Melisande" came through its TV debut remarkably well on Saturday. Subjecting such an elusive work to the literalness of TV black and white performance was a most courageous undertaking.

NBC Television Opera Theatre is to be congratulated for doing it so successfully. Repeating it in color as part of the repertory the organization is building will probably be even more striking.

An English translation compensated for values otherwise lost. Not only did it move smoothly and sound well, but it strengthened the tragedy of the story. A distinguished interpretation of the score by Jean Morel stabilized the presentation.

In a well-chosen cast, Carlton Gauld stood out for the ease of his characterization of Golaud. Virginia Haskins sang Melisande effectively. For a first time, she handled the difficult role intelligently if not poetically. Davis Cunningham gave a good vocal account of Pelleas, but acted a bit stiffly. Lee Case, Mary Davenport and Bill McIver supported them creditably.

The opera was judiciously abridged, without losing salient material.

Finale

The performance again emphasized the successful pioneering NBC is doing and confirmed the impression that these TV operas are one of the outstanding contributions in the whole field of television.

Charles Munch and the Boston Symphony ended their New York season with a splendid concert in Carnegie Hall on Saturday afternoon. Roussel's third symphony, Ibert's flue concerto, and Brahms' second symphony were all handsomely played. Doriot Anthony, the orchestra's flutist, distinguished herself as soloist in the Ibert. Technically she was most accomplished and interpretatively most persuasive.

Cir. (D 280,777) (S 499,081)

This Clipping From
PITTSBURGH, PA.
PRESS

APR 14 1954

Symphony to Quit With Toscanini

NEW YORK, April 14 (UP)—The National Broadcasting Co. has announced that the symphony orchestra directed by Arturo Toscanini for the last 17 years will be disbanded at the end of the current season.

It will be replaced on next year's nationwide broadcasts by the Boston Symphony Orchestra directed by Charles Munch, the network said.

Sylvester L. Weaver Jr., NBC president, said it had been decided to disband the famed symphony after Toscanini announced his retirement April 4. The orchestra was organized for Toscanini in 1937, Mr. Weaver said, and has cost the network more than one million dollars a year since then.

Cir. (D 3,068)

This Clipping From
AUBURN, IND.
STAR

APR 14 1954

SYMPHONY ORCHESTRA LED BY TOSCANINI TO DISBAND

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Cir. (D 693, 104) (S 680,830)

This Clipping From
PHILADELPHIA, PA.
BULLETIN

APR 14 1954

NBC Announces Breakup Of Symphony Orchestra

New York, April 14—(AP)—With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony Orchestra.

Sylvester L. Weaver, Jr., National Broadcasting Co. president, said the NBC symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Toscanini, 87, announced his decision to retire after his last concert of the season April 4.

Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

APR 13 1954

Dials and Channels

By WILLIAM H. KEOGH
Journal-Bulletin Radio and Television Editor

Just a Few Things

The overflowing sentiments reflected in the exchange of letters between RCA's Geneal Sarnoff and Maestro Arturo Toscanini upon the occasion of the later's retirement as conductor of the NBC Symphony last week were a good deal more sincere than many things you can point to in broadcasting.

The announcement that Toscanini, who is 87, would no longer commit himself to the rigors of a weekly radio broadcast wasn't surprising. But still it was a blow. The conductor and the orchestra the network established for him in 1937 were the radio network's primary prestige feature. It had a lot to do with its owner's pride.

It was maintained by the network at full strength through the past lean years, at an estimated annual cost of $500,000. It is an orchestra of the highest caliber, and unmached on any other network. The others are accustomed to rounding up musicians as special occasions demand and christening them as if they were permanent organizations.

The NBC Symphony is definitely a stable organization, and, trained by Toscanini, a cultural asset to the country. With its leader's retirement, it is expected that the orchestra will be disbanded, probably this spring after the season's commitments are completed. It will be a great shame.

It is, perhaps, of some solace to the audience devoted to the NBC Sunday concerts that there is a good chance that Toscanini's orchestra will be replaced next year by Charles Munch's Boston Symphony. RCA has strong connections with Boston's orches- tra through its records division. At the same time, the orchestra stands on its own and would no represent a crushing expense. seems a logical choice, and a excellent one.

Cir. (1,706,593)

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

APR 12 1954

"The Sad Time Has Come"

As they gathered in Carnegie Hal orchestra room before the Sunday ev ning broadcast, members of the NB Symphony seemed to sense what w coming. When the door opened, one of t men hissed for [illegible] another call "*Silenzio!*" [illegible] watched tens ly as their [illegible] conductor passed through the [illegible], leaning heavily on the arm of his [illegible]. Out in the hall, many of the audience who had come to witness the season's last Toscanini concert also guessed that it might be [illegible] Toscanini's last stand with the [illegible]—and perhaps with any orchestra.

The evening's concert [illegible] unlike any Toscanini [illegible] before. Until two [illegible] stro's performances [illegible] and precision for which [illegible] famous. But at the final rehearsal [illegible] was upset, and walked out on the orchestra. At the concert—excerpts from his beloved Wagner operas—Toscanini's mind seemed to be far away. There were passages when his beat was robust as of old. There were other times when he almost stopped conducting, seeming to [illegible] aside, listening to the music. Then the incredible happened: during the Bacchanal from *Tannhauser*, the superb orchestra actually became confused. Alert NBC engineers cut the broadcast [illegible] air with an announcement about [illegible] difficulties." Incongruously, a few bars of Brahms' *First Symphony* [illegible] over the air, as a fill-in recording [illegible] played in the studio.

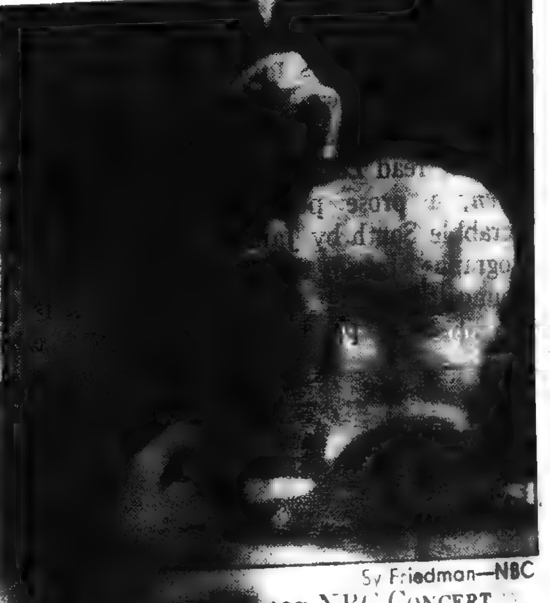
Strict Secret. But [illegible], the Maestro seemed to take hold of himself. He stepped to the edge of the podium, and, with careful gestures, gradually pulled the music together again. At the end of his final selection—the Prelude to *Die Meistersinger*—he left the podium before the final notes had sounded, and let the baton fall from [illegible].

The audience clapped for five minutes. But Toscanini [illegible] in his dressing room, did not return for his bows.

That night the papers carried the news which for [illegible] had been kept a strict secret even from his own musicians: Arturo Toscanini, the greatest performing musician alive today, had retired. For almost a fortnight, his letter of resignation to RCA Board Chairman David Sarnoff had rested, unsigned, on his desk. Abruptly, on his [illegible] birthday, Toscanini made his decision, ran upstairs and signed it. Excerpt: "And now the sad time has come when I must reluctantly lay aside my baton and say goodbye to my orchestra . . . I shall carry with me rich memories of these years of music making . . ."

Flaming Spirit. The NBC Symphony, formed especially for Toscanini 17 years ago and built by him into one of the world's great orchestras, will continue under guest conductors for at least the next eight weeks. Its probable replace[illegible]ment over NBC: the Boston Symphony, under Charles Munch (Time, April 5).

[illegible] Arturo Toscanini himself [illegible] expected to [illegible] to Italy for the summer. Whether he [illegible] U.S.—[illegible] whether he [illegible] again—[illegible] knows. [illegible] 68 [illegible] on the podium are al[illegible] Wrote New York *Times* [illegible]: "Should this have [illegible] farewell . . . his name [illegible] supreme and [illegible] achievement [illegible] revered. There [illegible] never been [illegible] and intrepid champion of [illegible] or a spirit that [illegible] higher. [illegible] defender of the f[illegible]"



Sy Friedman—NBC

[illegible] LAST NBC CONCERT
[illegible] baton fell.

Martha Holmes

BACKHAUS IN MANHATTAN
Young with Beethoven.

142

NY Jnl-Am
Apr 12/54

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NBC Television Opera Theatre is to be congratulated for doing it so successfully. Repeating it in color as part of the repertory the organization is building will probably be even more striking.

An English translation compensated for values otherwise lost. Not only did it move smoothly and sound well, but it strengthened the tragedy of the story. A distinguished interpretation of the score by Jean Morel stabilized the presentation.

In a well-chosen cast, Carlton Gauld stood out for the ease of his characterization of Golaud. Virginia Haskins sang Melisande effectively. For a first time, she handled the difficult role intelligently if not poetically. Davis Cunningham gave a good vocal account of Pelleas, but acted as bit stiffly. Lee Case, Mary Davenport and Bill McIver supported them creditably.

The opera was judiciously abridged, without losing salient material.

Finale

The performance again emphasized the successful pioneering NBC is doing and confirmed the impression that these TV operas are one of the outstanding contributions in the whole field of television.

Charles Munch and the Boston Symphony ended their New York season with a splendid concert in Carnegie Hall on Saturday afternoon. Roussel's third symphony, Ibert's flue concerto, and Brahms' second symphony were all handsomely played. Doriot Anthony, the orchestra's flutist, distinguished herself as soloist in the Ibert. Technically she was most accomplished and interpretatively most persuasive.

Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

APR 13 1954

Dials and Channels

By VILLIAM H. KEOGH

Journal-Bullen Radio and Television Editor

Just a Few Things

The overflowing sentiments reflected in the exchange of letters between RCA's General Sarnoff and Maestro Arturo Toscanini upon the occasion of the later's retirement as conductor of the NBC Symphony last week were a good deal more sincere than many things you can point to in broadcasting.

The announcement that Toscanini, who is 87, would no longer commit himself to the rigors of a weekly radio broadcast wasn't surprising. But still it was a blow. The conductor and the orchestra the network established for him in 1937 were the radio network's primary prestige feature. It had a lot to do with its owner's pride.

[illegible] connections with Boston's orchestra through its records division. At the same time, the orchestra stands on its own and would not represent a crushing expense. [illegible] seems a logical choice, and an excellent one.

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ranking boxers: Nino Valdez of Cuba, Don Cockell of England and Roland LaStarza of New York.

Dan Bucceroni, who was rated well up in the winter ratings, stumbled to seventh place among the heavyweights behind Tommy "Hurricane" Jackson, who won an upset victory over Bucceroni earlier this year.

There were no major surprises in the NBA ratings. Harold Johnson, who calls himself the net-

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On Doc Davis

Of a Great,

By RU

The world of contempora[illegible] divided into three distinct [illegible] elf and the post-Doc era. [illegible] Davison—and the term is [illegible] han that to set it in quotes [illegible] nd this past week has seen [illegible] onors heaped upon him by [illegible] bservance of his 70th birthd[illegible] niversity in June after 52 ye[illegible] an undergraduate in 1902. [illegible] ore, or bore them with [illegible]

The pre-Doc era, for those few [illegible] o do not know of the achieve[illegible] nts of this legendary [illegible] y be said to date from [illegible] nding, in the early and middle [illegible] rs of the 19th century, [illegible] ens' glee clubs, whether on or off campus. Jolly groups, they were, too, that gathered together and bellowed the most remarkably tasteless and silly songs imaginable ranging in title from "Champagne Charlie Is My Name" to "Old Solomon Levi." These manly ditties were contrasted with romantic effusions of the most appalling sentimen[illegible] ality and, of course, with a sheaf of rah-rah college songs. At the time everybody thought they were great, and for what they were they probably filled the bill admirably.

[illegible] man, however, didn't think [illegible] were great, or that they [illegible] the bill at all. He was [illegible] ald Davison, a slight, wiry, determined Bostonian with [illegible] sion. That mission was to [illegible] the collegiate glee club, [illegible] lift it above the mere role of [illegible] social (and often exclusive) [illegible] ganization, and to open up [illegible] the vast repository of [illegible] ld's musical classics com[illegible] ed for choral groups, long [illegible] rgotten and neglected. His [illegible] rpose, in short, was to educate, [illegible] t to please; to inspire, not [illegible] ift along with the current.

Even before 1912, when he [illegible] me conductor of the Harva[illegible] e Club, he began his work [illegible] iving serious classics as pa[illegible] e conductor of the organiz[illegible] , and not without oppositio[illegible] e Glee Club was singing [illegible] , after all, and could Bach [illegible] sified under this heading? [illegible] contrary, it was work, [illegible] y hard work at that, and [illegible] serious opposition.

[illegible] t was Doc's mission, howe[illegible] turn this work into the [illegible] ulating and exciting exp[illegible] with both the Har[illegible] e Club and the Radcliffe [illegible] ral Society, and by 1917 the [illegible] choruses combined [illegible] dy for their debut with the [illegible] ston Symphony Orchestra. [illegible] y have hardly missed a [illegible] with it since. And by [illegible]

Cir. (D 280,777) (S 499,081)

This Clipping From
PITTSBURGH, PA.
PRESS

APR 14 1954

Symphony to Quit With Toscanini

NEW YORK, April 14 (UP)—The National Broadcasting Co. has announced that the symphony orchestra directed by Arturo Toscanini for the last 17 years will be disbanded at the end of the current season.

It will be replaced on next year's nationwide broadcasts by the Boston Symphony Orchestra directed by Charles Munch, the network said.

Sylvester L. Weaver Jr., NBC president, said it had been decided to disband the famed symphony after Toscanini announced his retirement April 4. The orchestra was organized for Toscanini in 1937, Mr. Weaver said, and has cost the network more than one million dollars a year since then.

Cir. (D 3,068)

This Clipping From
AUBURN, IND.
STAR

APR 14 1954

SYMPHONY ORCHESTRA LED BY TOSCANINI TO DISBAND

NEW YORK (UP)—The National Broadcasting Company has announced that the symphony orchestra directed by Arturo Toscanini for the last 17 years will be disbanded at the end of the current season.

It will be replaced on next year's nationwide broadcasts by the Boston Symphony Orchestra directed by Charles Munch, the network said.

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Cir. (D 693, 104) (S 680,530)

This Clipping From
PHILADELPHIA, PA.
BULLETIN

APR 14 1954

NBC Announces Breakup Of Symphony Orchestra

New York, April 14—(AP)—With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony Orchestra.

Sylvester L. Weaver, Jr., National Broadcasting Co. president, said the NBC symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Toscanini, 87, announced his decision to retire after his last concert of the season April 4.

Cir. (1,706,593)

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

APR 12 1954

"The Sad Time Has Come"

As they gathered in Carnegie Hall's orchestra room before the Sunday evening broadcast, members of the NBC Symphony seemed to sense what was coming. When the door opened, one of the men hissed [illegible] another called "*Silenzio!*" [illegible] watched tensely as their 87-year-old conductor passed through the silence, leaning heavily on the arm of his son. Out in the hall, many of the audience who had come to witness the season's last Toscanini concert also guessed that it might be Arturo Toscanini's last stand with the NBC—and perhaps with any orchestra.

The evening's concert prove[illegible] be unlike any Toscanini [illegible] ed before. Until two weeks [illegible] the Maestro's performances held the fire, [illegible] and precision for which [illegible] famous. But at the final rehearsal [illegible] was upset, and walked out on the orchestra. At the concert—excerpts from his beloved Wagner operas—Toscanini's mind seemed to be far away. There were passages when his beat was robust as of old. There were other times when he almost stopped conducting, seeming to stand aside, listening to the music. Then the incredible happened: during the Bacchanal from *Tannhäuser*, the superb orchestra actually became confused. Alert NBC engineers cut the broadcast [illegible] air with an announcement about "operational difficulties." Incongruously, a few bars of Brahms' *First Symphony* [illegible] over the air, as a fill-in recording was played in the studio.

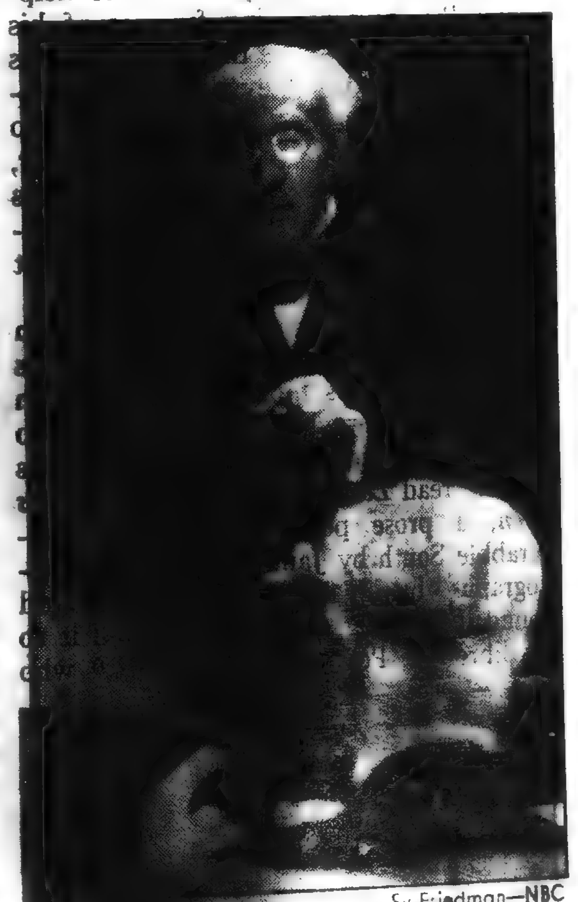
Strict Secret. But on the stage, the Maestro seemed to take hold of himself. He stepped to the edge of the podium, and, with careful gestures, gradually pulled the music together again. At the end of his final selection—the Prelude to *Die Meistersinger*—he left the podium before the final notes had sounded, and let the baton fall from [illegible].

The audience clapped for five minutes. But Toscanini [illegible] in his dressing room, did not return for his bows.

That night the papers carried the news which for [illegible] had been kept a strict secret even from his own musicians: Arturo Toscanini, the greatest performing musician alive today, had retired. For almost a fortnight, his letter of resignation to RCA Board Chairman David Sarnoff had rested, unsigned, on his desk. Abruptly, on his [illegible] birthday, Toscanini made his decision, ran upstairs and signed it. Excerpt: "And now the sad time has come when I must reluctantly lay aside my baton and say goodbye to my orchestra . . . I shall carry with me rich memories of these years of music making . . ."

Flaming Spirit. The NBC Symphony, formed especially for Toscanini 17 years ago and built by him into one of the world's great orchestras, will continue under guest conductors for at least the next eight weeks. Its probable replacement over NBC,* the Boston Symphony, under Charles Munch (TIME, April 5).

Arturo Toscanini himself [illegible] expected to go to Italy for the summer. Whether he will return to the U.S.—[illegible] ther he will ever conduct again—[illegible] knows. But [illegible] 68 years on the [illegible] are al[illegible] legend. Wrote New York *Times* [illegible] Olin Downes: "Should this [illegible] ave [illegible] permanent farewell [illegible] his name [illegible] supreme and his achievement [illegible] revered. There [illegible] never been [illegible] and intrepid champion of [illegible] or a spirit that aimed higher [illegible] defender of the faith."



Sy Friedman—NBC

[illegible] LAST NBC CONCERT
[illegible] baton fell.

Martha Holmes

BACKHAUS IN MANHATTAN
Young with Beethoven.

On Doc Davison, Molder Of a Great, New Tradition

By RUDOLPH ELIE

The world of contemporary American choral singing may be divided into three distinct eras: the pre-Doc era, the Doc era itself and the post-Doc era. Doc stands for Prof. Archibald T. Davison—and the term is so synonymous with this remarkable man that to set it in quotes like a nickname is an impudence—and this past week has seen Doc the central figure in a series of honors heaped upon him by the music department of Harvard in observance of his 70th birthday and of his retirement from the University in June after 52 years of association with it, beginning as an undergraduate in 1902. No man ever deserved his honors more, or bore them with more stature.

The pre-Doc era, for those few who do not know of the achievements of this legendary figure, may be said to date from the founding in the early and middle years of the 19th century, of mens' glee clubs, whether on or off campus. Jolly groups they were, too, that gathered together and bellowed the most remarkably tasteless and silly songs imaginable ranging in title from "Champagne Charlie Is My Name" to "Old Solomon Levi." These manly ditties were contrasted with romantic effusions of the most appalling sentimentality and, of course, with a sheaf of rah-rah college songs. At the time everybody thought they were great, and for what they were they probably filled the bill admirably.

One man, however, didn't think they were great, or that they filled the bill at all. He was Archibald Davison, a slight, wiry and determined Bostonian with a mission. That mission was to reform the collegiate glee club, to lift it above the mere role of a social (and often exclusive) organization, and to open up to it the vast repository of the world's musical classics composed for choral groups, long forgotten and neglected. His purpose, in short, was to educate, not to please; to inspire, not to drift along with the current.

Even before 1912, when he became conductor of the Harvard Glee Club, he began his work of reviving serious classics as part-time conductor of the organization, and not without opposition. The Glee Club was singing for fun, after all, and could Bach be classified under this heading? On the contrary, it was work, and very hard work at that, and there was serious opposition.

It was Doc's mission, however, to turn this work into the most stimulating and exciting experience with both the Harvard Glee Club and the Radcliffe Choral Society, and by 1917 the two choruses combined were ready for their debut with the Boston Symphony Orchestra. They have hardly missed a season with it since. And by 1934, when Doc turned his baton over to Woody (this, of course, being G. Wallace Woodworth), he, and the Harvard Glee Club, had once and for all revolutionized the programs of the college and non-college choral societies of the country.

The post-Doc era, then, has seen the consolidation of Doc's choral theories. When he retired as conductor in 1934 he said: "From the very beginning my interest in the Glee Club has been educational. I am ambitious that every Harvard student should be given the opportunity of participating in the best choral music. The rehearsals to me were the core of the movement; public performance and excellence in singing have been in my mind purely a by-product . . . Now the standard is fixed, the tradition grounded, and my work is done."

That was 20 years ago, and Doc's work is by no means done. Even when he leaves the university in June, his work will be anything but done; his mere presence is an inspiration to all connected with the university. His many published works on choral music, as well as on church music, and his anthologies of music (in collaboration with Willi Apel) have carried his standards throughout the musical world. Yet his principal influence may be found in the thousands upon thousands of Harvard men and Radcliffe women who studied and sang with him, and went abroad in the world to carry his ideals and his principles wherever they went.

Although my mother and father played in an obscure trio with Doc during his early years, I never knew him until several years ago when I found myself on the board of directors of the Organ Institute with him. I still hardly know him, but in the few meetings we have had together, I have found him a man of the most singular charm, who carries his 70 years lightly and vivaciously and who looks forward to his "retirement" with a work program heavy enough to stagger a man half his years.

The honors bestowed on him last week—and his many honors range from an honorary doctorate in music from Oxford to the Academic Palm of the French government—were an occasion of the utmost distinction and were composed of four events, chief among them being two concerts by the Radcliffe Choral Society and the Harvard Glee Club featuring especially composed music by Randolph Thompson, Virgil Thomson, Allen Sapp and Henry Clarke.

But the real honor for Doc is the firm existence of a post-Doc era. He fired a musical shot heard around the world, but then so have others, one way or another. The real significance of it is that he fired it into the hearts of people who in turn could comprehend—and continue—his great tradition.

Cir. (D 124,110) (S 382,0[illegible])

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 14 1954

Boston Symphony to Take Over N. B. C. Concerts

By CYRUS DURGIN

The Boston Symphony Orchestra and music director Charles Munch, beginning next October, will broadcast the Saturday night concerts over a coast-to-coast network as the major symphonic operation of the National Broadcasting Company.

This was announced yesterday in New York by Sylvester L. Weaver Jr., president of N. B. C., and in Boston by Henry B. Cabot, president of the Boston Symphony trustees.

These broadcasts will be heard locally through WBZ, the Boston outlet for N. B. C.

The new arrangement means that the Boston orchestra will succeed to the position held for 17 years by Arturo Toscanini and the N. B. C. Symphony, established for him in 1937 by David Sarnoff. Toscanini, who passed his 87th birthday last March 25, resigned with his final broadcast of the season on April 4. The N. B. C. Symphony, as such, will cease to exist, but the personnel of the crack orchestra will be rearranged into smaller units for that company's use.

The Boston Symphony season of 1954-55 will begin at Symphony Hall Oct. 8, and the first N. B. C. broadcast will be the following night. Cabot and George E. Judd, manager of the Boston Symphony, said yesterday that the local Lowell Institute FM radio station, WGBH, has agreed to withdraw from those concerts broadcast by N. B. C. Conceivably this could mean that WGBH will continue to broadcast, FM, the Friday afternoon concerts, as it has done for three seasons.

No Arrangement for Pops

No arrangements have been made for N. B. C. to broadcast the Saturday night Pops concerts this Spring, since the N. B. C. Summer Symphony has commitments for that period. It was said also that no decision has yet been made regarding possible N. B. C. carrying of Berkshire Festival concerts from Tanglewood this Summer. But beginning with the 1954-55 season, the N. B. C.-Boston Symphony arrangements give the broadcasting system rights to the Pops, the Esplanade and Berkshire Festival concerts as well as the Winter series.

Cabot said yesterday that while he could not divulge the amount of money to be paid by N. B. C. for the Boston Symphony on a sustaining basis, he understood that it about equalled the rate per hour received by the New York Philharmonic-Symphony for its Sunday afternoon broadcasts.

Income Welcome

"The income we shall receive from the broadcasts," continued Cabot, "will be most welcome, but it should not be misunderstood that it will solve the financial problems of the Boston Symphony. Far from it. We shall have to appeal to the public again next season for funds. More than half of the additional revenue will likely go to meet increased operating costs in the form of raises for the musicians. Last Fall the New York, Philadelphia and Chicago orchestras all raised their minimum wage. We did not do so because our two-year contract does not expire until next Fall. We have begun negotiations for a new contract, to become effective at that time."

It is said that should the Boston Symphony find a commercial sponsor for the broadcasts, it would receive more money from which the musicians would benefit individually under the conventional arrangements regarding sponsored broadcasts.

To Broadcast on Tour

Plans next season include Boston Symphony broadcasts while on tour in New York and elsewhere, although decision has yet to be made on the five customary Saturday matinee concerts in Carnegie Hall. Possibly they might be tape recorded and presented as delayed broadcasts. The Boston Symphony guest conductors will include Pierre Monteux and Guido Cantelli, both of whom have appeared with this orchestra the past two seasons. Soloists for 1954-55 will include pianists Claudio Arrau and Robert Casadesus, violinists Joseph Szigeti and Isaac Stern, and sopranos Margaret Harshaw and Irmgard Seefried.

Not First Association

This will not be the first association of the Boston orchestra and N. B. C. The very first Symphony broadcasts, in 1926, were carried over WBZ, which presented them and the Pops for a number of years thereafter. The late Serge Koussevitzky conducted the Boston Symphony in a series of rehearsal broadcasts in 1947, and the Boston Pops Orchestra under Arthur Fiedler was heard on the RCA-Victor Show. Munch, upon the invitation of Toscanini, conducted the N. B. C. Symphony as guest March 28. An ardent admirer of Toscanini, Munch repeatedly invited Toscanini to be guest with the Boston Symphony, but a date suitable to the Italian conductor could not be arranged.

Cir. (D 226,101) (S 261,386)

This Clipping From
WASHINGTON, D. C.
STAR

APR 14 1954

On the Air

Assembled for Toscanini, NBC Symphony to Disband

By Harry MacArthur

The NBC Symphony Orchestra has played its last concert. Already reduced from 100 to 50 men in the regular seasonal cut, the orchestra which was formed for Arturo Toscanini will be completely disbanded. Its place on the air will be taken next fall by the Boston Symphony Orchestra, it was announced today by Sylvester L. Weaver, jr., president of the National Broadcasting Co.

The news, made official 10 days after Toscanini announced his retirement as the orchestra's conductor, was not entirely a surprise. It did, however, drop a definite curtain on a memorable musical drama.

The association of Toscanini with the NBC Symphony started 17 years ago when Samuel Chotzinoff, NBC musical director, was sent to Italy with a proposal for the conductor. Toscanini had just retired, at the age of 70, after 10 years as conductor of the New York Philharmonic.

He had been on the podium when the Philharmonic was broadcast for the first time 10 years earlier, in 1927, by NBC. Now NBC's Chotzinoff was luring him out of retirement with irresistibly tempting bait. NBC would form an orchestra of his own for Toscanini, composed of the best musicians in the country. It would provide him with an audience of millions and keep him and the orchestra before it as long as he wished.

* * * *

The esteem in which the musical world held Toscanini was such that NBC was flooded with applicants from the moment of its first announcement of the new group. The problem was not to find musicians to fill the hundred chairs. It was a problem of selecting the best among the best.

The audition period and the selection of musicians took several months in the summer of 1937. With this task completed, attention was turned to the next step, the forming of a group of 100 separate musicians into an orchestral unity. Three noted conductors — Pierre Monteux, Artur Rodzinski and William Steinberg—were assigned this welding job.

In December, Toscanini arrived from Italy to take over, smoothing, perfecting and putting the stamp of his personality on the orchestra. Then, on Christmas night, 1937, the maestro stepped to the podium in the Studio 8-H he was to make famous, and raised his baton. The expectant hush was broken by the first strains of Vivaldi's Concerto Grosso in D Minor and Toscanini's own orchestra was on the air.

* * * *

The orchestra has been a regular highlight of NBC's radio week ever since, bringing 1,000-odd hours of classical music into millions of American homes. The NBC Symphony also has made several television appearances, simultaneously with its radio broadcasts.

These were memorable telecasts. They gave music-lovers a wonderfully intimate glimpse of the vitality-charged conductor theretofore known only to his musicians. It was an exciting experience to look over a violinist's shoulder and watch that expressive face as Toscanini elicited the sounds he wanted from the orchestra.

The NBC Summer Symphony series, already in progress on Sunday nights, will continue until the Boston Symphony broadcasts start in October. These probably will be on Saturday nights, but no details have been announced as yet.

No details have been announced either of the NBC plans for some other musical plums the network gets along with the Boston Symphony. Its exclusive pact also gives it the broadcast rights to the Boston "Pops," the Esplanade concerts and the Berkshire Festival at Tanglewood.

* * * *

RISKY—Kinescope recordings of Maurice Evans' two-hour production of "King Richard II" on NBC-TV's "Hall of Fame" are to be made available to secondary schools and colleges. The processing and distribution of the 16-mm. prints is to be financed by the program's sponsor, Hallmark Cards.

The plan was made possible by the waiving of rights to additional fees by Mr. Evans, his cast, the musicians, the stagehands and all others on the production staff. Fifty prints made from the original kinescope negative will be made available originally and others will be made if the demand warrants. Distribution is to be handled by the Institute of Visual Training, 40 East 49th street, New York City.

This is an estimable project but it also could turn out to be a risky one, NBC should be warned. Certainly it is a fine thing to teach the young that Shakespeare means exciting drama, not dusty and difficult poetry in the library. It was never like this when a lot of us first met old Will.

There is a danger, however. Produce a generation with a taste for Shakespeare and his language and you will have a generation that will shun a lot of television enterprises. After Mr. Evans' "Richard" some of these half-hour melodramas will seem pretty tame stuff.

Channel Chuckles

BIL KEANE
4-14

"Careful, dear—stand back! Daddy's watching the fight!"

[143]

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Cir. (D 503,999) (S. 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

APR 14 1954

N. B. C. TO PRESENT BOSTON SYMPHONY

Regular Saturday Evening Concerts Will Be Broadcast Beginning on Oct. 9

The National Broadcasting Company confirmed yesterday that it would present the Boston Symphony Orchestra in weekly concerts next season to take the place of the concerts of its own N. B. C. Symphony, which is being dissolved.

The concerts will be given Saturday nights, beginning at 8:30. The time period thus will differ from those "hours" with which the N. B. C. Symphony was most frequently associated. The 8:30 starting time is dictated by the fact that the programs will be broadcast of the orchestra's regular Saturday night concerts in Boston's Symphony Hall.

Whether the broadcasts will be of entire concerts or just of the first hour of each still is to be determined. No starting date has been announced either, but it is likely to be Oct. 9, since that is the first Saturday evening concert of the orchestra season.

Out-Of-Town Problem

Another matter still to be decided is how the broadcasts will be arranged on the six Saturday nights, when the orchestra does not play in Boston. On five of those Saturdays the orchestra will be in New York giving its regular afternoon concerts at Carnegie Hall. The other Saturday away from home will be the on in which the orchestra plays at Smith College in Northampton, Mass.

N. B. C. broacast weekly daytime rehearsals of the Boston Symphony, led by Serge Koussevitzky, through the 1947-48 season, but the regular evening concerts of the orchestra have not been heard on the air since they were broadcast by the American Broadcasting Company through the 1945-46 season. This was the last of three consecutive seasons on the air. The orchestra's concerts also were carried by the Blue Network in 1943-44 and 1944-45.

Charles Munch, musical director of the Boston Symphony, will be the conductor for the majority of the broadcasts, but Pierre Monteux and Guido Cantelli also will be heard as guest conductors.

The arrangement with the Boston Symphony also includes the rights to broadcast the concerts the orchestra gives as the Boston "Pops" as well as those it plays at the Esplanade and at the Berkshire Festival at Tanglewood. It has not yet been decided, though, if the company will take up these rights and broadcast any of these other concerts. The weekly winter series is available for sponsorship.

N. B. C. also announced that it was retaining the Television Opera Theatre. Its sixth season will be a full one. It will open in October and many of its productions will be in color.

N. B. C. Symphony Ends

By HOWARD TAUBMAN

The N. B. C. Symphony has ceased to exist. The official bulletin revealing its demise was issued yesterday by the National Broadcasting Company. But when Arturo Toscanini announced little more than a week ago that he was laying aside his baton, it was clear that the orchestra had received its death blow.

The N. B. C. Symphony was a great orchestra, one of the greatest in the world. Organized specially for the maestro and for broadcast concerts, it was a familiar visitor into the homes of countless millions across the land and in foreign countries. Its passing, like that of a great and familiar man, deserves an obituary notice.

Although the N. B. C. Spring Symphony Orchestra will continue giving concerts on the air until October, when the Boston Symphony takes over as the network's chief symphonic service, the life of the full-strength N. B. C. Symphony of 100-odd men is over. N. B. C. promises to use some of the defunct orchestra's personnel in smaller units to serve its requirements, but the glory that was the complete orchestra now is a memory to be recalled only on records.

High Costs Chief Factor

The cause of death was the high cost of living—at least, the high cost of keeping an orchestra alive. N. B. C. estimates that it has spent $1,000,000 a year to maintain this ensemble. It sustained this cost for seventeen years because it felt that in this way it held the incomparable art of Mr. Toscanini for the American public. Now that the maestro has bowed to his 87 years, N. B. C. is making arrangements to provide symphonic music at a much lower cost.

It is no secret that there were high officials in the N. B. C. setup who thought that the maintenance of the orchestra was an expensive luxury and that it ought to be dispensed with. But David Sarnoff, chairman of the Radio Corporation of America, parent of N. B. C., and a controlling majority of his associates were proud of the ensemble and insisted on its continuance as long as Mr. Toscanini was around to conduct.

It was a proud and Maecenas-like thing for N. B. C. to undertake such an orchestra at all in 1937, when it found that in this way it could bring the maestro back to America. N. B. C. spared no expense in building the ensemble, and for the very first season it found that first-desk players from all over the country were available and eager to join it.

Employment Year Round

From the start, then, this was an orchestra of major calibre. The rewards for the musicians were in keeping with this status. Employment for most of them was on a year-round basis. Salaries were high. There were plenty of extras such as recording dates. Best of all, there was the satisfaction of making music under the leadership of the world's most eminent conductor.

Mr. Toscanini liked the ensemble from the start. Then he proceeded to forge its character in his own image. He developed an orchestra that knew how to sing, to play with crispness and discipline, to project emotional intensity and, in some of the towering pages of musical literature, to surge with apocalyptic passion and grandeur.

The Maestro was proud of this orchestra. Once, some years ago, a guest conductor of small talent happened to lead the ensemble, and Mr. Toscanini heard the result. He was outraged at the insult to his orchestra.

"Most of my musicians know more about music," he cried, "than that ignoramus." Thereafter, he took pains to see that the guest leaders were capable men.

Reflected Devotion to Music

There were changes in personnel over the years, but the orchestra never lost its quality or the fierce integrity that reflected the Maestro's devotion to music. With him it gave performances of symphonies and operas in concert form that will be remembered just as long as those who heard them can remember.

Mr. Toscanini liked to show off his orchestra. He took it to South America in 1940. He led it in a transcontinental tour across the United States in 1950. He wanted to take it to Europe, and if funds had been available, he would have realized this dream.

The death of such an orchestra is a personal tragedy to its membership. Many of the men lose their jobs. It may be that some of these will be hired by other orchestras, which will leave fewer openings for young musicians.

The orchestra's end is also a public tragedy. While it is true that many of its performances remain on records, these do not—and can never—replace the throbbing immediacy of the living thing.

The N. B. C. Symphony Orchestra was the creation of many people—especially its players and conductor. It represented in its totality one of America's great cultural achievements. When a great man dies, we pay our respects with full hearts, knowing at the same time that nothing could bring him back. When a great orchestra like this dies, the tragedy is deep because we know that many of its precious elements remain at hand, pleading to be used.

On The Air

By JAY NELSON TUCK

One of the most heartwarming things about this country is to be found in the fact that when Bishop Fulton Sheen went off the air he was replaced by "The Goldbergs" which was broadcast, in its new series, for the first time last night (Ch 5, Tues., 8 p.m.).

The DuMont network had been doubtful of the reception that a story of Jewish family life in The Bronx would obtain as a replacement for the talks of a Roman Catholic bishop. The network wrote to the 164 stations which had carried the bishop's program asking if they would also be agreeable to carrying "The Goldbergs" at the same hour. Of that number, 160 welcomed the replacement. That is by far the largest number of stations assembled for a spring-summer show.

And so, after an absence of nine months, "The Goldbergs," written by Gertrude Berg and starring Gertrude Berg, returned to television.

* * *

There are not many programs on the air older than this one, which began almost 25 years ago. When Mrs. Berg brought her first script to NBC she was offered $75 a performance, out of which she had to pay her entire cast. She had intended to be only a writer, but she became a performer also because she had written her script in longhand and the NBC man who saw her couldn't read it. He asked her to read it aloud to him. She did—and he bought the show, but only on condition that she play "Molly."

Since then, it has not only become one of the longest running and most popular shows on the air, but it has also been made into a play ("Molly"), a movie ("Me and Molly") and a book ("The Rise of the Goldbergs," which was the radio show's original name).

* * *

All this magnificent history may have led me to anticipate too much. (I had never seen the program until last night.) The program had the warmth, the humanity, which I had been led to expect of it, but somehow I still found myself disappointed.

Try as I might, I could not believe in the people Mrs. Berg was showing me. They seemed to me, not real people, but stereotypes, cardboard figures doing what she told them to do.

To give a single case in point, I could not believe that Sammy, Molly's son, on his first night home from the Army would intend to desert the family celebration for "a girl" and then desert the girl for the celebration just because a second girl was to be there.

This should have been a good program. I'm sorry it wasn't.

* * *

Station Breaks

WOR-TV has received a flood of letters from prominent people protesting against the dropping of "America Speaks" but so far shows no sign of changing its mind. The reason for the cancellation, the station says, was that the number of night ball games (which are commercial) made scheduling through the summer too uncertain.

* * *

NBC will present the Boston Symphony Orchestra, under Charles Munch next Fall to replace the NBC symphony under Toscanini. The broadcasts to take place on Saturdays will start early in October and continue through April. The NBC symphony will be broken up and its members used in smaller units.

Ny Daily News Apr 14/54

TV WHAT'S ON

By SID SHALIT

NBC Symphony Disbanded . . . Influenced by Arturo Toscanini's decision to retire, the National Broadcasting Co. will drop the NBC Symphony Orchestra, which was created 17 years ago especially for the renowned maestro, it was announced yesterday.

The network also revealed that it has arranged for weekly concerts of the Boston Symphony Orchestra to be broadcast over its facilities from Symphony Hall, Boston, during the 1954-55 season. The musicals, under the baton of Charles Munch and guest conductors, will be aired Saturday evenings, time to be announced, beginning in early October, 1954, and continuing through April, 1955. Arrangements with the Boston ensemble also give NBC exclusive radio rights to the Boston "Pops," the Esplanade Concerts and the Berkshire Festival at Tanglewood.

The Spring and Summer musicals of the NBC Symphony will continue to be carried Sundays from 6:30 to 7:30 P. M. until the Boston Symphony takes over. The personnel of the former will be rearranged into smaller orchestral units to fit the programming needs of NBC.

NY W-Tel & Sun Apr 14/54

Boston Symphony on NBC Radio in Fall

With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony Orchestra.

Sylvester L. Weaver, Jr., National Broadcasting Co. president, said today the NBC Symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Broadcasts of the Boston Symphony will be heard on NBC radio Saturday evenings starting in October and continuing through April. Weaver said the arrangements with George Judd, Boston Symphony manager, also give NBC the rights to the Boston Pops, the Esplanade concerts and the Berkshire Festival at Tanglewood.

Meanwhile, the NBC spring symphony orchestra will continue its Sunday evening concerts until the new schedule with the Boston Symphony starts in October.

Boston Symphony Takes Over Spot On NBC Next Fall

NEW YORK, April 13 (AP)—With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony.

Sylvester L. Weaver Jr., National Broadcasting Co. president, said today the NBC symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Toscanini, 87, announced his decision to retire after his last concert of the season April 4.

Broadcasts of the Boston Symphony direct from Symphony Hall in Boston will be heard on NBC radio Saturday evenings starting in October and continuing through April. Weaver said the arrangements also give NBC the rights to the Boston Pops, the Esplanade Concerts and the Berkshire Festival at Tanglewood.

Meanwhile, the NBC Spring Symphony Orchestra will continue its Sunday evening Concerts until the new schedule with the Boston Symphony starts.

Toscanini had retired in 1937 at age 70 when David Sarnoff, now board chairman of Radio Corp. of America and NBC, persuaded him to continue and created the NBC Symphony for him.

Montgomery Ala
Advertiser

APR 14 1954

NY Post Apr 14/54

NEW YORK TIMES,

N. B. C. TO PRESENT BOSTON SYMPHONY

Regular Saturday Evening Concerts Will Be Broadcast Beginning on Oct. 9

The National Broadcasting Company confirmed yesterday that it would present the Boston Symphony Orchestra in weekly concerts next season to take the place of the concerts of its own N. B. C. Symphony, which is being dissolved.

The concerts will be given Saturday nights, beginning at 8:30. The time period thus will differ from those "hours" with which the N. B. C. Symphony was most frequently associated. The 8:30 starting time is dictated by the fact that the programs will be broadcasts of the orchestra's regular Saturday night concerts in Boston's Symphony Hall.

Whether the broadcasts will be of entire concerts or just of the first hour of each still is to be determined. No starting date has been announced either, but it is likely to be Oct. 9, since that is the first Saturday evening concert of the orchestra season.

Another matter still to be decided is how the broadcasts will be arranged on the six Saturday nights, when the orchestra does not play in Boston. On five of those Saturdays the orchestra will be in New York giving its regular afternoon concerts at Carnegie Hall. The other Saturday away from home will the one in which the orchestra plays at Smith College in Northampton, Mass.

N. B. C. broacast weekly daytime rehearsals of the Boston Symphony, led by Serge Koussevitzky, through the 1947-48 season, but the regular evening concerts of the orchestra have not been heard on the air since they were broadcast by the American Broadcasting Company through the 1945-46 season. This was the last of three consecutive seasons on the air. The orchestra's concerts also were carried by the Blue Network in 1943-44 and 1944-45.

Charles Munch, musical director of the Boston Symphony, will be the conductor for the majority of the broadcasts, but Pierre Monteux and Guido Cantelli also will be heard as guest conductors.

The arrangement with the Boston Symphony also includes the rights to broadcast the concerts the orchestra gives as the Boston "Pops" as well as those its plays at the Esplanade and at the Berkshire Festival at Tanglewood. It has not yet been decided, though, if the company will take up these rights and broadcast any of these other concerts. The weekly winter series is available for sponsorship.

N. B. C. also announced that it was retaining the Television Opera Theatre. Its sixth season will be a full one. It will open in October and many of its productions will be in color.

NBC to Carry Symphony, Pops Concerts

Executives of the National Broadcasting Company and the Boston Symphony today confirmed the signing of the Boston Symphony orchestra to replace the NBC Symphony during the season of 1954-55 under Charles Munch in weekly nationwide broadcasts from Symphony Hall.

The arrangement also gives the NBC the right to broadcast the Pops, the Esplande concerts and the Berkshire Festival at Tanglewood, though these events will not be carried over the network this season. The Symphony concerts will be broadcast every Saturday night beginning in October.

While the weekly broadcasts of the Boston Symphony on a coast-to-coast basis substantially will benefit the orchestra, the trustees pointed out that it by no means guarantees the financial structure of the orchestra and that the annual deficit still will have to be faced by the drive, the Orchestra has raised almost $170,000 of the needed $250,000 largely through the efforts of the Friends.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 14 1954

Boston Symphony to Replace Toscanini Ensemble on NBC

The National Broadcasting Co. announced yesterday that the NBC Symphony Orchestra created seventeen years ago for conductor Arturo Toscanini will be broken up and replaced on its radio network in the fall by the Boston Symphony Orchestra, directed by Charles Munch.

The Boston Symphony's broadcasts will begin in October and continue through April and will be presented on Saturday evenings. The exact time schedule has not been arranged.

The NBC Symphony Orchestra, which presented its farewell concert on April 4, "will be rearranged into smaller orchestra units to serve the requrements of NBC," the announcement said. Mr. Toscanini's retirement as conductor of the orchestra was made public after the final April 4 concert in Carnegie Hall. Mr. Toscanini is eighty-seven.

The Boston Symphony's concerts in the fall, the announcement said, will comprise the network's principal offering in the field of symphonic music. The broadcasts will be from Symphony Hall in Boston.

In arranging for the broadcasts with George Judd, manager of the Boston Symphony, NBC said it also obtained rights to the Boston "Pops," the Esplanade Concerts and the Berkshire Festival at Tanglewood, Mass.

The announcement said guest conductors for the Saturday broadcasts beginning in the fall will include Pierre Monteux and Guido Cantelli. Soloists will include Claudio Arrau, Joseph Szigeti, Isaac Stern, Robert Casadesus, Margaret Harshaw and Irmgard Seefried.

Cir. (D 82,483)

This Clipping From
HARRISBURG, PA.
NEWS

APR 14 1954

Toscanini Group To Be Disbanded

NEW YORK (UP)—The National Broadcasting Company has announced that the symphony orchestra directed by Arturo Toscanini for the last 17 years will be disbanded at the end of the current season.

It will be replaced on next year's nationwide broadcasts by the Boston Symphony Orchestra directed by Charles Munch, the network said.

Sylvester L. Weaver Jr., NBC president, said it had been decided to disband the famed symphony after Toscanini announced his retirement April 4. The orchestra was organized for Toscanini in 1937 Weaver said, and has cost the network more than one million dollars a year since then.

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

APR 14 1954

Boston Symphony on NBC Radio in Fall

With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony Orchestra.

Sylvester L. Weaver, Jr., National Broadcasting Co. president, said today the NBC Symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Broadcasts of the Boston Symphony will be heard on NBC radio Saturday evenings starting in October and continuing through April. Weaver said the arrangements with George Judd, Boston Symphony manager, also give NBC the rights to the Boston Pops, the Esplanade concerts and the Berkshire Festival at Tanglewood.

Meanwhile, the NBC spring symphony orchestra will continue its Sunday evening concerts until the new schedule with the Boston Symphony starts in October.

Cir. (D 96,[illegible]) (S 130,101)

This Clipping From
SAN ANTONIO, TEX.
LIGHT

APR 14 1954

Toscanini Orchestra To Be Broken Up by NBC

NEW YORK, April 14. —(AP)— The National Broadcasting co. has decided to break up the orchestra it created for Arturo Toscanini, now retired, and replace it with concerts by the Boston symphony orchestra.

Broadcasts by the Boston symphony will be heard on Saturday evenings over NBC radio from October through April, NBC President Sylvester L. Weaver jr., announced yesterday.

BOSTON POPS

Contract with the Boston symphony also gives NBC rights to the Boston Pops and Esplanade concerts and the Berkshire festival at Tanglewood, Weaver said.

Until the Boston broadcasts start next fall, NBC will broadcast Sunday evening concerts by its own orchestra, cut to half for the spring and summer as usual.

The full orchestra, said Weaver, "will be rearranged into smaller orchestra units to serve the requirements of NBC."

EARLIER PLANS

Toscanini, who on April 4 retired at the age of 87, was coaxed out of an earlier retirement with NBC's promise of an orchestra especially for him.

Top musicians were attracted by high pay and the opportunity to play under the Italian maestro, recognized as probably the world's finest conductor.

Cir. (D 151,320) (S [illegible])

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

APR 14 1954

NBC Symphony Group To Be Replaced in Fall

NEW YORK, April 13 (AP)—With Arturo Toscanini in retirement, the NBC Symphony orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony.

Sylvester L. Weaver Jr., National Broadcasting Co. president, said today the NBC symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Cir. (D 19,295)

This Clipping From
ELKHART, IND.
TRUTH

APR 14 1954

NBC Orchestra Under Toscanini Being Disbanded

NEW YORK (UP)—The National Broadcasting company has announced that the symphony orchestra directed by Arturo Toscanini for the last 17 years will be disbanded at the end of the current season.

It will be replaced on next year's nationwide broadcasts by the Boston Symphony orchestra directed by Charles Munch, the network said.

Sylvester L. Weaver Jr., NBC president, said it had been decided to disband the famed symphony after Toscanini announced his retirement April 4. The orchestra was organized for Toscanini in 1937 Weaver said, and has cost the network more than one million dollars a year since then.

Cir. (D 390,772) (S 451,820)

This Clipping From
ST. LOUIS, MO.
POST-DISPATCH

APR 14 1954

NBC TO BREAK UP ORCHESTRA, USE BOSTON SYMPHONY

The New York Herald Tribune-Post-Dispatch Special Dispatch.

NEW YORK, April 14—The National Broadcasting Co. announced yesterday that the NBC Symphony Orchestra, created 17 years ago for conductor Arturo Toscanini, would be broken up and replaced on its radio network in the fall by the Boston Symphony Orchestra, directed by Charles Munch. The Boston Symphony's broadcasts will begin in October and continue through April. They will be presented on Saturday evenings.

The NBC symphony, which presented its farewell concert on April 4, "will be rearranged into smaller orchestra units to serve the requirements of NBC," the announcement said. Toscanini's retirement at 87 as conductor was made public after the April 4 concert.

The Boston symphony's concerts in the fall, the announcement said, will comprise the network's principal offering in the field of symphonic music. Thte broadcasts will be from Symphony Hall in Boston.

NBC said it also obtained rights to the Boston "Pops," the Esplanade concerts and the Berkeshire festival at Tanglewood, Mass.

Cir. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN

APR 14 1954

NBC To Break Up Orchestra

New York, April 13 —(AP)— With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC Radio Network next fall by the Boston Symphony Orchestra.

Sylvester L. Weaver, Jr., National Broadcasting Co. president, said today the NBC Symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Toscanini, 87, announced his decision to retire after his last concert of the season April 4.

Broadcasts of the Boston Symphony direct from Symphony Hall in Boston will be heard on NBC Radio Saturday evenings starting in October and continuing through April. Weaver said the arrangements with George Judd, Boston Symphony manager, also gave NBC the rights to the Boston Pops, the Esplanade concerts and the Berkshire Festival at Tanglewood.

Meanwhile, the NBC Spring Symphony Orchestra will continue its Sunday evening concerts until the new schedule with the Boston Symphony starts in October.

146

C. S. Monitor

Art—

NBC to B

Radio Rights Secured For Next Season

By Albert D. Hughes

Confirming rumors, it was announced today that the Saturday evening concerts of the Boston Symphony Orchestra will be broadcast over the National Broadcasting Company's nationwide radio network beginning in October.

These concerts from the Boston Symphony's 1954-55 season, to be directed by Charles Munch and guest conductors, will replace the broadcasts of the NBC Symphony Orchestra. The Boston concerts will be heard from 8:30 to 9:30 p.m., eastern standard time.

At a press luncheon given yesterday by the management of the Boston Symphony it was learned that the NBC Orchestra eventually will be disbanded and its players absorbed into NBC's various television and radio activities. Meanwhile, the NBC Spring Symphony Orchestra will continue its Sunday evening concerts until the Boston programs begin in the autumn.

* * *

In Boston the symphony concerts will be broadcast by station WBZ on both its AM and FM bands. The Lowell Institute Cooperative Broadcasting Council's Station WGBH-FM, which has been broadcasting the Boston Symphony's week-end concerts, will continue to broadcast the Friday afternoon programs. WGBH will not broadcast the Saturday night concerts while the program is carried over WBZ, though there is a possibility that WGBH may pick up the remainder of the Saturday concerts after 9:30. There is also the possibility, however, that NBC may broadcast the Saturday evening concerts in their entirety.

The NBC contract with the Boston orchestra also includes rights to broadcast the Pop concerts, the Esplanade concerts, and the Berkshire Festival concerts at Tanglewood.

* * *

While the revenue derived from the NBC concerts is welcomed, Henry B. Cabot, president of the orchestra's board of trustees, emphasized that it will not be sufficient to meet the orchestra's financial problem. Mr. Cabot said that the broadcasts by the Boston Symphony will be on a sustaining basis and that commercial sponsorship of the programs would be welcome.

In its 1954-55 season the Boston Symphony Orchestra will have Pierre Monteux and Guido Cantelli as guest conductors. Among the soloists scheduled are Claudio Arrau, Joseph Szigeti, Isaac Stern, Robert Casadesus, Margaret Harshaw, and Irmgard Seefried.

Cir. (D 23,945)

This Clipping From
WILMINGTON, DEL.
NEWS

APR 14 1954

NBC Symphony To Be Broken Up

NEW YORK, April 13 (AP).—With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony Orchestra.

Sylvester L. Weaver, Jr., National Broadcasting Company president, said today the NBC Symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Toscanini, 87, announced his decision to retire after his last concert of the season April 4.

Broadcasts of the Boston Symphony direct from Symphony Hall in Boston will be heard on NBC radio Saturday evenings starting in October and continuing through April. Weaver said the arrangements with George Judd, Boston Symphony manager, also give NBC the right to the Boston POPS, the Esplanade concerts and the Berkshire Festival at Tanglewood.

Cir. (D 124,043) (S 171,805)

This Clipping From
RICHMOND, VA.
TIMES-DISPATCH

APR 14 1954

NBC Radio Signs Up The Boston Symphony

NEW YORK, April 13—(AP)—With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next Fall by the Boston Symphony Orchestra.

Sylvester L. Weaver, Jr., National Broadcasting Company president, said today the NBC Symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Toscanini, 87, announced his decision to retire after his last concert of the season April 4.

Saturday Programs

Broadcasts of the Boston Smyphony direct from Symphony Hall in Boston will be heard on NBC Radio Saturday night starting in October and continuing through April. Weaver said the arrangements with George Judd, Boston Symphony manager, also give NBC the rights to the Boston Pops, the Esplanade concerts and the Berkshire festival at Tanglewood.

Meanwhile, the NBC String Symphony Orchestra will continue its Sunday night concerts until the new schedule with the Boston Symphony starts in October.

Toscanini had retired in 1937 at age 70 when David Sarnoff, now board chairman of Radio Corporation of America and NBC, persuaded him to resume his conducting career and created the NBC Symphony for him.

Continued on Page 21—Col. 5

Boston Symphony Signed by NBC

The Boston Symphony Orchestra, under the direction of Charles Munch, will replace the NBC Symphony on the network's coast-to-coast symphonic broadcasts next fall, it was announced jointly yesterday by George Judd, manager of the Boston Symphony, and Sylvester L. Weaver, Jr., president of the National Broadcasting Co.

The NBC Symphony, created in 1937 for Arturo Toscanini, will be disbanded. The retirement of the Italian maestro was announced April 4.

Continued on Page 21—Col.

rents, if controls were lifted.

NBC to Air Symphony

[illegible]

Continued [illegible] Page

Arrangements between NBC and the Boston Symphony Orchestra give the network the rights to the Boston "Pops," the Esplanade concerts and the Berkshire Festival at Tanglewood.

The broadcasts will start early in October and continue through April. They will be presented on Saturday evenings from Symphony Hall. Details as to the exact time schedule will be announced.

The Boston Symphony programs will continue locally over WGBH-FM except when the broadcasts are being made over the NBC network.

Jackson Will Give

Cir. (D 47,[illegible]) (S 67,546)

This Clipping From
DULUTH, MINN.
NEWS-TRIBUNE

APR 14 1954

Toscanini's Orchestra to Be Broken Up

NEW YORK, April 13, (AP)—With Arturo Toscanini in retirement, the NBC Symphony Orchestra will be broken up and will be replaced on the NBC radio network next fall by the Boston Symphony.

Sylvester L. Weaver Jr., National Broadcasting Co. president, said today the NBC symphony created 17 years ago for the Italian maestro "will be rearranged into smaller orchestra units to serve the requirements of NBC."

Toscanini, 87, announced his decision to retire after his last concert of the season April 4.

Broadcasts of the Boston Symphony direct from Symphony Hall in Boston will be heard on NBC radio Saturday evenings starting in October and continuing through April. Weaver said the arrangements also give NBC the rights to the Boston Pops, the Esplanade Concerts and the Berkshire Festival at Tanglewood.

Meanwhile, the NBC Spring Symphony Orchestra will continue its Sunday evening Concerts until the new schedule with the Boston Symphony starts.

Toscanini had retired in 1937 at age 70 when David Sarnoff, now board chairman of Radio Corp. of America and NBC, persuaded him to continue and created the NBC Symphony for him.

HERALD TRIBUNE, WEDNESDAY, A

Boston Symphony to Replace Toscanini Ensemble on NBC

The National Broadcasting Co. announced yesterday that the NBC Symphony Orchestra created seventeen years ago for conductor Arturo Toscanini will be broken up and replaced on its radio network in the fall by the Boston Symphony Orchestra, directed by Charles Munch.

The Boston Symphony's broadcasts will begin in October and continue through April and will be presented on Saturday evenings. The exact time schedule has not been arranged.

The NBC Symphony Orchestra, which presented its farewell concert on April 4, "will be rearranged into smaller orchestra units to serve the requirements of NBC," the announcement said. Mr. Toscanini's retirement as conductor of the orchestra was made public after the final April 4 concert in Carnegie Hall. Mr. Toscanini is eighty-seven.

The Boston Sympathy's concerts in the fall, the announcement said, will comprise the network's principal offering in the field of symphonic music. The broadcasts will be from Symphony Hall in Boston.

In arranging for the broadcasts with George Judd, manager of the Boston Symphony, NBC said it also obtained rights to the Boston "Pops," the Esplanade Concerts and the Berkshire Festival at [illegible] Mass.

The announcement [illegible] conductors for the Saturday broadcasts beginning in the fall will include Pierre Monteux and Guido Cantelli. Soloists will include Claudio Arrau, Joseph Szigeti, Isaac Stern, Robert Casadesus, Margaret Harshaw and Irmgard Seefried.

Cir. (D 204,687) (S 559,995)

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH

APR 14 1954

Boston Replaces NBC Orchestra

NEW YORK, April 1[illegible] (AP.) — The National Broadcasting Co. has decided to break up the orchestra created for Arturo Toscanini, now retired, and replace it with concerts by the Boston Symphony Orchestra.

Broadcasts by the Boston Symphony will be heard on Saturday evenings over NBC radio from October through April, NBC President Sylvester L. Weaver Jr., announced yesterday.

Cir. (D 8,77[illegible])

This Clipping From
PERU, IND.
TRIBUNE

APR 15 1954

Toscanini's Orchestra To Be Disbanded Soon

NEW YORK (UP)—The National Broadcasting Company has announced that the symphony orchestra directed by Arturo Toscanini for the last 17 years will be disbanded at the end of the current season.

It will be replaced on next year's nationwide broadcasts by the Boston Symphony Orchestra directed by Charles Munch, the network said.

Sylvester L. Weaver Jr., NBC president, said it had been decided to disband the famed symphony after Toscanini announced his retirement April 4. The orchestra was organized for Toscanini in 1937 Weaver said, and has cost the network more than one million dollars a year since then.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 1 1954

To Succeed Toscanini

The choice of the Boston Symphony Orchestra for the National Broadcasting Company's Saturday night concerts is something of which every resident of this area should be very proud.

For decades, this orchestra has given Boston great distinction at home and abroad; last year the Voice of America carried one of its concerts to the whole world.

That the National Broadcasting Company should have chosen the Boston orchestra to take over its broadcasts, upon the retirement of Arturo Toscanini, constitutes new and greater recognition of its excellence, and of its director Charles Munch.

Once weekly, beginning next October, Boston will be presented to the whole country in a most favorable light. When the regular season is finished, the nation will have a chance to learn why people of this area flock to "Pops" and Esplanade concerts.

Here is a development on which all Bostonians can justly congratulate themselves.

C S Monitor 4/15/54

Judd to Leave Symphony

George E. Judd, manager of the Boston Symphony Orchestra, will retire at the end of this season after devoting 40 years to the organization. In 1914 he became assistant secretary to Major Henry Lee Higginson, founder of the Boston Symphony. In 1918 he was named assistant manager of the orchestra, a post that he held until 1935 when he became manager.

After his retirement, effective Sept. 1, he will live on a country place that he has recently purchased in Cannonsville, Delaware County, N.Y. He will be succeeded by Thomas D. Perry, Jr., who joined the staff as his assistant in 1946.

Mr. Perry came to Boston from Philadelphia in 1941 and became affiliated with the management of New England Mutual Hall. In Philadelphia he had been engaged in concert management at the Curtis Institute of Music. He assumed his present duties with the Boston Symphony after serving a two-year tour of duty in the Navy.

Music Scholarships

Harrison Keller, president of the New England Conservatory of Music, announced that several special scholarships are open to qualified students in stringed, brass, and woodwind instruments. The amounts of the scholarships will provide the entire tuition in the major instrument.

This is the seventh year that such scholarships have been given by the conservatory. Scholarships are for students entering the degree courses for the academic year 1954-1955, and will be awarded following the acceptance of the student for entrance requirements.

Requests for further information are to be made before June 15, and addressed to the Dean, New England Conservatory of Music, Boston.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 16 1954

In Brief . . .

George Judd's distinguished contribution to the cause of music as manager of the Boston Symphony calls for more extensive treatment than this column can offer. It is appropriate to record, however, that of all men assigned to the precarious job of liaison between musicians and the press, Mr. Judd is one of few who succeeded in winning and keeping the affection and respect of both . . . It is pleasant to know that the Rev. J. Bruce Gilman, dead at 76, had the heart-warming experience of coming back to Morningside Baptist 44 years later and finding his memory still revered in his first pastorate. A plaque presented to him last September symbolized the lasting impression he made on the parish . . . Those involved in the inner workings of the Berkshire Museum mourn the passing of Norman Davis, whose 30 years on the maintenance staff added much to the friendly air of the institution . . .

Jack Fitzgerald isn't the only municipal clerk giving extra time so local trout fishermen can open the season tomorrow in good legal standing, but his amiable overtime for license customers points to a creditable philosophy of live and let live—he's never fished, himself . . . Speaking of trout, we wish to point out (with just a twinge of regret) that in the regulations for *The Eagle's* prize contest for trout tomorrow morning, it was not specified that all entries become the property of the editor.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 16 1954

MUSIC

Symphony Concert

B[illegible] Symphony orchestra, [illegible] conducting, gave the 22d [illegible] season in Symphony [illegible]. The program: [illegible] from [illegible] ...... Wagner [illegible] ...... Honegger [illegible] ...... Schubert

By RUDOLPH ELIE

The repetition of a new work heard earlier in the season is always an interesting occasion, and particularly so yesterday when Mr. Munch repeated Honegger's First Symphony, heard only last November.

To be sure there have been several other new works that might have been more rewarding to hear, in particular Henri Dutilleux's Symphony, which remains in mind as the most significant first performance in Boston this season, but the Honegger deserves special attention for the fact that it was composed for and dedicated to this orchestra 24 years ago.

On its revival in November, I said that it is a difficult work to appreciate and equally difficult to appraise despite all the musical water under the bridge in the last score or so years. It remains on a second hearing difficult to appraise, but not so difficult to appreciate.

With its all but ferocious forward motion, its dark and forbidding harmonic tensions and dissonances, its rhythmic complexities and above all its severity [illegible] and [illegible] and its architectural lines more clearly, and they are at once urgent and arresting, though not necessarily especially attractive or winning.

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C S Monitor 4/15/54

Judd to Leave Symphony

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Cir. (D 2,179,693)

This Clipping From
NEW YORK, N. Y.
DAILY NEWS

APR 16 1954

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Cir. (D 31,491)

This Clipping From
TERRE HAUTE, IND.
TRIBUNE

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Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 16 1954

Pride, with Reservation

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Still, in all fairness, we must mourn the collapse of the NBC Symphony, one of the best in the country. We have need of all the great artistic institutions the country can support. More orchestras mean more musicians, more compositions and more music. New York's loss of the NBC Symphony is also Boston's loss.

But if this had to happen, then we are pleased and proud that the Boston Symphony has been chosen to take its place.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

To Succeed Toscanini

The choice of the Boston Symphony Orchestra for the National Broadcasting Company's Saturday night concerts is something of which every resident of this area should be very proud.

For decades, this orchestra has given Boston great distinction at home and abroad; last year the Voice of America carried one of its concerts to the whole world.

That the National Broadcasting Company should have chosen the Boston orchestra to take over its broadcasts, upon the retirement of Arturo Toscanini, constitutes new and greater recognition of its excellence, and of its director Charles Munch.

Once weekly, beginning next October, Boston will be presented to the whole country in a most favorable light. When the regular season is finished, the nation will have a chance to learn why people of this area flock to "Pops" and Esplanade concerts.

Here is a development on which all Bostonians can justly congratulate themselves.

C S Monitor 4/15/54

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Music Scholarships

Harrison Keller, president of the New England Conservatory of Music, announced that several special scholarships are open to qualified students in stringed, brass, and woodwind instruments. The amounts of the scholarships will provide the entire tuition in the major instrument.

This is the seventh year that such scholarships have been given by the conservatory. Scholarships are for students entering the degree courses for the academic year 1954-1955, and will be awarded following the acceptance of the student for entrance requirements.

Requests for further information are to be made before June 15, and addressed to the Dean, New England Conservatory of Music, Boston.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 16 1954

In Brief . . .

George Judd's distinguished contribution to the cause of music as manager of the Boston Symphony calls for more extensive treatment than this column can offer. It is appropriate to record, however, that of all men assigned to the precarious job of liaison between musicians and the press, Mr. Judd is one of few who succeeded in winning and keeping the affection and respect of both . . . It is pleasant to know that the Rev. J. Bruce Gilman, dead at 76, had the heart-warming experience of coming back to Morningside Baptist 44 years later and finding his memory still revered in his first pastorate. A plaque presented to him last September symbolized the lasting impression he made on the parish . . . Those involved in the inner workings of the Berkshire Museum mourn the passing of Norman Davis, whose 30 years on the maintenance staff added much to the friendly air of the institution . . .

Jack Fitzgerald isn't the only municipal clerk giving extra time so local trout fishermen can open the season tomorrow in good legal standing, but his amiable overtime for license customers points to a creditable philosophy of live and let live—he's never fished, himself . . . Speaking of trout, we wish to point out (with just a twinge of regret) that in the regulations for *The Eagle's* prize contest for trout tomorrow morning, it was not specified that all entries become the property of the editor.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

[illegible] 6 1954

MUSIC

Symphony Concert

Boston Symphony orchestra, [illegible] conducting, gave the 22d [illegible] season in Symphony [illegible] The program:

[illegible] . . . . Wagner
[illegible] . . . . Honegger
[illegible] . . . . Schubert

By RUDOLPH ELIE

The repetition of a new work heard earlier in the season is always an interesting occasion, and particularly so yesterday when Mr. Munch repeated Honegger's First Symphony, heard only last November.

To be sure there have been several other new works that might have been more rewarding to hear, in particular Henri Dutilleux's Symphony, which remains in mind as the most significant first performance in Boston this season, but the Honegger deserves special attention for the fact that it was composed for and dedicated to this orchestra 24 years ago.

On its revival in November, I said that it is a difficult work to appreciate and equally difficult to appraise despite all the musical water under the bridge in the last score or so years. It remains on a second hearing difficult to appraise, but not so difficult to appreciate.

With its all but ferocious forward motion, its dark and forbidding harmonic tensions and dissonances, its rhythmic complexities and above all its severity of mood (despite some ironic and wry allusions in the brass) the first movement remains the most obscure, the most unyielding of its communication. Nonetheless, the second time around it does reveal its thematic materials and its architectural lines more clearly, and they are at once urgent and arresting, though not necessarily especially attractive or winning.

The slow movement remains a bleak and solemn dirge, more a meditative tone poem of austerity and inconsolability than a song, for its lyrical qualities are below the surface and it never quite touches the heart of the listener, though it does hold attention and respect. The finale, however, reveals a jocularity and a verve and elan that escaped me entirely the first time. It is, indeed, the nearest thing to a jig, and if the merriment at length gives way to a quietly meditative coda, that coda is certainly a most beautiful passage leaving the listener in a mood of musical fulfillment and ease, as if he had followed the whole thing with no difficulty at all. I can't say I feel it to be a great work, or even a very important one (how many first symphonies are?) but it deserves an occasional hearing, especially when given with so much flair and conviction as that provided by Mr. Munch.

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The program next week offers Brahms' Tragic Overture, Milhaud's "La Creation du Monde" (first performance at these concerts) and Beethoven's Violin Concerto with Zino Francescatti as soloist.

If Eighty-Five's the ticket, then Rogers Peet's your destination! Come in and see for

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148

Cir. (D 294,859) (S 262,207)

This Clipping From
BOSTON, MASS.
POST
APR 16 1954

Music in Review

By TUCKER KEISER

It has been Mr. Munch's custom to present either Bach's "St. John" or "St. Matthew" Passion each Easter. This year, however, he has interrupted his pattern by presenting instead a purely orchestral pre-Easter concert, and yesterday we heard the "Good Friday Spell" from Wagner's "Parsifal," Honegger's Symphony No. 1, and Schubert's Symphony in C major.

Phrasing and tempo and tone were excellent in the Wagner, performed with an attention to detail often conspicuously absent in Symphony Hall of late. It is, perhaps, a counsel of perfection to suggest that the details were sometimes so finely wrought that the structure became obscured.

The limited and specialized repertory of the conductor was accented by the second performance in this series of Honegger's Symphony No. 1, written for the 50th anniversary of the Boston Symphony. Such repetitive programming is unusual and unwarranted.

The Honegger possesses much that is interesting and worthwhile, but the first movement, except for one fat tune, is pedantically theoretical. The last movement is presto ditto. The second movement, on the other hand, is expressive and tensely climactic, rather than contrived and bookish. Intensive cultivation of such second-rate material by over-performance is unrewarding; the orchestral repertory is so vast as to make such a procedure unnecessary.

The Schubert, wisely cut, was often impressive, although the feverish attempt to build up passages of stormy excitement was ill-advised for this essentially lyrical score.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 16 1954

MUSIC

"Good Friday Spell" Conducted by Munch

Twenty-second pair of concerts by the Boston Symphony Orchestra, in the Friday afternoon-Saturday evening series, at Symphony Hall. Charles Munch conducted the following program: Wagner: "Good Friday Spell," from "Parsifal;" Honegger: Symphony No. 1; Schubert: Sympony in C major, No. 7.

By CYRUS DURGIN

This year the Boston Symphony Orchestra has reverted to its former custom of presenting the afternoon concert during Holy Week on Thursday, to avoid Good Friday. This is because Bach's "St. John" Passion, originally scheduled for Good Friday afternoon, could not be prepared chorally, due to the already large amount of choral music which Charles Munch has presented during the season. Next year Mr. Munch is expected to return to his custom of alternating the "St. Matthew" and "St. John" Passions, but in 1954 Wagner's "Good Friday Spell" will be the extent of our Easter music at the Symphony concerts.

The familiar excerpt from "Parsifal," one of those great interludes wherein genius of sheer magnificence wrought close to perfection, was well done. It might have gone just a trifle faster, though that is a matter of taste, and the brass might have had a deeper mellowness, although Mr. Munch's Gallic ear prefers a lighter and more penetrating sonority. But the flow was even, the strings sounded Heavenly, the details of the counter-point were clear, and above all the sense of other-world tranquillity which is the essence of the "Good Friday Spell," had its magical effect.

Mr. Munch is to be thanked for letting us hear the Honegger First Symphony again this season. The work was rather snowed under by Wagner and Brahms when it was performed last November. Yesterday it was put in a different light.

The Honegger First may be no masterpiece, but like the recently revived Third Symphony of Roussel (which also was commissioned for the Boston Symphony's 50th Anniversary season) it is music of much cleverness and a resourceful technic. I suspect that Honegger, were he to revise the score today, might thin down some of the orchestration. In that respect, the score is a trifle overdone. It is further, perhaps, a bit consciously waggish.

Otherwise the Honegger First has everything to recommend it: there are tunes if you patiently will find them; the overlay of dissonance is logical (which means not freakish) dissonance, there is an impression of solid and well-planned structure, and all in all, the Symphony is amiable.

Mr. Munch had not conducted the Schubert C major Symphony in this series since his first season with the Boston Symphony. Once again he read it briskly and directly, keeping faithfully to the directions of the score, with perhaps two small exceptions. The tempi were good, neither too fast nor too slow, and the balance of sound admirable. The trumpets, especially, were evident but never forced. It was just as well, too that numerous repeats were omitted, for the Symphony is long enough as Mr. Munch plays it.

The evening program this week will be given as usual, on Saturday at 8:30.

Cir. (D 176,946) (S 309,927)

This Clipping From
BALTIMORE, MD.
MORNING SUN
APR 17 1954

The End Of A Great Orchestra

It had been assumed for several years by the musicians who comprise the NBC Symphony Orchestra that the retirement of Arturo Toscanini, when it should come, would mean the end of the orchestra. Toscanini announced his retirement last week. Wednesday the National Broadcasting Company announced the disbanding of the orchestra.

It seems a pity. This orchestra was built back in 1937 by skimming the cream from many of the country's great orchestras. It contained many of the finest musicians in the United States—some of true virtuoso caliber; still more of great eminence in the peculiarly exacting field of chamber music. To illustrate, the New York Quartet which gave the annual Theresa Cahn memorial concert in the Museum of Art on Monday night includes Milton Katims, who was the NBC's first violist, and Frank Miller, who was its first cellist. The fine Kroll Quartet, which played at the Peabody last week, has for one of its members Nathan Gordon, who occupies the first desk in the viola section with Mr. Katims. The NBC was a reservoir of musical talent. Toscanini made it a great orchestra, but he had the finest material in the country to work with. Now this talented band must disperse.

The cause of its dispersal is only too familiar to those who follow the affairs of symphony orchestras: high costs. True, the NBC Orchestra was spared the dreary annual business of fund raising. But even the opulent broadcasting company swallowed hard at an annual bill reputed to be around a million dollars.

At any rate, the disbanding of this orchestra means relief for another very great one. The Boston Symphony has been in difficulties. Now the Boston Symphony is to step in and replace the NBC—at a substantial saving in cost to the broadcasting company.

NEW YORK
TIME

APR

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Cir. (D 146,820) (S 298,053)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
APR 17 1954

Clef Hanger in New York

Alice Hughes

Symphony Hurries; Was Pierre at Fault?

NEW YORK, April 16—Whenever the Boston Symphony Orchestra plays in New York, my French brother-in-law, Pierre, comes to dinner to keep us au courant with the tuneful little details of his musical world. He also brings us news of our Boston family.

Alice Hughes

My sister and her daughter, my niece Barbara, have flown off on a 4-month tour of the world. In May they will be joined by Dick, Barbara's husband, unusually successful young business man with a great thirst to see and do everything while still young, and particularly to see the world before it undergoes too many changes.

In June when the Symphony season closes, Pierre, my sister's husband, will lay aside his fiddle and will join the travelers until August, when the Berkshire Music Festival recalls him to duty.

WE WERE DINING with Pierre the night after the Boston Symphony had played Berlioz's "Damnation of Faust" and had zoomed through it so fast that N. Y. music critics wrote "it sounded overexcited and too much of a scramble." Pierre laughed at this notice and said he was sure it was his fault and here is why:

A month before, my Boston sister's round-the-world flight her husband began wondering what kind of going-away present to give her. As baggage was limited to 44 pounds, it had to be a lightweight gift. Finally he hit on it. He offered her three weeks of unlimited assistance in getting off.

He would scrap his own appointments and make himself available for errands, driving the car, procuring the visas for the dozen or more countries visited, butler, handyman, telephone operator, secretary, packer or anything she might require done, he offered to do with good spirits and no grumbling.

She laughed and said it sounded fine, but she doubted whether he could carry it out. So he wrote out a contract-letter as a joke, signed it and handed it to her. Then he went to work.

NEVER, Pierre says, has he worked as hard and as fast. He was going like a geyser, attaching labels, sewing buttons, writing duplicate itinerary lists to send to friends, changing money into foreign currency, etc.

Finally she got off together with their daughter Barbara, my niece. Their first stop was San Francisco. A few days after that Pierre received a box containing 25 pounds of excess baggage which the two travelers had had to re-pack on the West Coast before flying to Hawaii and Japan.

"They wouldn't believe that the airline would hold them down to a mere 44 pounds," Pierre said. He is a good-natured fellow, but he reports one hang-over from this 3-week-going-away-gift of his services. "I had to put on so much speed I have not been able to slow down since, and I am sure some of my rapid pace must have gotten into that Berlioz Symphony we played last night."

BACK-STAIRS UNION—Newest wrinkle in New York apartment house life are the unofficial "union rules" for the help. In a 15-story apartment house such as the one I live in, with 3 or 4 apartments to a floor, the help, though changed often, are better acquainted with one another than are the actual tenants.

The laundresses and maids meet in the laundry, the back elevator and on the back stairs and, through their grapevine, keep abreast of who's new and other bits of gossip. My neighbor Mrs. Phillips dropped in to warn me to keep my new German housekeeper away from the rest of the help.

Mrs. Phillips' maid had reported to her mistress that the household gals had told my new employe she was doing too much work: That maids in this Country were not supposed to wash walls, cook, launder, market, shine children's shoes, etc. How to cope with this "inside sabotage"?

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NEW YORK, N. Y.
TIMES

17 1954

Manager of Boston Symphony to Retire After 40 Years' Service With the Group

George E. Judd

George E. Judd, an official of the Boston Symphony for forty years and its manager since 1935, announced his imminent retirement to members of the orchestra at a rehearsal last Wednesday morning, it was learned yesterday. Mr. Judd will leave the organization at the end of the summer's Berkshire Festival. He will be succeeded by Thomas D. Perry Jr., assistant manager.

It was Mr. Judd's boast that he had worked under the founder of the Boston Symphony, Col. Henry L. Higginson, and had been assistant to the orchestra's first manager, Charles A. Ellis. The Boston Symphony was formed in 1881.

Mr. Judd plans to retire to a farm he owns near Cannonsville, N. Y. He was born in that area in 1887. From 1907 to 1911 he attended Harvard, and then spent three years in Washington as secretary to a member of Congress. He became Mr. Higginson's secretary in 1914, secretary to Mr. Ellis, 1915-18, and assistant manager of the Boston Symphony, 1918-35.

Yesterday, Mr. Judd said that he was finishing his career in the musical field and that he had no plans except to work on his farm. He added that he "had found a good man" in his successor.

During Mr. Judd's tenure the Boston Symphony established the Berkshire Festival, which last year broke all attendance records for the summer series. Mr. Judd also was one of the guiding spirits of the orchestra's first coast-to-coast tour, in the spring of 1953. Last week he negotiated a contract with the National Broadcasting Company under which the Boston Symphony will replace the N. B. C. Symphony for a series of weekly Saturday evening concerts.

Mr. Perry went to the Boston Symphony after World War II. He had managed the placement bureau of the Curtis Institute of Music in Philadelphia and had managed the concert hall of the New England Mutual Life Insurance Company. ~~For the~~ last four summers, Mr. Perry has been executive secretary of the Berkshire Music Center in addition to his work as assistant manager of the Boston Symphony.

Cir. (D 25,115)

This Clipping From
WOONSOCKET, R. I.
CALL

APR 17 1954

George Judd To Retire From Boston Symphony

BOSTON (AP)— George J. Judd manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective Sept. 1.

The resignation announcement, disclosed yesterday, was made Wednesday to the orchestra on the stage of Symphony Hall.

Judd, associated with the Boston Symphony since 1914, has managed the Berkshire Festival, the Berkshire Music Center, the Boston Pops and Esplanade Concerts.

He was awarded the Cross of Chevalier of the French Legion of Honor last year by the French government.

Thomas D. Perry, assistant manager of the symphony since 1946, will succeed Judd.

Cir. (D 92,349) (S 101,618)

This Clipping From
LITTLE ROCK, ARK.
ARK. GAZETTE

APR 18 1954

George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective September 1.

Cir. (51,380)

This Clipping From
BILLBOARD
CINCINNATI, OHIO

APR 17 1954

Retirement of Toscy Affects Boston's Ork

BOSTON, April 10.—The retirement of maestro Arturo Toscanini from the NBC Symphony earlier this week (4) is believed by insiders to be a move that will have immense effect on the future fortunes of the Boston Symphony Orchestra.

For some time it has been known that NBC authorities and the management of the local orchestra have been working on an arrangement for the Boston Symphony under Charles Munch to fill the gap left by the disbanding of the NBC group.

If this does occur, the financial problems of the Boston musicians will be lifted sooner than expected, not only because of increased broadcasting revenues, but of increased plugging of their record releases by RCA Victor.

Since Victor has been a heavy investor in Toscanini's NBC waxings, it has not exploited the Boston's records to the same extent as formerly. Income from the record royalties has dropped to a very considerable degree as a result. The Bostonians are currently on a fund drive to raise $300,000.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 17 1954

Judd to Leave Boston Symphony

BOSTON, April 16 (AP).—George E. Judd, manager of the Boston Symphony Orchestra since 1936, has resigned, effective Sept. 1. He announced his resignation to the orchestra on the stage of Symphony Hall Wednesday.

Mr. Judd, associated with the Boston Symphony since 1914, has managed the Berkshire Festival, the Berkshire Music Center, the Boston Pops and Esplanade concerts.

Thomas D. Perry, assistant manager of the symphony since 1946, will succeed him.

Cir. (S 63,493)

This Clipping From
WINSTON-SALEM, N. C.
JOURNAL & SENTINEL

APR 18 [illegible]

End of an Orchestra

THE sadness occasioned by the retirement of Arturo Toscanini has its sad echoes in the announcement that the NBC Symphony Orchestra will be broken up.

The conductor's retirement came as a surprise (though he is 86 years old), and it was accompanied by drama bordering on tragedy. For the Sunday concert, April 4, which was thought to be merely the last of the season, Toscanini chose on all-Wagner program. "There were passages," reports *Time* magazine, "when his beat was robust as of old. There were other times when he almost stopped conducting, seeming to stand aside, listening to the music. Then the incredible happened: During the Bacchanal from Tannhauser, the superb orchestra actually became confused. Alert NBC engineers cut the broadcast off the air with an announcement about 'operational difficulties.' . . . But on the stage, the Maestro seemed to take hold of himself. He stepped to the edge of the podium, and, with careful gestures, gradually pulled the music together again. At the end of his final selection—the Prelude to Die Meistersinger—he left the podium before the final notes had sounded, and let the baton fall from his hand."

The NBC orchestra was created, for Toscanini, 17 years ago. It became one of the world's greatest. NBC announces now that it will be broken into smaller orchestral units to "serve the requirements of NBC." Next year it will be replaced by the Boston Symphony, which will broadcast from Symphony Hall in Boston on Saturday evenings. NBC has also acquired the rights to the Boston Pops, the Esplanade Concerts, and the Berkshire Festival at Tanglewood. Nobody can complain about these substitutions. NBC's new attractions will assure continued good music, from organizations which are among the best in the business. But Toscanini and his orchestra will be greatly missed and fondly remembered for a long time. They set a high standard in a profession of high standards.

Cir. (D 63,827)

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING

APR 17 1954

Orchestra Head to Retire

BOSTON, April 17 (AP).—George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective Sept. 1. Judd has been with the Boston Symphony since 1914.

Cir. (D 10,595)

This Clipping From
NEWPORT, R. I.
NEWS

APR 17 1954

Boston Symphony Manager To Retire Next September

BOSTON (AP)—George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective Sept. 1.

The resignation announcement, disclosed yesterday, was made Wednesday to the orchestra on the stage of Symphony Hall.

Judd, associated with the Boston Symphony since 1914, has managed the Berkshire Festival, the Berkshire Music Center, the Boston Pops and Esplanade Concerts.

He was awarded the Cross of Chevalier of the French Legion of Honor last year by the French government.

Thomas D. Perry, assistant manager of the symphony since 1946, will succeed Judd.

Cir. (D 68,783)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

APR 17 1954

Judd to Leave Symphony Post

Boston, April 16 (AP) — George E. Judd, manager of the Boston Symphony Orchestra since 1936, has resigned, effective Sept. 1.

Judd, associated with the Boston Symphony since 1914, has managed the Berkshire Festival, the Berkshire Music Center, the Boston Pops and Esplanade concerts.

Thomas D. Perry, assistant manager of the symphony since 1946, will succeed him.

Music and Star

APR 18 1954

A Woman's New York

Musician Got Started and Couldn't Stop

By Alice Hughes

Whenever the Boston Symphony Orchestra plays in New York, my French brother-in-law, Pierre, comes to dinner to keep us au courant with the tuneful little details of his musical world. He also brings us news of our Boston family. My sister and her daughter, my niece Barbara, have flown off on a four-month tour of the world. In May they will be joined by Dick, Barbara's husband, unusually successful young businessman with a great thirst to see and do everything while still young, and particularly to see the world before it undergoes too many changes. In June when the Symphony season closes, Pierre will lay aside his fiddle and will join the travelers until August, when the Berkshire Music Festival recalls him to duty.

We were dining with Pierre the night after the Boston Symphony had played Berlioz' "Damnation of Faust" and had zoomed through it so fast that New York critics wrote "it sounded over-excited and too much of a scramble." Pierre laughed at this notice and said he was sure it was his fault and here is why:

A month before, my Boston sister's round-the-world flight her husband began wondering what kind of going-away present to give her. As baggage was limited to 44 pounds, it had to be a lightweight gift. Finally he hit on it. He offered her three weeks' of unlimited assistance in getting off. He would scrap his own appointments and make himself available for errands, driving the car, procuring the visas for the dozen or more countries visited, butler, handyman, telephone operator, secretary, packer or anything she might require done, he offered to do with good spirits and no grumbling. She laughed and said it sounded fine, but she doubted whether he could carry it out. So he wrote out a contract-letter as a joke, signed it and handed it to her. Then he went to work.

Never, Pierre says, has he worked as hard and as fast. He was going like a geyser, attaching labels, sewing buttons, writing duplicate itinerary lists to send to friends, changing money into foreign currency, etc. Finally she got off together with their daughter. Their first stop was San Francisco. A few days after that Pierre received a box containing 25 pounds of excess baggage which the two travelers had had to repack on the West Coast before flying to Hawaii and Japan. "They wouldn't believe that the airline would hold them down to a mere 44 pounds," Pierre said. He is a good-natured fellow, but he reports one hangover from this three-week-going-away-gift of his services. "I had to put on so much speed I have not been able to slow down since, and I am sure some of my rapid pace must have gotten into that Berlioz Symphony we played last night."

* * *

BLACK-STAIRS UNION—Newest wrinkle in New York apartment house life are the unofficial "union rules" for the help. In a 15-story apartment house such as the one I live in, with three or four apartments to a floor, the help, though changed often, are better acquainted with one another than are the actual tenants. The laundresses and maids meet in the laundry, the back elevator and on the back stairs and, through their grapevine, keep abreast of who's new and other bits of gossip.

My neighbor Mrs. Phillips dropped in to warn me to keep my new German housekeeper away from the rest of the help. Mrs. Phillips' maid had reported to her mistress that the household gals had told my new employe she was doing too much work; that maids in this country were not supposed to wash walls, cook, launder, market, shine children's shoes, etc. How to cope with this "inside sabotage"?

When Napoleon invaded Portugal in 1897, the government of the country was moved to Brazil.

Cir. (D 151,320) (S 257,150)

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

APR 1 8 1954

Now That Toscanini Has Said Farewell

The most disturbing aspect of Arturo Toscanini's decision to retire came in an announcement last week that the National Broadcasting Co. was disbanding the NBC Symphony. The demise of this great instrument, created for the express talents of Toscanini, is truly one of the greatest losses the symphony world will sustain for many years to come. Over a period of 17 years this magnificent organization has taken its place among the worlds greatest orchestra's and in many ways it was considered a fixture in the cultural picture of the United States. Now, it is to be replaced by the Boston Symphony on next year's orchestral season on the NBC.

They say that the last rehearsal which proceeded the Sunday evening concert of the NBC orchestra was rough. Musicians in the orchestra say the maestro was in his most irascible mood That, with Toscanini, is really something. Throughout his long and varied career as the world's foremost conductor, his penchant for dressing down the orchestra has become a legend. His biting tongue, his choice of choice words, his detestation of anything that fell short of perfection are all part of the Toscanini story. At this last rehearsal he even vented some of his emotion on the waiting audience. Someone had the audacity to talk while he was rehearsing. Off stomped the maestro and the hall was cleared, but to the surprise of everyone he did not come back to rehearse. Critics who attended the last concert say they knew something was wrong as the program progressed. They found Toscanini beating beats in the manner of an ordinary stick man. He leaned against the rails of his podium for support, and did not remain for any applause or recognize his orchestra for its fine work.

It was typical of Toscanini to go into retirement in this manner. For almost 70 years he had let music speak to his listeners. He never intruded his own personal idiosyncrasies into a performance in the form of mannerisms or cute interpretations. He brooked no compromise with perfection and played nothing that did not come under the heading of great music. Seldom has a man been given "carte blanc" to create as he saw fit. Toscanini was given the personal compliment of being allowed to pick from the top musicians of the world and weld them into a group that pleased him. This he did with the NBC and it became one of the great voices of our era.

Now the voice of Toscanini and the voice of the instrument created for him are to be heard no more. Guido Cantelli, the maestro's assistant and the conductors whose privilege it was to lead this superb organization, must have wept a bitter tear when news came of the disbanding. The players who had worshipped the maestro and played their hearts and souls out for him over the years, in addition to the monetary returns, must feel that terrible emptiness that comes when something that is deeply loved has been taken away.

No listener will doubt the ability of Charles Munch, Pierre Monteux and the Boston Symphony in taking the place of the NBC next season. This organization is one of the three greatest sym-
bright lights of our civilization.
phonic voices in the world. But to some, there will never be another NBC and certainly never another Toscanini. One of the bright lights of our civilization has gone out.

Cir. (D 134,403) (S 160,827)

This Clipping From
DAYTON, OHIO
NEWS

APR 18 1954

NBC Symphony Death Is Cause For Mourning

By BETTY A. DIETZ, Daily News Music Editor

THERE ARE TWO ways to look at the replacement of the NBC Symphony by the Boston Symphony, now that Arturo Toscanini has retired from the picture. On the one hand, Americans will be able to hear the Boston players under the direction of the distinguished conductor, Charles Munch. By the same token, there will be no more NBC Symphony since the network has revealed that the orchestra's personnel will be "rearranged into smaller orchestral units to serve the requirements of NBC."

While this may be a blessing for the exchequer of the Bostonians, it is, I'm convinced, a step backward for music in general. The death of the NBC Symphony may well be mourned by serious music lovers everywhere.

For 17 years the NBC Symphony orchestra has been a kind of mecca for men who make music. It has brought together some of the world's greatest orchestral musicians—among them Milton Katims, a violist turned conductor; Violist William Primrose who is one of the ablest concert soloists of our day, and Frank Miller, hulking cellist who is one of the best in the business.

What made the orchestra a sort of paradise for players? That question was asked this week by George Cornell of the Associated Press.

He cites several reasons. The high pay, the largest audience of all (via radio and occasional telecast), a full 52-week contract for concerts and frequent recordings.

And then there was the rewarding experience of playing for a conductor as discriminating and inspired as Toscanini.

When the orchestra was formed in 1937, top men from orchestras in Chicago, Detroit, San Francisco, Philadelphia and elsewhere heard the siren call.

"It wasn't then and never has been a matter of finding 'first desk' musicians for the orchestra," a spokesman for the network said. "It was a matter of taking the pick among the best."

Once the 100 musicians were chosen, three conductors, Pierre Monteux, Artur Rodzinski and William Steinberg were called in to put the orchestras through its first paces, to break it in. Even the 100 finest musicians are not an orchestra until they have played together and developed cohesiveness.

In December of 1937, Toscanini arrived from Milan to put the orchestra through more rehearsals. The first concert took place on Christmas night, in NBC's Studio 8H. It and the concerts that followed made an invaluable contribution to the culture of a nation.

"We wanted an orchestra that was worthy of Toscanini," NBC said this week. "He evidently felt that it was, or he wouldn't have stayed with it."

Cir. (D 204,687) (S 559,995)

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH

APR 18 1954

Symphony Boss Quits

BOSTON, April 17.—(AP.)—George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective Sept. 1.

Cir. (D 351,436) (S 764,629)

This Clipping From
LOS ANGELES, CAL.
EXAMINER

APR 1 8 1954

Symphony Head to Quit

BOSTON, April 17.—(AP)—George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective September 1.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

8 1954

Boston Bonanza

Total Disbanding of NBC Orchestra Will Help Hub Symphony Greatly

By TUCKER KEISER

Probably never before in music history has a symphony orchestra been completely disbanded at the height of its powers, yet that is what the NBC is doing next season with its famed orchestra. There is genuine tragedy in the sudden death of such a virtuoso instrument.

However, the NBC Symphony was formed for one specific purpose—to provide Arturo Toscanini an orchestra with which to create his superlative performances. It was completely subsidized by the broadcasting company; the revenue from its infrequent concerts outside the studio and its records paid for only a fraction of its cost. With Toscanini's retirement, NBC now feels that its symphony has served its purpose. When the current series of summer concerts is concluded, the orchestra will simply cease to exist; the personnel will be "rearranged into smaller units to serve the requirements of NBC," to quote the formal announcements. In other words, they will provide music for TV comedies or radio soap operas.

However, the picture is not all gloomy. Our own superb BSO will replace the NBC as the network's principal offering in the field of symphonic music. Under the direction of Charles Munch, the Symphony will broadcast every week; tentative plans are that this will be from 8:30 to 9:30 p. m., the first half of the regular Saturday night concert in Symphony Hall. If the orchestra happens to be on one of its periodic tours, obviously the broadcasts will originate from wherever the group is playing.

Rights to Pops

NBC also has the rights to the Pops in 1955, not an inconsiderable item when it is remembered that the Pops is the best selling "light classical" orchestra on records and that Arthur Fiedler's name is better known nationally than that of many conductors of major orchestras, including our own Mr. Munch. When the Boston Symphony was on tour last spring, it sometimes played to smaller audiences than the debonair Fiedler had played to a month or two previously with his "tour" orchestra.

Rights have also been acquired to the Esplanade Concerts and the Tanglewood Festival.

The advantages of this new arrangement are obvious. The city of Boston is a superlative cultural centre, as Bostonians have never forgotten; the country-at-large may need reminding.

To Lessen Deficit

The deficit of the orchestra will be lessened, though the need for fund raising will continue. For the present the broadcasts will be on a sustaining basis; when and if a sponsor is found the orchestra will be paid more.

More records will be sold. RCA can now devote its promotional skill to the Boston Symphony alone. It is no secret that RCA gave is own NBC Symphony recordings greater publicity. With the Philadelphia and the New York Philharmonic firmly in the Columbia fold, RCA can plug the remaining member of the big three with single-minded devotion.

Yet the problems which face the successful completion of the first season of broadcasts are great.

Programs will have to be designed with the greatest care. They must be satisfying to a radio audience which will hear only about 55 minutes of music and they must be designed also to make a unified concert in Symphony Hall. It was done before when the orchestra was sponsored over the American Broadcasting System by the John Hancock Life Insurance Company. The New York Philharmonic has for years not transmitted the entire Carnegie Hall Sunday afternoon concert.

This is the greatest stumbling block. Much of the music in which Mr. Munch appears to best advantage is of the large choral variety, compositions which require an entire evening. These, under the present broadcast schedule, will be impossible.

Mr. Munch's repertory is comparatively limited, and while a Boston audience will take Saint-Saens week after week without audible protest, the question remains whether millions of listeners will be so patient.

American audiences are demanding more and more new works by American composers from their local orchestras. Mr. Munch has no enthusiasm for the compositions of our native composers except those that bear the Boulangerie imprint. He is now in a position where his responsibility is even greater to the music of his adopted land; the Boston Symphony will be heard by millions weekly instead of a few thousand.

Next season promises to be an interesting one and, we hope, a highly successful one as well.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 18 1954

N. B. C. Made Fine Choice in the Boston Symphony

By CYRUS DURGIN

The big music news of the year, thus far, was the announcement last week that Charles Munch and the Boston Symphony Orchestra will succeed next Fall to the broadcasting activity hitherto carried on by Arturo Toscanini and the N. B. C. Symphony. All concerned in the negotiations which resulted in this fortunate situation deserve congratulation for the promptness and tidiness of the operation. Once the great Italian conductor had decided to terminate his active career, the news was made public at the appropriate time of his last concert. Within a fortnight the public was informed that these broadcasts would be replaced with the Saturday evening concerts of the Boston Symphony. Thus there was no lengthy delay, no dragging interval of uncertainty.

In a word, the news is wonderful, and in this case even a Bostonian could hardly be regarded as partisan. The value of the Boston Symphony Orchestra is known the world over.

Public Service

[illegible] N. B. C. Symphony was reated in 1937 for Arturo Toscanini, a virtuoso orchestra for the irtuoso conducting genius. It was) be at his disposal so long as he rished to continue his career. For 7 years it flourished, and through he vitally important network cilities of N. B. C., the orchestra carried glorious performances to a vast public. When the time came that Toscanini felt he must retire, other arrangements had to be made.

I think that the decision to invite the Boston Symphony and Mr. Munch to take over the position of the N. B. C.'s most important symphonic instrument was altogether wise and fortunate. Wherever radio is concerned, an element of public service is also involved. Whatever orchestra succeeded Toscanini and the N. B. C. must obviously be of equal calibre, resting solidly on an institutional basis, an orchestra largely shaped in the image of one conductor, and an organization of permanence.

The Boston Symphony fills all those requirements, and there is another reason which fortifies all the others. The new arrangement states that in addition to the Winter concerts at Symphony Hall and on tour, N. B. C. will have broadcasting privileges for the Pops, the Esplanade concerts and those of the Berkshire Festival at Tanglewood. No other American orchestra operates over such long and inclusive seasons, and therefore no other orchestra could offer so much for so many months to the public through a coast-to-coast network of more than 200 stations.

Change in Regime

In all the rejoicings this news occasions, there is a touch of sadness. That is the fact that the tall, thin, distinguished figure of manager George Elbert Judd will not be seen at Symphony Hall next Autumn. After nearly 40 years of association with the Boston Symphony, Mr. Judd has decided to retire to the beautiful countryside of New York state where he was born and reared.

That he feels it now time to leave the post he has occupied so long with what has been quiet brilliance, is his decision. He will be missed, but he, the orchestra and those who have been close to the operations of the Boston Symphony know full well that he departs with a remarkable record of sagacity, fair dealing and fanatic loyalty to the orchestra.

Mr. Judd is a modest man. He has consistently and honestly evaded the spotlight through all his career. He conceived his position to be that of the business administrator who worked quietly and left public acclaim to the music director. There was not even an official announcement of his resignation. Last Wednesday morning, when the musicians assembled at rehearsal, he told them of his impending retirement, and of his successor. That was all.

We can all be pleased, however, in the choice of the new manager as of Sept. 1. Thomas D. Perry, now 41, is a man excellently equipped for the job. Intelligence, good judgment, a notably fine talent for the difficult business of human relations, and the sort of unassuming and tireless industry characteristic of his predecessor, all these Mr. Perry has shown in his years as assistant manager.

Dallas, Tex.
Times-Herald

APR 18 1954

Boston Symphony Manager To Retire

Boston, April 17 (AP).—George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective Sept. 1.

Judd, associated with the Boston Symphony since 1914, has managed the Berkshire Festival, the Berkshire Music Center, the Boston Pops and Esplanade concerts.

He was awarded the Cross of Chevlaier of the French Legion of Honor last year by the French government.

Thomas D. Perry, assistant manager of the symphony since 1946, will succeed Judd.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 19 1954

Symphony Auditions

Auditions for stringed instrument players and trumpeters who wish to join the Indianapolis Symphony Orchestra will be held by Fabien Sevitzky, its conductor, and Alan Meissner, its manager, Wednesday, Thursday and Friday from 10 to 12 a. m. and 2 to 4 p. m. in Carl Fischer Hall, 165 W. 57th St. Dr. Sevitzky will then go to Boston and Rochester to hold further auditions.

Cir. (D 294,859) (S 252,207)

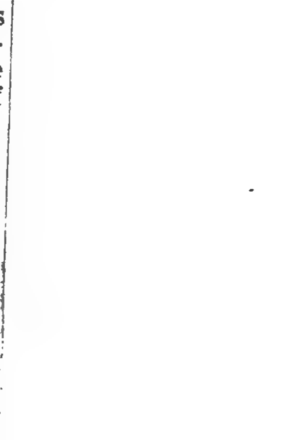
This Clipping From
BOSTON, MASS.
POST

APR 19 1954

About People

By GRACE DAVIDSON

Dr. Charles Munch, Boston Symphony Orchestra conductor, is one of the world's best-dressed men. Millions of people will see him next autumn when he takes over the podium vacated by the retiring Arturo Toscanini and conducts the Boston Symphony Orchestra at the NBC concerts. A man of erect, imposing stature, he's well dressed even when he is seen in gray flannel slacks, hitting a golf ball for exercise on the grounds of his Brush Hill rd. home in Milton. He is partial to brown suits but he is to be seen at his best in formal "black and white" on the podium.


Grace Davidson

* * * *

There are dramatic reversals of posi-
Tuesday night at the Army Base
hange from
training of the

152

Cir. (D 26,192)

This Clipping From
JAMESTOWN, N. Y.
POST-JOURNAL

APR 19 1954

Boston Symphony Manager To Retire Sept. 1

BOSTON (AP) — George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective Sept. 1.

The resignation announcement was made Wednesday to the orchestra on the stage of Symphony Hall.

Judd associated with the Boston Symphony since 1914, has managed the Berkshire Festival, the Berkshire Music Center, the Boston Pops and Esplanade concerts.

He was awarded the Cross of Chevalier of the French Legion of Honor last year by the French government.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 25 1954

Pops Again

Following the close of the regular season by the Boston Symphony Orchestra, the 69th season of the Pops concerts will begin on Tuesday night, May 4, and continue through July 2. This will be the 25th successive season of the Pops under the direction of Arthur Fiedler.

Concerts will be given each night, including Sundays in May. Refreshments will be served at the tables which cover the floor of Symphony Hall and in the balcony during intermission.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

APR 21 1954

* * * *

Down from the podium stepped Arturo Toscanini. Up steps Charles Munch and the great Boston Symphony to supply the world's largest listening audience with the world's best music direct from Boston, which becomes again as it was once before, the cultural Hub of the Universe.

* * * *

Cir. (D 4,971)

This Clipping From
WAKEFIELD, MASS.
ITEM

APR 23 1954

MUSIC TO MORE PEOPLE

Those who count the Boston Symphony Orchestra as one of the city's proudest possessions are glad to hear the orchestra will make weekly broadcasts.

Two things should be accomplished. The great financial burden under which the orchestra has labored for so long will be lightened, although by no means removed. And a vast new audience throughout the nation will be hearing the orchestra which for many years often has been rated as the best in the world.

Boston's culture has undergone many changes in past decades. The Boston Symphony is one of those unchanging things which is synonymous both with Boston and with the highest of quality. The new broadcasts should assure it of longer and even better life.

NEW YORK, N. Y.
TIMES

APR 23 1954

Saving N. B. C. Orchestra

Hope Expressed Decision to Disband May Be Reversed

TO THE EDITOR OF THE NEW YORK TIMES:

The announcement of the disbanding of the N. B. C. Symphony Orchestra is at once shocking and deeply saddening. For though it had been widely forecast as the almost certain consequence of Toscanini's retirement nothing seems to have been done to head off N. B. C.'s decision, and the question that arises is what may still be done to save this great orchestra.

No one seems to doubt that here is one of our great orchestras, as it has been ever since its founding in 1937. Listening to it under Toscanini and, in recent seasons, Guido Cantelli, is to find one's self in the presence of indeed the very greatest of our American orchestras, superior even to the Philadelphia. Yet the strange thing about this greatness is that it has not been more clearly recognized.

Somehow the great public at large has never come to think of the N. B. C. Symphony as such as on a level with "The Big Three"—the Philadelphia, the Philharmonic and the Boston Symphony. The orchestra has always—or at least too often—been thought of as "Toscanini's orchestra" rather than as the N. B. C. Symphony, and with Toscanini retiring a good many people may not think it illogical that "Toscanini's orchestra" will not continue either.

Deserving of Support

But this is no time to lament over the past. The question is: What can still be done? Could not the N. B. C. Symphony become a second regularly playing orchestra—New York has not had one since the Philharmonic-Symphony merger in the Nineteen Twenties—performing, as does the B. B. C. Symphony in London, for paying audiences? Indeed, is there any reason why—even with Toscanini retired—the N. B. C. Symphony should not at least continue its broadcasts under Guido Cantelli, who has conducted it so brilliantly the last six seasons?

Is not the N. B. C. Symphony the kind of great artistic organization that richly deserves the considerable financial support our wealthy foundations are able to provide? Is not, we may ask, the continuance of the N. B. C. Symphony as important as the television programs the Ford Foundation has been sponsoring? And there ought to be still other ways to save one of our truly great cultural assets.

So far, of course, N. B. C. has only announced its intention to disband the orchestra; the deed is not to be done until October. Perhaps, given sufficient expression of public sentiment, the National Broadcasting Company may still be persuaded to reverse its hasty and tragic decision.

FRANCIS L. LOEWENHEIM.
Princeton, N. J., April 19, 1954.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR [illegible]

MUSIC

Violinist Francescatti Soloist With Symphony

Boston Symphony Orchestra, in Symphony Hall Friday afternoon under the direction of Charles Munch. The 23d concert of the 73d season. The program: Brahms, Tragic Overture, Op. 81; Milhaud, "The Creation of the World" ballet music (first performance at these concerts); Beethoven Violin Concerto in D major, Op. 61 (soloist: Zino Francescatti).

By JOHN WM. RILEY

Spring was with us for a couple of days, offering beneficient sun and warm breezes. Then the skies began to weep again. But the situation was corrected very nicely yesterday afternoon in Symphony Hall with Charles Munch, the Boston Symphony and Zino Francescatti ~~giving~~ a sunny, lyrical performance of Beethoven's Violin Concerto. It was true Spring again.

Mr. Munch began the long introduction to the Concerto at a deliberate pace—to good purpose which set off Mr. Francescatti's nimble fiddling very nicely. The violinist played Beethoven's long melodic line with Latin Grace and technically, in the most natural manner possible. Almost as natural as singing, the ideal all good fiddlers try to reach.

Both major cadenzas had more meaning than violinists ordinarily find in them. I think it was Mr Francescatti's understanding of meter and rhyme: (not rhythm but musical rhyme). They became integral parts of the music, rather than display sections. And in the final movement, Mr. Francescatti showed the lighter touch, for Beethoven's country humors emerged not grotesque as they often do in lesser hands, but with vigorous love of life.

This, truly, was a wonderful performance of a repertory work often taken too much for granted.

From the somber spirits of the Brahms Tragic Overture, the program progressed through the sheer fun of Milhaud's "The Creation of the World" to sunny Beethoven. In program building, I suppose you could call this a matter of contrasts, deliberately planned. Oddly, the Brahms Overture was more dramatic than tragic, and its effect, while serious, was not fully felt.

The Milhaud—a kind of French music I suspect Mr. Munch enjoys—was another matter. "The Creation of the World" stemmed from Milhaud's early interest in American Jazz. Imposing his own learning and formal conceits on jazz he built a ballet to a design by Blaise Cendrar and Fernand Leger. The Ballet Theatre first performed the work in America, with choreography by Agnes De Mille—that is, as a ballet. Leonard Bernstein conducted it in New York as a purely orchestral work in 1945. Mr. Munch presented it at the Berkshire Festival last Summer.

"The Creation of the World" really isn't a very compelling piece of music. But it is fun, and perhaps that's all that counts. Mr. Munch's smile at the end of the work was enough to indicate his fondness for the style a [illegible] the work. It has some nice tunes; a frame of reference for those who know some American popular music. The orchestration is clear and spare. In yesterday's performance a single saxophone, admirably played by Roland Tapley, replaced the violas. The orchestra was larger than the original score demands. But the results were musical fun, a fine thing fo [illegible]

Cir. (D. 893,121) (S 1,422,118)

This Clipping From
CHICAGO, ILL.
TRIBUNE

APR [illegible] 1954

Nature's Laws Hit N.B.C. and Its Symphony

By Seymour Raven

Withdrawal of the N. B. C. Symphony orchestra from concert ranks seems to have struck a good many people as a sudden blow to orchestral music and musicians. Unfortunate as it may be, it is not a sudden occurence, or an isolated one. It is, true enough, an important retreat in a symbolic way, because the N. B. C. orchestra sought and received tremendous publicity since its founding in 1937.

When the orchestra was being shaped, its personnel was enlisted from far and wide. Musicians left good chairs around the country to sign up for Arturo Toscanini's organization. No less a man than Artur Rodzinski was put in charge of recruiting and training.

• • •

This was a spectacular situation, but, as I said, it was more symbolic than unique. In the next few years other orchestra men left symphony jobs to go into other radio stations and networks.

The pay was much better, the repertory could be as good as in community orchestras, and if the men had to fill out their working hours playing "John's Other Fife" on morning soap operas, their humiliation was well concealed by their larger musical identity. A job in a radio network—yes, or in a Hollywood picture studio—that could be the life.

Now the situation is reversed, for many things have happened in radio in the last few years. The radio and television editors have kept you posted on the details and there is no need for me to rehash them here. It is sufficient to say that in the last two or three seasons—even before Toscanini's retirement and N. B. C.'s finishing off of the orchestra—the trend began turning itself around.

• • •

Civic symphony orchestras began to fill vacancies with men who were seeing the handwriting on the soundproof walls of the networks. The Chicago Symphony orchestra, for example, now has players from three major networks. Detroit has the concertmaster, Mischa Mischakoff, who originally left the Chicago Symphony to join Toscanini.

A studio concert orchestra here, a string quartet there, these are the casualties of radio's economic and artistic reversal.

In one sense, radio music is not suffering so noticeably. N. B. C. symphony time will now be filled by pickups of the Boston Symphony. C. B. S. broadcasts the New York Philharmonic. DuMont has the Chicago Symphony on television. This shows that symphonic programming still will go out over the air.

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Opera, via the Metropolitan in New York, continues its radio broadcasts over A. B. C. and makes its opening night available to theaters thru closed circuit television. That last has some New Yorkers sizzling. The Met opening next season will not be a full opera production but a "gala" evening of excerpts from several operas. This has prompted some easterners to retort that the Met has adopted television's philosofy of chopping up operas in the interests of "packaging."

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Cir. (D 134,403) (S 160,827)

This Clipping From
DAYTON, OHIO
NEWS

APR 25 1954

Music and Art

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Cir. (D 26,192)

This Clipping From
JAMESTOWN, N. Y.
POST-JOURNAL

APR 19 1954

Boston Symphony Manager To Retire Sept. 1

BOSTON (AP) — George J. Judd, manager of the Boston Symphony Orchestra since 1936, has announced his retirement, effective Sept. 1.

The resignation announcement was made Wednesday to the orchestra on the stage of Symphony Hall.

Judd associated with the Boston Symphony since 1914, has managed the Berkshire Festival, the Berkshire Music Center, the Boston Pops and Esplanade concerts.

He was awarded the Cross of Chevalier of the French Legion of Honor last year by the French government.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 25 1954

Pops Again

Following the close of the regular season by the Boston Symphony Orchestra, the 69th season of the Pops concerts will begin on Tuesday night, May 4, and continue through July 2. This will be the 25th successive season of the Pops under the direction of Arthur Fiedler.

Concerts will be given each night, including Sundays in May. Refreshments will be served at the tables which cover the floor of Symphony Hall and in the balcony during intermission.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

APR 21 1954

* * * *

Down from the podium stepped Arturo Toscanini. Up steps Charles Munch and the great Boston Symphony to supply the world's largest listening audience with the world's best music direct from Boston, which becomes again as it was once before, the cultural Hub of the Universe.

* * * *

Cir. (D 4,971)

This Clipping From
WAKEFIELD, MASS.
ITEM

APR 23 1954

MUSIC TO MORE PEOPLE

Those who count the Boston Symphony Orchestra as one of the city's proudest possessions are glad to hear the orchestra will make weekly broadcasts.

Two things should be accomplished. The great financial burden under which the orchestra has labored for so long will be lightened, although by no means removed. And a vast new audience throughout the nation will be hearing the orchestra which for many years often has been rated as the best in the world.

Boston's culture has undergone many changes in past decades. The Boston Symphony is one of those unchanging things which is synonymous both with Boston and with the highest of quality. The new broadcasts should assure it of longer and even better life.

NEW YORK, N. Y.
TIMES

APR 23 1954

Saving N. B. C. Orchestra

Hope Expressed Decision to Disband May Be Reversed

TO THE EDITOR OF THE NEW YORK TIMES:

The announcement of the disbanding of the N. B. C. Symphony Orchestra is at once shocking and deeply saddening. For though it had been widely forecast as the almost certain consequence of Toscanini's retirement nothing seems to have been done to head off N. B. C.'s decision, and the question that arises is what may still be done to save this great orchestra.

No one seems to doubt that here is one of our great orchestras, as it has been ever since its founding in 1937. Listening to it under Toscanini and, in recent seasons, Guido Cantelli, is to find one's self in the presence of indeed the very greatest of our American orchestras, superior even to the Philadelphia. Yet the strange thing about this greatness is that it has not been more clearly recognized.

Somehow the great public at large has never come to think of the N. B. C. Symphony as such as on a level with "The Big Three"—the Philadelphia, the Philharmonic and the Boston Symphony. The orchestra has always—or at least too often—been thought of as "Toscanini's orchestra" rather than as the N. B. C. Symphony, and with Toscanini retiring a good many people may not think it illogical that "Toscanini's orchestra" will not continue either.

Deserving of Support

But this is no time to lament over the past. The question is: What can still be done? Could not the N. B. C. Symphony become a second regularly playing orchestra—New York has not had one since the Philharmonic-Symphony merger in the Nineteen Twenties—performing, as does the B. B. C. Symphony in London, for paying audiences? Indeed, is there any reason why—even with Toscanini retired—the N. B. C. Symphony should not at least continue its broadcasts under Guido Cantelli, who has conducted it so brilliantly the last six seasons?

Is not the N. B. C. Symphony the kind of great artistic organization that richly deserves the considerable financial support our wealthy foundations are able to provide? Is not, we may ask, the continuance of the N. B. C. Symphony as important as the television programs the Ford Foundation has been sponsoring? And there ought to be still other ways to save one of our truly great cultural assets.

So far, of course, N. B. C. has only announced its intention to disband the orchestra; the deed is not to be done until October. Perhaps, given sufficient expression of public sentiment, the National Broadcasting Company may still be persuaded to reverse its hasty and tragic decision.

FRANCIS L. LOEWENHEIM.
Princeton, N. J., April 19, 1954.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 24 1954

MUSIC

Violinist Francescatti Soloist With Symphony

Boston Symphony Orchestra, in Symphony Hall Friday afternoon under the direction of Charles Munch. The [illegible] concert of the 73d season. The program: Brahms, Tragic Overture, Op. 81; Milhaud, "The Creation of the World," ballet music (first performance at these concerts); Beethoven Violin Concerto in D major, Op. 61 (soloist: Zino Francescatti).

By JOHN WM. RILEY

Spring was with us for a couple of days, offering beneficient sun and warm breezes. Then the skies began to weep again. But the situation was corrected very nicely yesterday afternoon in Symphony Hall with Charles Munch, the Boston Symphony and Zino Francescatti giving a sunny, lyrical performance of Beethoven's Violin Concerto. It was true Spring again.

Mr. Munch began the long introduction to the Concerto at a deliberate pace—to good purpose which set off Mr. Francescatti's nimble fiddling very nicely. The violinist played Beethoven's long melodic line with Latin Grace and technically, in the most natural manner possible. Almost as natural as singing, the ideal all good fiddlers try to reach.

Both major cadenzas had more meaning than violinists ordinarily find in them. I think it was Mr. Francescatti's understanding of meter and rhyme: (not rhythm but musical rhyme). They became integral parts of the music, rather than display sections. And in the final movement, Mr. Francescatti showed the lighter touch, for Beethoven's country humors emerged not grotesque as they often do in lesser hands, but with vigorous love of life.

This, truly, was a wonderful performance of a repertory work often taken too much for granted.

From the somber spirits of the Brahms Tragic Overture, the program progressed through the sheer fun of Milhaud's "The Creation of the World" to sunny Beethoven. In program building, I suppose you could call this a matter of contrasts, deliberately planned. Oddly, the Brahms Overture was more dramatic than tragic, and its effect, while serious, was not fully felt.

The Milhaud—a kind of French music I suspect Mr. Munch enjoys—was another matter. "The Creation of the World" stemmed from Milhaud's early interest in American Jazz. Imposing his own learning and formal conceits on jazz he built a ballet to a design by Blaise Cendrar and Fernand Leger. The Ballet Theatre first performed the work in America, with choreography by Agnes De Mille—that is, as a ballet. Leonard Bernstein conducted it in New York as a purely orchestral work in 1945. Mr. Munch presented it at the Berkshire Festival last Summer.

"The Creation of the World" really isn't a very compelling piece of music. But it is fun, and perhaps that's all that counts. Mr. Munch's smile at the end of the work was enough to indicate his fondness for the style and the work. It has some nice tunes: a frame of reference for those who know some American popular music. The orchestration is clear and spare. In yesterday's performance a single saxophone, admirably played by Roland Tapley, replaced the violas. The orchestra was larger than the original score demands. But the results were musical fun, a fine thing for Spring

Cir. (D. 893,121) (S 1,422,118)

This Clipping From
CHICAGO, ILL.
TRIBUNE

APR 2 1954

Nature's Laws Hit N.B.C. and Its Symphony

By Seymour Raven

Withdrawal of the N. B. C. Symphony orchestra from concert ranks seems to have struck a good many people as a sudden blow to orchestral music and musicians. Unfortunate as it may be, it is not a sudden occurence, or an isolated one. It is, true enough, an important retreat in a symbolic way, because the N. B. C. orchestra sought and received tremendous publicity since its founding in 1937.

When the orchestra was being shaped, its personnel was enlisted from far and wide. Musicians left good chairs around the country to sign up for Arturo Toscanini's organization. No less a man than Artur Rodzinski was put in charge of recruiting and training.

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This was a spectacular situation, but, as I said, it was more symbolic than unique. In the next few years other orchestra men left symphony jobs to go into other radio stations and networks.

The pay was much better, the repertory could be as good as in community orchestras, and if the men had to fill out their working hours playing "John's Other Fife" on morning soap operas, their humiliation was well concealed by their larger musical identity. A job in a radio network—yes, or in a Hollywood picture studio—that could be the life.

Now the situation is reversed, for many things have happened in radio in the last few years. The radio and television editors have kept you posted on the details and there is no need for me to rehash them here. It is sufficient to say that in the last two or three seasons—even before Toscanini's retirement and N. B. C.'s finishing off of the orchestra—the trend began turning itself around.

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Civic symphony orchestras began to fill vacancies with men who were seeing the handwriting on the soundproof walls of the networks. The Chicago Symphony orchestra, for example, now has players from three major networks. Detroit has the concertmaster, Mischa Mischakoff, who originally left the Chicago Symphony to join Toscanini.

A studio concert orchestra here, a string quartet there, these are the casualties of radio's economic and artistic reversal.

In one sense, radio music is not suffering so noticeably. N. B. C. symphony time will now be filled by pickups of the Boston Symphony. C. B. S. broadcasts the New York Philharmonic. DuMont has the Chicago Symphony on television. This shows that symphonic programming still will go out over the air.

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NEWS

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Cir. (D. 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 25 1954

At Symphony Hall the Pops Equipment "Pops Up"

By CYRUS DURGIN

You know how it is: life can get to be pretty much of an orbit, you go to the same places most of the time, and the other side of the city may be as unknown to you as Darkest Africa. (I've still never climbed the Bunker Hill Monument, and two years ago the elderly English cab driver who deposited me at the Tower of London confessed that, though born within hearing of Bow Bells, he'd never been inside the fortress-palace.)

For nearly 30 years now, I've been in and out of Symphony Hall, and I think I could find the Globe's press seats in the dark. But not until last week did it really occur to me that there must be a lot of that huge building I'd never seen. So seizing the urge while it was there, I was uptown in no time, and five minutes after that in tow of Edward Charron, Symphony Hall superintendent and the man who probably knows more about the place than anyone else.

"Let's go downstairs, first" said Eddie as everyone there knows him. "We're just beginning to get things ready for Pops, and you ought to see how it's done."

Out backstage we went, and down into what the people who work there call "The Catacombs." Down, down, down, along narrow corridors and wide. Then out into open space that would have been huge had it not been so filled with this and that, and as it was, proved very big. Toward one end was the iron grille-fencing around a large hydraulic elevator.

"You muast have wondered what becomes of the rows of seats when the Symphony season is over, and Symphony Hall is changed over to tables and chairs for the Pops," smiled Eddie.

* * *

"There it is, the elevator. When we go back upstairs you'll see that it comes right up into the middle of the Hall. Two sections of the flooring open like a trap door. We put the rows of seats and the false flooring they sit upon, right on this elevator, and down they come. We stow away here in the basement. Then up goes the Pops equipment."

* * *

Little by little it was shown that Mr. Charron is a mechanical genius, a storage genius, a system genius, and a genius among Jacks-of-all-trades. For one thing, he designed the present Pops tables himself, and searched what must have seemed like all the civilized world for just the right sort of folding chair to go with them.

If you remember, the old Pops tables were wooden, and square, painted green with gold decorations. The old chairs were cane-seated, bent-wood jobs, light enough but bulky. When the time came for replacements, Eddie figured it would cost $15,000. Well, if it had to be that much, O.K. But let's get a good money's worth. Eddie sat down and thought. He thought some more, and got up. He sat down again and thought again. Next time he got up, there was light in his eyes.

MR. CHARRON inspects a Pops concerts table top, in rack of Symphony Hall storage room.

That light produced, first of all, a flat-iron-shaped table that would accommodate five people, like the old tables, but more comfortably. He designed the table top and had it made hereabouts, of wood. He designed a dismountable heavy iron base, and had it cast locally. He designed a central leg of iron pipe, also dismountable. Then came his long search for the right chairs. Everyone else was discouraged, but Eddie wasn't. Took a while, but he found it eventually, a very light, all-metal chair that would fold into a singe piece an inch-and-three-quarters thick.

RUEL LE DUC, left, repairs cane seat of chair, under Eddie Charron's direction, on machine in basement of Symphony Hall.

* * *

Then he had some metal frames made at Symphony Hall, and he was set. Frames to hold the dismantled table tops and to hold the folded chairs 50 to a frame. The project cost the estimated $15,000 all right, but Eddie came out with an extra whole row of tables without sacrifice of room or the public's comfort. That means a neat increase in Pops revenue each night.

* * *

This was typical of Eddie Charron's gift for careful planning. He's always looking ahead, always figuring. His figuring seems to come out right always, which is why he is a highly respected and valued man at Symphony Hall.

There was the time that the Hall was to be hired or a concert involving 50 spinet pianos upon the stage. It had never been done before. Fifty spinets are a lot of space as well as a lot of sound.

"Let's see," replied Eddie, and he turned to his scale model of the Symphony Hall stage. He'd had the model made some time before, one-half inch to one foot. It looks just like the original, too, organ pipes and all, and was painted by Spencer Crooks, a former scenic design student at the Berkshire Music Center in Tanglewood.

* * *

"Harry," telephoned Eddie to the house carpenter, Harry Porter, "please make me 50 plain wooden blocks." And Eddie gave Harry the size. Having taken the measurements of a spinet, Eddie reduced them to his half-inch-to-one-foot scale. He put his 50 tiny blocks upon his stage model, moved them this way and that and in his usual deliberate, quiet manner said yes, you could get 50 spinets upon the stage. They did.

* * *

In his office cabinet, Eddie Charron has a miniature of every object that usually goes upon the Symphony Hall stage: chairs, organ console, "tympani" made of electric light sockets, pianos harps, the low "risers" or platforms some of the Boston Symphony Orchestra men sit upon, the higher platforms used for choruses, and even a carved wooden figure in a dress suit, to represent a conductor. The music stands are made of safety pins, ordinary paper clips and a piece of cardboard. Thus, when arranged, Eddie not only can figure out how to set a stage for any number or combination of players, but can virtually see what the stage will look like when the show is on.

How did such an ingenious man get that way?

* * *

"Born in Roxbury," grins Eddie. "The 12th child of 13. My father was a wood carver, and for many years worked for the Chickering piano people. Our home piano had more carving, I'll bet, than any other. Covered with lions' heads, and whatnot. My mother used to call them 'dust-catchers,' and boy, would he get mad. He was of French ancestry, born in Canada.

* * *

"No education," continued Eddie. "I quit school after the first year at the Boston Trade School and went to work in the jewelry business for Bigelow, Kennard. I made wedding rings and ran errands for $8 a week. Later on, I got into the electrical business, and while I was in that one of my jobs was the re-wiring of Symphony Hall when they shifted over from DC to AC. During the depression years I worked at Symphony Hall, then returned to the electrical trade. When that got bad again, I got a call to come back here. And here I've been ever since, except for five years at Fore River during the last war. I worked on all five of the major carriers built there. Now I've been back since 1945."

Mr. Charron's ingenuity is matched only by his versatility. He has created valuable office spaces in Symphony Hall where there was just vacant space before. Much of the metal work, including welding, required from time to time is done on the spot with machines owned by the Boston Symphony; seat bottoms are caned there, and Harry Porter is in charge of the extensive carpentry shop.

* * *

From "The Catacombs" we climbed how many stairs I can't remember, to the second balcony level and some storerooms just under the eaves. In three of these, which actually are extensions of the Librarian's office on the first balcony floor, the lenghty past rests in calm and silence.

* * *

These storerooms are fascinating and in no time they have jogged your memory back to great exciting or notorious occasions. The music for Prokofieff's "Seven, They Are Seven," which in 1926 filled Symphony Hall with what were regarded as nasty noises, and the public prints with some angry words, reposes in a cardboard carton. Just across a little aisle are a plain washboard, and a plain kitchen grater attached to a wooden box for extra resonance. Stravinsky called for one, Villa-Lobos the other. There are bells, chimes, gongs, sirens, big and little metal triangles, a wind machine and heaven knows what else. Over in one corner is a Hungarian cimbalom, some *cellos* and a couple of double-basses.

In another of these rooms is a two-decked music stand for the conductor's scores, a stand of heavy, dark wood and so ornately carved that it looks ancient, indeed. No, examination of a photograph of the original Boston Symphony under Georg Henschel indicates the stand was not the one used at the very first concert, on Oct. 22, 1881, in the long-vanished old Music Hall where Loew's Orpheum Theatre now stands. But it is an old music stand and it must go back into a early period of the orchestra.

It suddenly struck me that the Boston Symphony Orchestra ought to start a little museum of its own in Symphony Hall, if there is available space for one.

* * *

Such objects as this music stand, certain of the old and unusual instruments would make an interesting display, along with the large collection of pictures, and of autographed opera and other scores bought by Maj Higginson in Europe many years ago.

These scores are said not to be in the composer's autograph, but in those of professional copyists, who made them about the time each word appeared. Rossini is heavily represented among those early 19th Century composers.

Just as there were more things 'twixt Heaven and earth than Horatio dreampt of, so there is a good deal more in Symphony Hall than you will find in the auditorium. Glad I finally explored the place!

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

APR 24 1954

Music in Review

By TUCKER KEISER

Featured on yesterday's Boston Symphony program was the Beethoven Violin Concerto in D major, with Zino Francescatti as soloist. Charles Munch frequently does his most impressive work in collaboration with a guest artist; his Gallic exuberance must necessarily be kept under control in such circumstances. The excellent performance with Mr. Francescatti was particularly impressive since Beethoven is not a composer with whom the conductor ordinarily seems to be in sympathy.

Not only was the conductor in top form in the Beethoven, but the soloist was brilliant, playing expansively in the first, eloquently in the second and trippingly in the third movement. Mr. Francescatti's tone was not particularly large but it was beautifully iridescent.

Still very solidly in the groove was the performance of Milhaud's "La Creation du Monde," in which the French composer and the French conductor got in some surprisingly warm licks of "le jazz hot." Composed in 1923 as accompaniment for a negro ballet, this music is startlingly undated.

To balance the musical books, the Brahms Tragic Overture was fevered with the characteristically overworked effects which lead so surely to a lack of real effectiveness.

Next week Mr. Munch will close the symphony season with his first Boston performance of Beethoven's Ninth Symphony.

This Clipping
KINGSTON,
FREEMAN

APR 21 1

Boston Or
Soprano to

The famous Boston Po
chestra, Arthur Fiedler,
tor, and Mildred Miller,
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three concerts in its 26th
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for next year.

Instructions for the
membership campaign,
are being given to capta
this afternoon at a tea
home of Mrs. Bernard F
Maiden Lane. Mrs. Fo
Mrs. Reynolds B. Carr,

Cir. (D 13,274)

This Clipping From
KINGSTON, N. Y.
FREEMAN

APR 21 1954

Boston Orchestra and Star Soprano to Be Heard in City

The famous Boston Pops Orchestra, Arthur Fiedler, conductor, and Mildred Miller, mezzo soprano, who sang more than 32 performances at the Metropolitan Opera this season, will be brought to Kingston next winter under the auspices of Kingston Community Concert Association as two of the three concerts in its 26th annual series. The local groups, boasting a history almost as old as the concert organized audience plan in America, hopes again to pass its goal of more than 1,000 members for next year.

Instructions for the one-week membership campaign, May 2 to 9, are being given to captains late this afternoon at a tea in the home of Mrs. Bernard Forst, 32 Maiden Lane. Mrs. Forst and Mrs. Reynolds B. Carr, co-chairmen of the drive, have completed preliminary work for the drive. Workers will receive materials during the next week and present members will be contacted for renewals.

The association has been completely subscribed for the past two seasons, a record of which its workers and board of directors is proud. Part of this they feel is due to the program selections of such artists as Eleanor Steber, Eugene Conley, violinist Carroll Glenn and the Buffalo Philharmonic orchestra, Efrem Kurtz, conducting, with Theodore Lettvin as piano soloist.

One concert still remains in the present series which closes the association's 25th year, the new type concert program, musical Americana, a group of about 20 singers and dancers. This will feature American music from the Revolutionary Days to the present in dance and song. This concert will be Saturday night, May 1, 8:30 o'clock at Kingston High School, the night previous to the opening day of the membership drive.

Anyone is eligible for membership simply by paying the annual dues during campaign week. All memberships must be paid by closing time, 5 p. m., Saturday, May 8. Attendance at the concerts is by membership card only. No admissions to single concerts are sold.

Through this organized audience plan all funds are used in presenting concerts and no one suffers loss or receives gain locally. The community concert plan requires the association to choose artists according to the amount of money available from membership fees at the close of each campaign. For this reason the third program is not announced until the close of the week because selection depends entirely on funds available.

A group of approximately 70 workers subscribe members during the campaign both in the city and many of the county areas. However, headquarters for the week are at the Governor Clinton Hotel where anyone may subscribe, or if anyone desires to join as a new member for next season, arrangements may be made by calling Mrs. Forst, telephone 3200; or Mrs. Carr, telephone 417.

During the actual campaign, the local workers will be assisted by Mrs. Marion Sistare of the New York office. Mrs. Sistare has been with community concerts since 1943, and has been in Kingston for the past two campaigns as well.

Mrs. Sistare's husband, Williard M. Sistare, also is a field representative for Community Concerts. Their home is in Pittsfield, Mass., and they have a son serving with the USAF at a radar station on Baffin Island.

As Mrs. Sistare puts it "I went into Community Concerts work during the war years to help out and I'm still helping out."

Her first associations were in Ohio, West Virginia and Pennsylvania. Then she was assigned to Canada, the Maritime provinces, New Brunswick, Nova Scotia and Prince Edward Island. Now she works mostly in the northeastern section of the country.

She will be in town for the opening of the campaign at a workers' meeting, Sunday afternoon, May 2, at Governor Clinton Hotel. Mrs. Harold L. Rakov and Mrs. K. Edward Lefren have charge of arrangements for this meeting.

Officers for the year are Lloyd R. LeFever, president; Mrs. Herbert I. Bloom, Leonard H. Stine, vice presidents; Mrs. Louis Kegler, secretary and Joseph H. Craig, treasurer.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 23d program of the 73d season in Symphony Hall yesterday afternoon. Zino Francescatti, violinist, was the soloist in the following program:

"Tragic" Overture, Op. 81 . . . . . Brahms
"La Creation du Monde" . . . . . Milhaud
Concerto in D, Op. 61 . . . . . . Beethoven

By RUDOLPH ELIE

ZINO FRANCESCATTI, perhaps the most musically cultivated violin virtuoso of the day, yesterday afternoon made this next-to-last concert of the season one of the most treasurable of all. It was a stunning occasion in every way, and one that held the audience so hypnotized it rendered it coughless—and I can think of no higher tribute to a musician.

The occasion was notable long before Mr. Francescatti appeared, however. Indeed, there was first of all a singularly fine performance of Brahms' "Tragic" Overture.

More in Contrast

Despite the title, at no point does it suggest the tragic melancholy to be found in the E flat minor Intermezzo, or the infinite sorrow pervading the great slow movement in the D minor Piano Concerto, long supposed to have been inspired by the death of Schumann. It is rather a solemn meditation, austere but not severely so, forceful but neither ominous nor labored, introspective but without taint of ashes and sackcloth. Even the second theme, though by no means in a happy vein, fails to suggest the tragic. The work in short, is one containing a most serious expression of absolute music in an idiom of a somber character but with no touch of the woebegone, the funeral of the chopfallen.

Mr. Munch traversed it with a devotion and an insight that suggested a particular affinity for this not-too-often heard work (though it was done here as recently as 1952 with Monteux conducting). There was a strong and massive quality to the sound of the orchestra, relieved by the quietly radiant tone to be heard in the second theme.

Nothing could have been more in contrast to the Overture than Milhaud's "La Creation du Monde" that followed, or could have evoked such a different mood. Originally a ballet, this work for a reduced orchestra calling for an alto saxophone and a full set of jazz percussion including a wood block, must be considered—and listened to—in the full awareness of its particular moment in history. It must be borne in mind that this music, inspired by the jazz the composer heard in Harlem in 1922, is pre-"Rhapsody in Blue," pre-Concerto in F, and pre-"Porgy and Bess," and it pre-dates, moreover, by five or more years the development of the symphonic jazz of Ferde Grofe ("Three Shades of Blue"), Peter De Rose and others.

Thus it is very clear that Gershwin's inspiration was exactly that of Milhaud, though his methods certainly were not. Milhaud was a little more literal in his borrowings; Gershwin refined and extended the idiom. So it is that the jazzy sections of "La Creation" strike the contemporary ears as corny: the jazz breaks, the blue intervals, the thick rhythms with snare and cymbals, and even the thread-bare cliche of the phrase usually associated with "Without a Shirt." This phrase, in point of fact, brings the work to a close in a highly ingenious use of the flutter tongue in the flutes. They were not cliches in Milhaud's time, but rather mottoes, and his use of them is immensely entertaining.

The slow inner section, meanwhile, might well have been written by Gershwin himself, melodically speaking, and one wonders just how much of this Gershwin knew. The resemblance here to later Gershwin melodies is so striking it seems hardly possible it was pure coincidence, notwithstanding the fact both men were inspired by the same sources. Anyway, "La Creation" is great fun to hear and it certainly made contact yesterday.

WITH THE BEETHOVEN D major, the concert took wings. Mr. Francescatti's style of violin playing is particularly distinguished in that, aside from his prodigious technique which finds him immensely swift and secure on the fingerboard with a bowing arm all but matchless in its ability to produce a great variety of tone colors, it is the last word in refinement of musical attitude. His playing is not merely a demonstration of virtuosity, of pyrotechnics and emotionality, but rather an act of musical communication, of musical re-creation. As much as I deplore the phrase I can only say that he gets inside the music and speaks not as a violinist but as a musician who has a conviction, even a sense of dedication, to speak with the composer's voice as well as his own. The orchestral accompaniment, barring a minor flaw or two, was as distinguished as the occasion demanded, and it all resulted in a very striking ovation at the end.

The season closes next week with Beethoven's Ninth Symphony.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 24 1954

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

APR 29 1954

Our Growing Festival

Despite its youth, the Boston Art Festival is well on its way to becoming an institution. At a time when graduations bring thousands to this area, it focuses attention on this city's cultural tradition, and furnishes concrete evidence that it is still very much alive.

Last year the festival drew 300,000 people to the Public Garden. This June, with its duration extended to two weeks, a half-million are expected to attend.

Performances by the Boston Symphony Orchestra and readings by Robert Frost will especially emphasize the artistic excellence of New England. Such institutions as the festival can do much to bring to a city general recognition of its true leadership.

But that can only happen if the project becomes established as a community effort, whose value all citizens fully appreciate. In its third year, the Boston Art Festival is rapidly achieving, both among visitors and Bostonians, a firm and expanding position.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 29 1954

Sour Notes From The Lenox Selectmen

Mr. Cabot's letter to the Lenox Selectmen may be considered a model of proper Bostonian restraint. He could have been excused for blowing his musical top at the sight of the ill-proffered palm of the Lenox Selectmen to the Boston Symphony Orchestra. It had been ~~suggested to~~ the orchestra's president that, because the Tanglewood season means an additional burden on the town's protective and other services, the orchestra give a benefit concert at the close of the Tanglewood season for the benefit, to all intents and purposes, of the Lenox taxpayers.

In the first place, the Boston Orchestra has its own financial problems. All high artistic endeavors in the United States, whether it be the opera theater, symphony orchestras or art museums, not only need favored tax treatment themselves but, in many cases, outright subsidy from public revenues. Nor is this enough to keep the doors of the museums and the concert halls open. In addition, a polite sandbagging is perpetually carried on among the artistically well-disposed with capital or excess profits to make up the constant deficits.

This was, of course, recognized in the Selectmen's letter, although not to a sufficient degree to cause the idea of the request to be abandoned. The real reason behind the letter is the feeling that, somehow or other, Lenox is being imposed on by the Festival and sho[illegible] pay musical penance.

Doubtless, many Lenox residents are inconvenienced during the concert season. But the conspicuous failure to mention that the Festival has been the cause of substantial contributions to the tax revenues of the town is to present a case completely out of economic context. The Festival has added thousands of dollars in new taxable property, and in addition helped preserve that part of the town's economy which was built on the bygone Gilded Age.

The Lenox taxpayers don't know how lucky they are to have the Festival so near by, even though an embarrassingly large area of the grounds are in Stockbridge. If a Southern Chamber of Commerce hears about the exchange of letters, the BSO may be invited to follow the textiles to Georgia and the Carolinas. In fact, to block that possibility, it is our suggestion that the Lenox Fire Department put on one of their justly famous clambakes as a benefit for Tanglewood. That would get everybody in tune again.

HARTFORD CONN.
TIMES

APR 29 1954

Zino Francescatti Appears With the Boston Symphony

By FEROL AUSTEN
Special to The Hartford Times

Boston—Because of the extraordinary amount of choral works we have had this season, preparation for the anticipated "St. John" Passion was out of the question and so at the Symphony last week Mr. Munch gave us instead the "Good Friday Speel" from Wagner's "Parsifal," and this—as far as the Easter season was concerned—was "it."

Mr. Munch, however, played it with an thereal, celestial beauty of the highest level—the tone of the orchestra seemed properly Germanic with a peaceful serenity and calm.

* * *

ONE WONDERS if at least some portions of Honegger's Symphony No. 1 weren't written with tongue in check. This good-natured work, played earlier in the season, seemed better at second hearing. It is an inventive score with fluent orchestration, and although the Symphony seems to be humorous in character, it does have a sort of introspective soberness at the end.

The latter part of the concert brought up a reading of Schubert's C major Symphony that might have been just too melodramatic. At the risk of a few rocks being thrown this way, one must say that there wasn't much of Schubert left in it. Sometimes brilliance piled upon brilliance can be just as indigestible as sugar piled upon sugar. Just how much of the composer should dominate a musical work? Where do the rights of the composer leave off and the rights and responsibilities of the interpreter begin? It would be interesting to know what general opinions people have along these lines.

* * *

THE APPEARANCE of Zino Francescatti at last weekend's Symphony concerts was little short of fabulous. Mr. Francescatti is not known for "eyewash"—his accomplishment being that brand of art that conceals art, and it was thus at Symphony Hall last week. Of course, from Francescatti's previous appearances, it was to be expected that his performance of Beethoven's Violin Concerto would be well beyond the notes and technical mechanics of the musical score, but we weren't quite prepared for the almost magical quality of his performance which charmed his audience and even carried over to the musicians of the Orchestra.

His tone was superb, sometimes shaded with finesse and sometimes explosive with power and brilliance. I don't know how he managed the cadenzas the way he did—he only has ten fingers like the rest of us!

At the end the audience clamored for Mr. Francescatti and he was forced to reappear onstage again and again with Mr. Munch, who, incidentally, provided a superlative accompaniment. The musicians of the Orchestra abandoned the common practice of tapping their bows and applauded the soloist with both hands, and this was approval indeed.

After the Brahms "Tragic" Overture, with which Mr. Munch opened the program, came Milhaud's jazz inspired "La Creation du Monde," which was played at Tangelwood last Summer. Judging from the many wide grins in the Hall, everyone seemed to like it. The saxophone was real gone, the hot licorice stick cried real cool, and at one point the trumpets disappeared altogether. We'll hear this at Pops this Summer for sure

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

MAY 1 - 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 24th concert of the 73d season in Symphony Hall yesterday afternoon. The soloists were Eileen Farrell, soprano; Janice Moudry, contralto; David Poleri, tenor, and Mac Morgan, bass. Assisting were the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth conductor. The program offered Beethoven's Overture to "Coriolanus" and the Ninth Symphony in D minor.

By RUDOLPH ELIE

FIVE YEARS AGO to the day, Serge Koussevitzky lay down his baton as conductor and music director of the Boston Symphony orchestra with a performance of Beethoven's Ninth Symphony.

Yesterday afternoon the work, which has taken its place among the legendary musical expressions of the creative genius of mankind, was given again in this series for the first time in those five years, and again it marked a special occasion: the completion of Charles Munch's first five years in Boston. The difference between the two events was in essence the difference between two eras, and perhaps more particularly illuminated the contrasting nature of those eras than any other event in the period.

It must be remembered that the occasion of Koussevitzky's retirement was one of the greatest emotional impact, culminating at both concerts of the series in ovations lasting nearly 15 minutes. The scene, as I recall on both occasions was one of an unforgettably vivid expression of devotion as Koussevitzky spoke his final words in the instant hush that fell as he held up his hand for silence.

YET THE PERFORMANCE itself was an emotional experience, aside from the circumstances. At the time I reported the Ninth "had been better done from a technical standpoint," and I think my opinion was accurate. Koussevitzky's great gift was that of the inspired leader, the leader who could carry everything before him and manage to keep all together despite the limitations of his technique and the vagaries of his stick. It may not have always resulted in the cleanest and most perfect of realizations technically, but it was nontheless irresistible and, on this occasion, overwhelming.

* * *

Yesterday, aside from such natural sentiments as those arising from the end of another season and those involved in the somehow punctuating fact that Mr. Munch was here concluding his fifth season, there were no strong emotional currents at work. But what was at work was a musician whose dedication to music is so absolute, his orientation to music rather than to the audience is so complete, that he generates the essential emotional qualities of the music as it reveals itself under his leadership. To be sure, he brings to bear an immense esthetic, for he is no mere beater of time, yet he is often carried away in a sheer physical expression that seems headed for disaster. But that disaster never takes place. Always there is the exactitude of beat and clarity of intention; no matter how transported he is, the master musician remains always in control.

The result, as it was yesterday, is an example of orchestral virtuosity that by its very virtuosity, its very capacity to ignite itself from musical rather than emotional sources is virtually matchless for its purely musical impact. It may thus be said that this performance of the Ninth was a miracle performance in which the orchestra, playing at the very peak of its form, set forth the three orchestral movements with the utmost nobility of tone. The stormy, thundering passages were of violent impact; the softer, more lyric passages were of ephermeral beauty (as witness the second theme of the slow movement). Everything could be heard in the clarity of line, the balance of the forces.

For the finale, whatever one may think of it, there was the Harvard Glee Club and the Radcliffe Choral Society, an ensemble of which I have had much occasion to speak this season, and its exactitude of attack, its response to the conductor in every way and, most of all its tone, was as notable as ever. And for the quartet there was, for once, a group that could not only sing all the notes, but be heard doing so. It was composed of Eileen Farrell, Janice Moudry, David Poleria and Mac Morgan, a well matched, a gifted quartet.

So, in a magnificent and inspiring fashion, came an end to Charles Munch's fifth season, and with it the 73d season of the Boston Symphony. May the next five be even more memorable!

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

MAY 1 1954

Music in Review

By TUCKER KEISER

Symphony Concert

Completing five years of service as conductor of the Boston Symphony Orchestra, Charles Munch presented yesterday afternoon Beethoven's "Coriolan" Overture and the Ninth Symphony.

The greater a work and the greater its interpreters, the more varied are the conceptions of the work and the more interesting it is to note just what a particular artist will see in the work. The Beethoven can be treated as an example of rich orchestral tone color, as an example of musical melodrama, or an example of musical metaphysics.

Mr. Munch treats the symphony episodically, each movement being almost a law unto itself. The first movement sounded amazingly like a concerto for percussion, with the conductor improvising a kind of second percussion part, utilizing his voice and his feet for additional and unusual sound effects. The scherzo was a kind of witches' sabbath, strident and unbridled and savage. After such exceptional violence the adagio was singularly quiet, although in itself the movement was very beautiful.

Returning after a brief pause with the four soloists, Eileen Farrell, soprano; Janice Moudry, contralto; David Poleri, tenor, and Mac Morgan, bass, Mr. Munch led the Harvard Glee Club, the Radcliffe Choral Society, the soloists, and the orchestra in the final choral movement. Schiller's Ode to Joy, taken at a rousing clip, was less in the grand tradition than in the tradition of grand opera; David Poleri's ringing tenor in the march section sustained the illusion and for a moment I supposed myself back with the Met, an organization which could make good use of a tenor with such a fine and powerful voice and such a commanding presence.

Cir. (D 12,308)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

MAY 1 - 1954

Munch Completes Fifth Year As Orchestra Leader

The fifth season of Charles Munch as conductor of the Boston Symphony Orchestra comes to a close today, with Beethoven's Ninth Symphony. Mr. Munch flies to Paris this week where he will conduct the Orchestre Nationale and the Orchestre de l'Opera. He will conduct in the Festival at Bordeaux, where he will present in the Cathedral Berlioz' "L'Enfance du Christ." He will also conduct in the Festival in his native Strasbourg.

Returning to America, he will open the Berkshire Festival in Lenox, on July 10 with Berlioz' "The Damnation of Faust," the first of all the principal works of Berlioz which will be performed at Tanglewood in honor of the French composer's anniversary season. Mr. Munch, after the conclusion of the Festival on Aug. 15, will return to Europe to conduct at Besancon and at the Edinburgh Festival.

He will open the Seventy-fourth season of the Boston Symphony Orchestra in Symphony Hall on October 8. The Saturday night concerts next season will be broadcasts on the NBC network.

In addition to his activities as conductor, Charles Munch has found time to write a book which will shortly be published in French and subsequently in English. It is entitled, "Je suis chef d'orchestre" ("I am a conductor").

A resume of the Boston Symphony programs through the five years under the directorship of Mr. Munch shows 408 performances of works by 104 composers. Of these, 36 works have been by 23 composers American by birth or long residence. These five years have included this orchestra's first tour of Europe in the spring of 1952, and its first transcontinental tour in the spring of 1953.

The diamond is approximately

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 1 1954

MUSIC

Symphony Season Ends With Beethoven Ninth

Twenty-fourth and last pair of concerts in the Friday afternoon—Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall, Charles Munch, music director, conducted a Beethoven program consisting of the "Coriolan" Overture and the Ninth Symphony. The choruses for the latter were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Eileen Farrell, soprano; Janice Moudry, contralto; David Poleri, tenor, and Mac Morgan, bass.

By CYRUS DURGIN

Charles Munch at last has conducted the Ninth Symphony of Beethoven in this city, as the concluding work of the Boston Symphony Orchestra's 73d season. The performance yesterday afternoon, nearly overwhelming in the mighty affirmations of the choral-and-solo finale, was received with rapturous applause and cheers, and no doubt there will be similar demonstration when the actual last concert of the season is ended tonight. There is something so very special in the character of Beethoven's Ninth that it serves most fittingly for such a ceremonial occasion. Nor had it been heard in Symphony Hall for a full five years, when the late Serge Koussevitzky chose it for his final appearances as music director of this orchestra, in 1949.

There is bound to be more than usual curiosity about the manner in which a conductor presents this huge and demanding work. Mr. Munch's reading is one of stature if, on the evidence of yesterday's performance, not of great classic proportions. For the most part he dwelled upon the long line and the structure, details were tidy and in their proper place but not overly emphasized. His tempi were traditional rather than personal.

I thought the strings sounded too dry, notably in the first movement, where the texture was neither so clear nor so well balanced between the orchestral sections as it might have been. The scherzo went better: the adagio sang its long and most beautiful course, and the finale, though in many respects the most difficult of the four movements, emerged best of all.

The choral singing this year was remarkably good, in precision and in the robust, compact tone of the Harvard men and Radcliffe women. Once again the choral skill and the authority of Mr. Woodworth were handsomely exemplified. Taken all in all, the four soloists were well above the standard of vocal performance usual with this often impossibly difficult score. Mmes. Farrell and Moudry, Messrs. Poleri and Morgan not only could be heard individually, but their voices blended well, and they really sang their parts. Mr. Morgan, in addition, voiced as well as ever I have heard it, the introductory baritone recitative, in fine rhythm and style.

The "Coriolan" Overture sounded peculiarly muffled, perhaps because the orchestra, moved forward to accommodate the chorus, lost something of the resonating power of the Symphony Hall stage. Yet it was a noble and an austere performance in the classic sense. Apart from the short interval between Overture and Ninth Symphony, there was no intermission.

Mr. Munch, greeted by rising orchestra (the audience remained seated, for the most part) was most cordially greeted when he entered and became the center for a genuine ovation at concert's end. When Mr. Woodworth had joined all the others upon the stage and the orchestra was bidden to stand, the din was terrific and sustained.

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This Clipping From
HARTFORD CONN
TIMES

MAY 1 - 1954

Musicians Tuning Up For Summer Festivals

By IRVING KOLODIN

BARELY have the last notes died away in the concert halls than choral voices are being cleared and preparations made for the Summer music festivals. Impressively, too, it's something of an old custom, for the Cincinnati May Festival, beginning tomorrow, is well on to the three-quarter-century mark and Ann Arbor's, opened yesterday, marks up number 61.

Josef Krips

Of special interest in Cincinnati is the first appearance of its new head man, Josef Krips, originally of Vienna and more recently of Buffalo. There has been a long history of Germanic leadership in this venture, going back to Theodore Thomas and forward to Fritz Busch, Otto Klemperer and Fritz Stiedry in recent years. With Krips just entering his productive middle years, it is conceivable that he will be in charge for many years to come.

Ann Arbor's festivity is guided this year, as for a number in the past, by Eugene Ormandy with Thor Johnson as associate.

Other notable events in May are the Eastman Festival, devoted mainly to contemporary American works in Rochester, N. Y., under the direction of Dr. Howard Hanson, and the Bach Festival in Bethlehem, Pa.

* * *

THE MAJOR ORCHESTRAS not long thereafter swing into their Summer activities. Both the Stadium concerts in New York and those at the Dell in Philadelphia begin June 21.

The other prominent activity in the East is the Tanglewood series of the Boston Symphony Orchestra, beginning this year July 2 and continuing into August with a schedule featuring the major works of Berlioz. The long-standing sequence in Chautauqua, N. Y., will be resumed July 4. Walter Hendl is No. 1 conductor.

Depending where you are and how far you want to travel, there is musical fare of all sorts in all parts of the land, right through to September. The Grant Park series in Chicago starts June 23, and on the outskirts of the same city the Ravinia activity resumes June 28. On June 27 the Zoo Opera gets under way in Cincinnati with famous guest stars (performances are given each night save Monday), and July in St. Louis is enlivened by the "Muni" light operas, also with "name" talent.

* * *

MOVING WESTWARD, the Denver area is alive with activity at Red Rocks Park and Central City ("Ariadne" of Strauss is an adventurous novelty this Summer). On the other side of the Continental Divide, in Aspen, William Steinberg of the Pittsburgh Symphony takes over direction of musical activities beginning June 28. On the West Coast itself attention may be directed to the Pacific Coast Festival in Santa Barbara, the Summer Symphonies in San Diego (Robert Shaw conducting), Redlands Bowl (further north), a Bach festival in Carmel, the concerts in Stern Grove, San Francisco, and on up to Seattle, Washington.

For that matter, it's hard to find a major point of interest where some music is not being played, whether it's the Mormon Tabernacle in Salt Lake City, where Alexander Schreiner is the excellent resident organist, or Los Angeles with its Hollywood Bowl series, or Dallas with its celebrated Fair Grounds operetta.

* * *

JEAN MOREL, Frenchman who came to this country in the early days of the war from South America with nothing more than his talent to speak for him, has attained a new recognition in being chosen to head the orchestra and conducting departments at the Summer school in Tanglewood, Mass. He succeeds Leonard Bernstein, who will be on leave of absence this Summer. Also of interest is the announcement that this Summer's composer-in-residence will be Ernst Toch.

Not only the Tanglewood activity of the Boston Symphony Orchestra but also the Winter scene in Symphony Hall and the points visited on tour will be missing a familiar face with the retirement of George Judd, longtime manager of the Boston orchestra. Mr. Judd, who began his association with the famous ensemble after graduation from Harvard some 40 years ago, has the distinction of serving as secretary to Colonel Higginson, the orchestra's founder, as well as manager during the long tenure of Serge Koussevitzky. His successor will be Thomas Perry, who came to Boston from Philadelphia several years ago.

(Copyright SR)

5/1/54

THE CHRISTIAN SCIENCE MONITOR.

Pops Opening Next Week—

Fiedler's 25th Year At the Helm

Lenscraft

Arthur Fiedler will open his 25th season as conductor of the Pops Tuesday evening in Symphony Hall.

The Boston Pops will open their 69th season and the 25th season under the direction of Arthur Fiedler on Tuesday night in Symphony Hall.

The Boston Pops Orchestra of symphony players will present different programs each night, mingling more popular symphonic repertory with hits of the moment. Refreshments as usual will be served at the tables in the course of the concerts.

Three pianists will appear as soloists in the first week: Hilda Somer will be soloist on Tuesday, Thursday, and Sunday; Susan Litchfield at the Wednesday concert; Leo Litwin on Friday. The season will open with Sousa's "Semper Fidelis" March in honor of the 100th anniversary of the birth of this composer.

Programs of the week follow:

Tuesday Evening, May 4

"Semper Fidelis" March ...... Sousa
Overture to "The Barber of Seville" Rossini
Fantasia on "Greensleeves" Vaughan Williams
"By the Beautiful Blue Danube," Waltzes .... Strauss
Rhapsody on a Theme of Paganini Rachmaninov
Soloist: Hilde Somer
Suite from "Gaité Parisienne" Offenbach
Selection from "Kismet" Arr. by Mason
TViana .... Hayman
Introduction to Act III, "Lohengrin" Wagner
Arthur Fiedler, Conductor

Wednesday Evening, May 5

French Military March.... Saint-Saëns
Overture to "Mignon" .... Thomas
Irish Tune from County Derry Arr. by Grainger
"Voices of Spring," Waltzes.. Strauss
First Movement, Allegro, Concerto in A major (K. 488) for Piano and Orchestra .... Mozart
Soloist: Susan Litchfield
Sorcerer's Apprentice .... Dukas
Colby Junior College Glee Club
Florence Barbiers, director
Spring Chorus from "Samson and Delilah" .... Saint-Saëns
The Flowers O' the Forest Arr. Robertson
Charm Me Asleep, Suabian Folk Song .... Brahms-Davis
Chorus of Cigarette Girls from "Carmen" .... Bizet
Yes, We Go to Colby Margaret Foster '55
Alma Mater ...... Enid Kiernan '34
Selection from "Kismet" Arr. by Mason
TViana .... Hayman
Cheyenne Indian War Dance.. Skilton
Arthur Fiedler, conductor

Thursday Evening, May 6

"Pomp and Circumstance," March Elgar
Overture to "Der Freischütz" Weber
Clair de Lune .... Debussy
"Espana" Rhapsody .... Chabrier
Rhapsody on a Theme of Paganini Rachmaninov
Soloist: Hilde Somer
Suite from "Gaité Parisienne" Offenbach
Selection from "The King and I" Rodgers
TViana .... Hayman
Gypsy Dance from "Carmen" .. Bizet
Arthur Fiedler, Conductor

Friday Evening, May 7

Coronation March from "The Prophet" .... Meyerbeer
"Emperor" Waltzes .... Strauss
Ave Maria .... Schubert-Wilhelmj
Solo Violin: Alfred Krips
Finale from the Fifth Symphony .... Beethoven
Symphonic Poem, "The Moldau" .... Smetana
Warsaw Concerto for Piano and Orchestra .... Addinsell
Soloist: Leo Litwin
Bolero .... Ravel
Selection from "Kismet" Arr. by Mason
The Typewriter .... Anderson
Introduction to Act III, "Lohengrin" .... Wagner
Arthur Fiedler, Conductor

Saturday Evening, May 8
Regis Night

March, "The Stars and Stripes Forever" .... Sousa
Overture, "The Roman Carnival" Berlioz
Ave Maria .... Bach-Gounod
Solo Violin: Alfred Krips
Bacchanale from "Samson and Delilah" .... Saint-Saëns
Waltz, "The Skaters" .... Waldteufel
Capriccio Espagnol Rimsky-Korsakov
Regis College Glee Club
Jacqueline Cyr '55, Conductor
Glory to God in the Highest Pergolesi
Our Moonlight Madonna Fibich-[illegible]egger
Love Is Where You Find [illegible] Brown
Jewel Song from "Faust" Gounod
Selection from "The King [illegible]" Rodgers
TViana .... Hayman
Dance of the Comedians from "The Bartered Bride" .... Smetana
Arthur Fiedler, Conductor

Sunday Evening, May 9
MIT Night

Hungarian March, "Rakoczy".. Berlioz
Classical Symphony .... Prokofiev
Marche Miniature .... Tchaikovsky
Overture to "Russian and Ludmilla" Glinka
Rhapsody on a Theme of Paganini Rachmaninov
Soloist: Hilde Somer
An American in Paris .... Gershwin
MIT Glee Club and Choral Society
Klaus Liepmann, Conductor
Te Deum Laudamus .... Bruckner
Melville Smith, Organist
MIT Glee Club
Vineta .... Brahms-Liepmann
Humble .... Negro Spiritual
Old Man Noah .... Sea Chantey
Selections by the Logarhythms
Take Me Back to Tech I. W. Litchfield '85
Arise Ye Sons of MIT John B. Wilbur '26
Selection from "Kismet" Arr. by Mason
TViana .... Hayman
"Washington Post" March .... Sousa
Arthur Fiedler, Conductor

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT

MAY 2 - 1954

'Boston' Played In 217 Concerts During Season

Last night, May 1, the Boston Symphony Orchestra, which has played at least one concert a year in Hartford since the Bushnell Memorial's opening, brought an end to its fifth season under Conductor Charles Munch. One of the busiest major orchestras in the world, the Boston, will return to Hartford next January, in the 1954-55 Bushnell Symphony Series, a series for which seat applications are now being accepted.

Succeeding Serge Koussevitzky, Dr. Munch has conducted the local concerts by the Boston ensemble, during the past five seasons, every one of his Hartford concerts performed before a sold-out house. He plans to fly to Paris this week to conduct the Orchestre Nationale and the Orchestre de L'Opera. He will also conduct in the Festival of Bordeaus and the Festival in his native Strasbourg. Returning to America he will open the Berkshire Festival on July 10, and at the close of his Berkshire activities in mid-August he will return to conduct at Besancon and at the Edinburgh Festival.

Probably the most active of American ensembles, the Boston played a total of 217 performances during the season which ended last night, including pops and esplanade concerts. A resume of the five years under Dr. Munch reveals that there were 408 performances of works by 104 composers, about one-fourth of the composers being American by birth or long residence.

In addition to the Boston Symphony, next season's Bushnell Series will bring five other major orchestras, the Amsterdam Concertgebouw, greatest in Holland, with Eduard Van Beinum conducting; Philadelphia with Eugene Ormandy conducting; New York Philharmonic - Symphony under Dimitri Mitropoulos; Cleveland under George Szell. Season seats are available at prices of $14, $16 and $18 and an illustrated folder may be had without charge.

Cir. (D 54,143) (S 104,048)

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAY - 3 [illegible]

Music

Munch Report Belies Fears of 'French' Diet

By RAYMOND MORIN, Telegram Music Critic

It was appropriate that Charles Munch chose Beethoven's Ninth Symphony to close his fifth season as conductor of the Boston Symphony last night in Symphony Hall, Boston.

CHARLES MUNCH

The last movement for orchestra, chorus, and a quartet of vocal soloists is based on Schiller's "Ode to Joy."

When the late Dr. Serge Koussevitzky announced his retirement there was lively speculation as to who would succeed him. Actually, the answer was psychological. I think it was generally conceded that no one would ever "replace" Koussevitzky.

But it was time for a change. It is doubtful if anyone seriously challenged Koussevitzky's status as a musician. True enough, he was a slave-driver, an untiring worker, and he deliberately brought excitement to the stage with himself as the central figure.

'French' Diet Expected

Significantly enough, when Munch appeared as guest conductor with the Boston Symphony, audiences and musicians acclaimed him lavishly. It almost seemed as if they were relieved to listen to music conducted by the self-effacing, unassuming, objective Munch.

Because Munch specialized in the interpretation of music by French composers, it was hinted that the "specialty of the house" would be changed from a Russian diet (with Tschaikovsky as the main dish) to French.

Let's take a look at Munch's record.

The repertory for five years, counting only the Friday-Saturday series, shows 408 performances of works by 104 composers. Of these about 80 were by French composers—about one in every five works.

Of these 80 compositions 57 were by Berlioz, Debussy, Honegger, Roussel. Milhaud, Saint-Saens, and Faure.

The Munch report also contains a "break-down" of the works by American composers, by birth or long residence. These include some performed in other than the Friday-Saturday series. The total is 36 works by 23 composers. That's about one of every 11 works.

Therefore, the figures show that the Boston Symphony audiences have been listening to more than twice as much French music as American.

They also show that 80 per cent of the orchestra's repertory during the past five years was written by other than French composers.

Globe, 5/2/54

Arthur Fiedler Raises Baton on His 25th Pops Year Tonight

By CYRUS DURGIN

The Pops begin again tonight, at Symphony Hall, the 69th season of what continues to be Boston's unique Springtime musical entertainment. But for conductor Arthur Fiedler, this will be a good deal more than just "another opening, another show," as the phrase went in the musical "Kiss Me, Kate." Tonight Mr. Fiedler will enter his 25th season as musical director of the Pops, the longest unbroken tenure in the history of this concert series.

THEN AND NOW—Arthur Fiedler in 1929 (left) and 1954.

We were reminiscing a little yesterday afternoon, at a cocktail party given in his honor at the Harvard Club, and I reminded Mr. Fiedler that one of my first musical stories written for the Globe had been an interview with him just after he took over, in May of 1930.

A large quantity of water has gone over the musical dam, since then, and from local popularity, Arthur Fiedler has grown into national prominence as a conductor. Not only have his appearances at Pops and his Esplanade concerts carried his fame, but his recordings with the Pops Orchestra long since took the lead as the best-selling category of records from any single orchestra in this country. He has also made so many guest appearances as a symphonic conductor that he is as well known from here to the West Coast as he is in Boston.

Always Capacity House

Under his direction, the Pops quickly leaped into greater success than they had enjoyed before. Anything less than a capacity audience at Pops today is rare. His policy has remained unchanged, too, and that can be described briefly as a desire to combine light and heavier music in amounts that appeal to the large public which he serves.

"I'm not and never have been, a man to carry a flag and lead great masses of people on to great music," Mr. Fiedler declared yesterday. "My aim has been to give them a musical good time. I still plan programs in the same way. The first part is the heaviest, the second contains good stuff, and the third part is light. We have two intermissions now as then, and I firmly believe people like it that way.

"People are much the same everywhere, I have found. Some like a certain amount of modern music that takes active listening. But many more are also fond of light music, and it is this balance of heavier and light music that gives the Pops their special character. I have always tried to be alert to present arrangements of Broadway musical show scores that have met with fabor, and I still do. This year we'll have a new arrangement in the form of tunes from 'Kismet.'

"For what you might call 'fun stuff,' we are going to play a little parody which I have called 'Low Tide'. You can see it's based on 'Ebb Tide'. Another we're calling 'TV-ana,' and it is a build-up of familiar TV tunes and commercials. We've got a selection of Strauss pieces newly orchestrated as close as possible to the style in which Strauss himself would have scored them. Those will turn up through the season, and later we'll record the whole lot.

Will Do Some Quadrilles

"I have a plan to do more quadrilles, too. Polkas have become popular again, and quadrilles might enjoy the same success. Quadrilles really are both beautiful and pleasant, they're in five parts with one invariably in six-eight meter, and there's a good bit of variety to them."

In the past two seasons, Mr. Fiedler has toured the greater part of these United States with specially assembled Pops orchestras. One amusing result of the acclaim of these tours was a letter that Mr. Fiedler received from a little girl in Anchorage, Alaska.

"I have been told," she wrote, "that Arturo Toscanini is a member of your orchestra, and I am writing a theme on him, and will you please tell me more about him?"

"I had to tell her," laughed Mr. Fiedler, "that, while she paid me a great compliment, Mr. Toscanini had never played in the Pops Orchestra, but that he was a great conductor whom I admired tremendously. I suggested she try again with N. B. C."

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

MAY 5 - 1954

Achievement in Boston

In three years, the Boston Art Festival has evolved from an ambitious idea into an extraordinary achievement.

Begun hopefully in 1951 with a free exhibition of paintings under canvas on the Public Garden, it prospered amazingly right from the first. More than 150,000 people converged on the Garden in four days to see that first exhibit. Last year the festival was expanded in scope and in duration, and attracted twice as many people, more than 38,000 a day.

This year, in addition to paintings and sculpture, there will be two nights of opera in English on a stage in the Garden lake; three nights of professional drama; a concert by the Boston Symphony Orchestra; an evening of poetry and one of dance. All this free in a magnificent setting.

Cir. (815,359)

This Clipping From
NEW YORK, N. Y.
NEWSWEEK

MAY 3 - 1954

Toward the Top Three

Fritz Reiner was sitting on top of Chicago last week. He had just wound up his first season as music director of the Chicago Symphony Orchestra with a concert performance of excerpts from Richard Strauss's "Der Rosenkavalier." Orchestra Hall was sold out, and the audience gave Reiner an ovation that was longer and louder than the one which welcomed him to Chicago at the season's opening last fall.

It had been a prideful season for all concerned, and it looked as if Chicago had finally found itself a permanent conductor. Since the death of Frederick (Papa) Stock in 1942, its conductor for nearly [illegible] years, the nation's third oldest orchestra had become a musical problem child. Papa Stock had only one predecessor—Theodore Thomas, the orchestra's founder—but the parade of successors which followed him made the Chicago podium look like a subway turnstile. First came Désiré Defauw. After Defauw came Artur Rodzinski. After Rodzinski came Rafael Kubelik. No maestro seemed capable of pleasing management, audience, and critics. But with Reiner, it appears that the turnstile era is over.

The 65-year-old Hungarian-born conductor has pleased his concert audiences with sound programming, which he defines as "a happy mixture to reconcile two opposite parties—those who are lenient toward contemporary music and those who are congenitally opposed to it." At the same time he made a big hit with TV viewers. Reiner's Mephistophelean gaze and impeccably clear stick work turned out to be surprisingly telegenic. The symphony's weekly program won a TV Guide Award and brought its sponsor three times more mail than before.

[illegible] Reiner has also shown himself [illegible] good businessman. Subscription sales are up 16.8 per cent over last year, and single admissions, 11.5 per cent. He brought back to Chicago the RCA Victor recording contract which the orchestra lost four years ago. (The first release will appear in September.)

Even Chicago's stubborn critics have been won over. The caustic comments of Claudia Cassidy, the musical conscience of The Chicago Tribune, were of little comfort to Defauw and Kubelik; but with Reiner her tone has changed. "If ever a town had a Christmas gift to cherish," she wrote, "that town is Chicago, and the gift is the restoration of the Chicago Symphony Orchestra under the direction of Fritz Reiner."

Reiner came to Chicago from the Metropolitan Opera, where he had made his debut five years before, at 60. Top Reiner readings there included Strauss's "Salome" and "Der Rosenkavalier," Bizet's "Carmen," and Stravinsky's "The Rake's Progress." But driving force that he can be in opera, Reiner has also proved himself to be a potent factor in the American symphonic scene. He came to the United States from Europe in 1922 to head the Cincinnati Symphony. After nine years of building that orchestra, he took time off for guest conducting in symphony and in opera. In 1938 he went to the Pittsburgh Symphony and in ten years brought it up to a position in the front ranks.

Host: A stern disciplinarian with little patience for inept musicians, Reiner is not the most amiable man in the world when he is concentrating on music. But at Rambleside, his home near Westport, Conn., he and his wife Carlotta are the most relaxed and genial of hosts. The lawns are spacious; the swimming pool, inviting; and the food and drinks, of the finest.

Rambleside is where the Reiners will head for next, now that the first Chicago season is on the record. Last week, proud, confident, and touched by the demonstration the closing-night audience had given him, the maestro expanded in his dressing room in Orchestra Hall: "I think Chicago has found its conductor. I've found an orchestra. Next year it will be among the top three,* and the year after that it will have only one to contend with." Which one, he did not say.

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*The Teutonic music critic does not mince words. After first hearing Tchaikovsky's violin concerto, the famous Austrian Eduard Hanslick wrote: "It stinks."

*The Philadelphia Orchestra under the direction of Eugene Ormandy, the Boston Symphony under Charles Münch, and the New York Philharmonic-Symphony under Dimitri Mitropoulos.

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Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

MAY 5 - 1954

About People

By GRACE DAVIDSON

Self-effacing George E. Judd, the guiding genius of the Boston Symphony Orchestra's financial well-being, will continue to listen to concerts and enjoying music after his retirement this summer.

Grace Davidson

He says he can't tell the difference between Beethoven's First and Ninth Symphonies, but he enjoys them all.

Of all the people who are pleased that NBC, beginning in October, will broadcast the concerts of the Boston Symphony Orchestra, Mr. Judd appears the happiest. He had worked quietly for a very long time to consummate the deal to have his orchestra replace the Toscanini NBC orchestra which was disbanded when the great Italian conductor retired recently.

With a dry smile, he said quietly, "You see, I wanted to be able to hear all our concerts when I retire to my farm next autumn."

The farm to which he will retire is in Cannonsville, Delaware County, N. Y., 170 miles from New York city and 170 miles from Tanglewood in Lenox, which he managed since its beginning when the late Serge Koussevitzky first raised his baton there. This isolated farm, 20 miles away from the nearest community, is not far from his birthplace at Stamford, N. Y. Though Mr. Judd has lived in or near Boston since he entered Harvard as a student in 1907, he has always thought of the Cannonsville farm as his permanent home.

Mr. Judd said good-bye to 105 musicians of the orchestra on April 14. Up to that time, only a few associates knew that the 67-year-old manager was planning his retirement and they said nothing. Musicians being a voluble and emotional breed immediately babbled. In a few hours the news was all over town.

George E. Judd

When telephone calls overwhelmed the switchboard for confirmation, Mr. Judd asked, "Who told them? I said good-bye to the musicians. There's to be nothing said; no release."

"But they want to know about your retirement?" pleaded his faithful subordinates. "What are we to tell them?" He replied, "You may say that it is true that I am retiring. But there's nothing to say about it."

Now more than two weeks later, Mr. Judd was persuaded to speak about his future plans. But it is difficult for a reticent man to break a habit of reticence.

"Say something about Arthur Fiedler who is celebrating his 25th anniversary as Pops conductor," he urged. He insisted that people wouldn't be interested in a man who reads contracts, signs checks, consults timetables and talks business. "People," he argued, "are like me. I'm interested in the men who make the music." He recalled that if he had not become secretary to the late Major Henry Lee Higginson in 1914 he would never have become manager of the Boston Symphony Orchestra in 1934. Major Higginson founded the Boston Symphony Orchestra in 1881. A year later, he recommended Mr. Judd to Charles A. Ellis, then manager who made him his assistant. The inconspicuous-looking Judd was made for the job. He knows how to be firm with the temperamental without raising his voice. His frail bent stature conceals his tireless energy. His thick hair, once blond, produces an ageless effect.

"I am going to raise flowers on the farm," he said. For the first time a note of pride in accomplishment crept into his voice, "I'm what, I suppose, you would call a horticulturist. I've belonged for years to the Massachusetts Horticultural Society." He pointed to flowering stalks from shrubs on his desk. "I raised those. I asked the girls here to name them and they did pretty well with the varieties." Mr. Judd is a widower, the father of two sons who live in New York.

Cir. (D 94,401)

This Clipping From
SALT LAKE CITY, UTAH
Deseret News Telegram

MAY 6 1954

Dr. Munch Leaves Boston for Paris

Charles Munch completed his fifth season as conductor of the Boston Symphony Orchestra last Saturday. He flew to Paris this week to conduct the Orchestre Nationale and Orchestre d l' Opera. He will conduct in the Bordeaux and Strasbourg festivals before returning for a summer season at the Berkshire Festival in Lenox, Mass.

Cir. (D 134,403) (S 160,827)

This Clipping From
DAYTON, OHIO
NEWS

MAY 7 - 1954

DARK HORSE?

To the Editor of The News:

It may be difficult to say whether we should be better off next season with the Boston Symphony under Munch or the NBC Symphony under a new appointee, but, unless there is a very dark horse in some obscure corner of the concert world, this much is sure: With Arturo Toscanini gone, any step taken by NBC to fill the bill will be a step backward.

If this seems a sweeping statement to some, it is certainly no more so than several made in a letter to your music editor. "A tradition of 70 years of the world's finest musical interpretation" is bestowed upon the Boston Symphony. Now I do not dispute that the Boston orchestra is a superb one, but when an orchestra—be it the Boston, the Philadelphia or the New York Philharmonic—is playing according to the dictates of a conductor whose insight and understanding do not correspond to the genius of the man whose music they are presenting, the result is negative for those who are interested in something more than the production of masses of beautiful tone . . .

It is rare indeed that the elements are so mixed in a man that they produce the universality of Arturo Toscanini. We do not expect a successor to him. But those who look for more in music than the production of sonorities view with alarm the leadership of our major American orchestras. These magnificent instruments under this leadership afford so little of interest that they may as well be disbanded . . .

Dayton. BERNARD J. DOODY.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
MAY 6 - 1954

Dartmouth Night At Pops May 12

The annual Dartmouth night at the Boston Symphony Pops has been announced for Wednesday, May 12. All net proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund, which is sponsored by the Dartmouth Alumni Association.

John Williamson, of Wellesley, is general chairman of the Pops committee, assisted by the following: Haskell Cohn, Brookline; George B. Redding, Winchester; Daniel B. Ruggles, Jr., Swampscott; Gordon K. Wentworth, Wellesley; Richard D. Hill, Marblehead; Wesley Beattie, Melrose; William H. Main, Melrose; Robert C. Bankart, Wellesley; Arthur M. Carey, Jr., Marblehead; Roger B. Salinger, Newton; Edward A. Larner, Jr., Lexington; Fred F. Stockwell, 2nd, Winchester; Robert Y. Kimball, Lynnfield; Preston O. Saunders, Harvard Business School; Allan L. Priddy, Brookline; John B. Handrahan, North Weymouth; Esmond Crowley, Swampscott, and George Clark, Carlisle.

Cir. (D 34,774)

This Clipping From
LAWRENCE, MASS.
TRIBUNE

MAY 7 - 1954

DARTHMOUTH POPS NIGHT

The annual Dartmouth Night at the Boston Symphony POPS, has been announced for Wednesday, May 12. Net preceeds will be contributed to the Greater Boston Scholarship Fund which is sponsored by the Dartmouth Alumni Association.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 6 - 1954

WXHR to Play First Recording by Boston Symphony Tonight

During tonight's Great Moments of the Boston Symphony over WXHR, a feature of the broadcast will be the playing of the first record made by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck in 1917. The composition is Prelude to the Third Act of Lohengrin, by Wagner. It will be played between 10 and 11 p. m.

Cir. (D. 893,121) (S 1,422,118)

This Clipping From
CHICAGO, ILL.
TRIBUNE

MAY 9 - 1954

Boston Symphony

The Boston Symphony orchestra has issued a booklet, "The First Five Years under the Direction of Charles Munch." Among the historical accomplishments was, in 1952, the orchestra's first tour of Europe.

Cir. (D 639,869)

This Clipping From
BOSTON, MASS.
ADVERTISER
MAY 9 - 1954

25 Years With Pops Marked by Fiedler

By MARY X. SULLIVAN

A milestone in musical history in Boston was celebrated last Monday night when, at the opening concert of the famous Boston Pops, Arthur Fiedler celebrated his 25th anniversary as its conductor.

On behalf of the trustees of the Boston Symphony Orchestra, he was presented with a silver tray commemorating the silver anniversary, and on behalf of the Grenfell Society, whose members were present, with two porcelain bears . . . a little one and a big one.

"This one," confided George C. Judd, retiring manager of the Boston Symphony, "represents Arthur as he came to us as a cub. "The big bear represents the big conductor he is today."

The warm Fieldler smile grew even happier as Michael J. Kelleher, one of the trustees, led two little girls in pink and yellow organdy frocks onto the stage. Standing on the piano, Arthur Fiedler's daughters, Johanna, 8, and Deborah, 6, extinguished the 25 candles on a cake with one puff.

PLAYED IN SYMPHONY

In an interview preceding the concert, Fiedler reminisced about his early days with the Boston Symphony, with which he played violin, viola and the celesta before he became a conductor. His earliest recollections are of the Boston Symphony, with which his father, Emanuel Fiedler, played violin.

"My father played in Pops concerts since their beginning in 1885, when the carriage trade really came in carriages," he recalled. "On the night when I conducted Pops for the first time, he was in the audience.

"He had been retired and gone to live in Europe, and was on a visit. I remember his saying that it was the happiest night of his life.

"I also recall that he noticed that audiences listened and enjoyed the music more than they had in the early days. In those days, he said, the Pops were social occasions with so much chatter that the musicians often wondered if anyone was listening."

KNOWN EVERYWHERE

During the first season in which Arthur Fiedler conducted, music critics predicted that under his baton the Boston Pops would flourish and become nationally famous. The prediction has more than come true.

Fiedler is as well known on the West Coast as a guest conductor as he is in Boston, and the Boston Pops Orchestra has made more best-selling recordings than any orchestra in the country.

An atmosphere of festivity pervaded Symphony Hall on the opening night, and the audience was vociferous in their applause. The happy spirit was heightened by the playing of two "fun" pieces, "Low Tide," based on "Ebb Tide," and "TViana," a highly amusing arrangement of television commercial tunes.

BOSTON SUNDAY POST, MAY 9, 1954

Fiedler's 25th

Boston Conductor Now Best-Known Among Maestros of the Country

By TUCKER KEISER

During the 25 years that Arthur Fiedler has been conductor of the Boston "Pops," he has become the best known symphonic conductor in America, if not the world. Through recordings, radio, television, guest appearances and tours, not to mention his yearly stints in Symphony Hall and on the Esplanade, much more people have heard music conducted by this handsome Boston-born maestro than by any other musician in history.

So synonymous has the name Fiedler become with symphonic conductor that a recent letter from a school girl in Anchorage, Alaska, was greeted at Symphony Hall with smiles rather than incredulity. It read:

"Dear Mr. Fiedler:

"As a project in music class, I have chosen to do some research on Arturo Toscanini. I understand he played with your orchestra for several years and would appreciate any information concerning him that you could send me. . . . P. S. I am in the eighth grade."

Fiedler has probably done more for the cause of music than any other conductor now active. He credits his success to the fact that his programs provide a meeting ground for those who prefer the classics and for those who want nothing but the popular tunes of the day. Each type of music lover has learned that unfamiliar kinds of music possess much that is appealing. His "Pops" programs have added Bernstein and Berlin to Bach, Beethoven and Brahms.

Boston and Berlin

His musical education was completed in Boston and Berlin. After graduating from Boston Latin School, he went to the German capital to study conducting with Arno Kleffel and Rudolf Krasselt. While in Europe, he studied composition with the Hungarian Dohnanyi, a composer whose name appears with some frequency on "Pops" programs, and piano with Carl Lamson, for so many years Fritz Kreisler's accompanist. His training on the violin was under the direction of Willy Hess, concertmaster of the Boston Symphony. In 1915, the embryonic conductor joined the Symphony as a member of the Violin section, when this organization was conducted by the legendary Dr. Karl Muck.

His Sinfonietta

In 1924 Fiedler organized a small orchestra, the Fiedler Sinfonietta, to perform various unhackneyed chamber works, and in 1929 he organized and served as artistic mentor of the Boston Symphony's outdoor Esplanade concerts. He continues to direct these summer concerts, which have drawn as many as 35,000 people in one night during three weeks in July each year.

In 1935 the Boston "Pops" made its first recording for RCA Victor, a coupling on a 10-inch disc of "The Continental" and "The Carioca." Mr. Fiedler laughingly tells of incognito visits to record shops in New York to check on the sales of this initial effort, and of his delight in discovering the best-seller results. Since that effort, he has recorded over 600 selections. Many of these pieces from the basis for individual and institutional record libraries.

"Pops" programs follow a pattern that the conductor has found most satisfactory. There are three groups of selections with two intermissions. The first group contains much music of the rousing variety, the second, the most serious, usually has a concerto and another piece drawn from the standard symphonic repertory, and the third leans heavily toward light-hearted, slickly arranged novelties. Broadway show tunes, and Hit-Parade successes. The intermissions are important, according to the maestro, because audiences like breaks in the programs for purely social reasons.

The origin of the musical comedy medley dates back to Mr. Fiedler's first season. In looking over the score for the then current "Show Boat," he was impressed by the rather elaborate orchestration for the pit band of 25 players. Reasoning that a special arrangement exploiting the potentialities of his superb orchestra would be a hit with "Pops" audiences, he commissioned such reorchestration. Needless to say, these pieces have proved one of the most attractive features of a "Pops" concert.

Richard Rodgers Pleased

Symphony Hall has in its files a photograph showing the delight and amazement of Richard Rodgers when he heard a medley of his tunes thrillingly performed in that wonderful Boston Symphony sound.

Another "Pops" standby is the novelty which always leaves the audiences doubled over with laughter. Two years ago, the orchestra outcried Johnny Ray in "Cry." This year we have a takeoff on "Ebbtide" which Mr. Fiedler calls "Low Tide"; the song is played through once with massed strings, supplying accompaniment for the oboe solo; then suddenly the piece bursts out with Wagner, Debussy, hornpipes, sea chanties, and duck calls. It is one of the funniest pieces of music I have ever heard.

It comes with something of a shock to discover that this conductor, who has never slighted the three Bs in his concerts, has never been a guest conductor during the regular season, though he has conducted the NBC Symphony, the Minneapolis, the Hollywood Bowl, the San Francisco Symphony, and many others. Perhaps in the coming season, to honor the conductor's 25 years of splendid music making, his missionary zeal in the cause of good music, and his incomparable work in making the Boston "Pops" a world-famous name, Mr. Munch will take up the rain check which the late Koussevitzy gave Mr. Fiedler after cancelling his first appearance as a guest conductor during our regular symphony season.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAY 13 1954

BOSTON MUSICIAN FIGURES

(Massachusetts Audubon Society Photo)

NEXT STOP EUROPE — Rosario Mazzeo of Boston Symphony about to release Manx shearwater at Logan airport. The sea bird flew 3200 miles to home nest in record 12½ days.

A Speed Record for Birds

By EARL BANNER

How a Boston Symphony Orchestra clarinetist played a role in experiments shedding new light on the mystery of bird migration and navigation is told in "Sea Birds" by James Fisher and R. M. Lockley, two British scientists, whose book is being published in Boston this week by Houghton Mifflin Company.

The musician is Rosario Mazzeo, clarinetist and personnel manager of the Boston Symphony. The sea bird in question was a little Skokholm shearwater which returned to its nest on a rocky crag off the coast of Wales only 12½ days after it was released from Logan International Airport in East Boston by Mazzeo.

Skokholm, 3200 miles from Boston, is a small island about 12 miles off the west coast of Wales and is an important nesting ground of the Manx shearwater. Mazzeo, an enthusiastic amateur ornithologist and a director of the Massachusetts Audubon Society, visited co-author Lockley at his bird-banding station there at the end of the Boston Symphony's tour of Europe in 1952.

Lockley asked Mazzeo to bring a pair of banded shearwaters to Boston and release them. This Mazzeo agreed to do. Thereupon, only minutes after his plane from England landed here, he released the surviving bird. The other had died en route.

* * *

The Boston musician released the surviving bird early on the morning of June 3, 1952. On June 16, about 12½ days later, the same bird was observed by Lockley back on its own nest, all the way—and then some—across the Atlantic.

This little sea bird, which doesn't look so much different from a Boston Common pigeon, had covered 3200 miles at an average daily rate of about 250 miles, or about 10 miles an hour. This was considerably more than all previously recorded home flights by either land or sea birds. Even swallows (128 miles a day) and terns (139 miles a day) used in earlier tests had not bettered this record.

* * *

[illegible]

"Sea Birds" reports:

"It was a fine clear morning when it was released at Boston and it immediately flew eastwards in the direction of the open Atlantic and Skokholm. This initial correct orientation can be explained satisfactorily by stating that it was accidental, or that a sea bird would naturally fly away from the land; our shearwater at Venice turned inland towards high mountains, and Matthews' shearwarter in London and Cambridge flew at first further inland (in order to reach Skokholm quickly) rather than eastwards to the nearest sea. Initial orientation almost (in some instances quite) on the right compass bearing in fine weather and unknown territory can only be explained by the possession by the shearwater of an orientation mechanism which is quite independent of topographical 'knowledge' or memory; and the fact that the mechanism breaks down in cloudy weather suggests very strongly that orientation is by the sun."

The British naturalists conclude from their own experiments and the accumulated knowledge of many others before them that sea birds navigate like human beings do at sea. Although they have no mechanical aids, "they find their way by learning the chart; by knowing the time (it is becoming clear that most birds have an accurate time sense); by dead reckoning, probably in terms of flying time, rather than distance covered; by observing the sun and stars and their position in relation to the horizon."

"They may exploit other signs, such as the set of the currents, temperatures, and the presence of animals of their own or other kinds. We know that birds can make the mistakes that human navigators do," Fisher and Lockley conclude, "such as getting adrift and wrecked. And we know that they can, by instinctive orientation and navigation, without instruments, do things that humans cannot do."

Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

MAY 12 1954

Copland Opera Planned For Tanglewood

"The Tender Land," a new opera by Aaron Copland on an American theme, will have its second production anywhere and its New England premiere as the major project this summer of the Berkshire Music Center opera department. There will be two performances of "The Tender Land" in the Theatre-Concert Hall at Tanglewood in Lenox on the evenings of Aug. 2 and 3.

There will be a single performance on July 27 of a double bill of Ernst Toch's one-act opera, "The Princess and the Pea," and the 16th century madrigal opera, "L'Amfiparnaso," by Orazio Vecchi, which will have its first staged performance in the United States.

The Music Center, of which Mr. Copland is assistant director, is the summer school maintained by the Boston Symphony Orchestra in conection with its annual Berkshire Festival concerts.

Admission to Tanglewood for the opera performances is by invitation to the friends of the Berkshire Music Center, who support its activities with contributions.

Cir. (D 68,783)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

MAY 13 1954

CHARLES W. SPAULDING

West Newbury, May 12 (INS) Charles W. Spaulding, manager of the Boston Symphony Orchestra, died tonight at his home in West Newbury. He was 75 and a native of Salisbury.

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT

MAY 16 1954

The Lively Arts—

Mr. Munch and the BSO

By T. H. Parker

The Boston Symphony Orchestra has given an account of its first five years under the conductorship of Charles Munch, and it makes for interesting musical and statistical meditation.

During these years since the retirement of the Great, Good Doctor, Serge Koussevitzky, the orchestra has played 408 performances of works by 104 composers. Of these, 36 have been by 23 composers of American birth or long residence.

★

As one might readily guess, performances of works by Beethoven top the lengthy list. There were 29 performances, including all nine symphonies, the Fourth and Fifth Piano concerti, the Violin Concerto, Overtures to "Egmont," "Fidelio," and "Leonore," a suite from the ballet, "The Creatures of Prometheus," and a transcription of the String Quartet in C Sharp Minor, Opus 131.

The runners-up are the other Two B's, Bach and Brahms, though both were edged out for second place by Mozart. There were 25 performances of works by Mozart, 23 by Bach, and 21 by Brahms.

Most surprising, however, was the frequency with which Mr. Munch has played Ravel. Eleven of his compositions were played a total of 17 times, which was four more performances than Berlioz received, five more than Wagner, six more than Tschaikowsky, and seven more than Haydn.

It is interesting to note that there were as many works of Honegger played as there were of Haydn. Honegger was in fact the top-ranking "modern" during the last five years, with the Boston Symphony. Handel, Strauss, and Debussy also each received 10 performances. Bringing up the field were the following, all played only a third as frequently as Beethoven, or less:

Schubert, Sibelius, and Bartok, 9; Schumann, Stravinsky, and Roussel, 8; Mendelssohn, Prokofiev, and Milhaud, 7; Hindemith and Saint-Saens, 5; Copland, Barber, Faure, and Piston, 4; and Bloch, Dvorak, Franck, Glueck, d'Indy, Lalo, Rachmaninoff, Rossini, Weber, and Vaughan Williams, 3.

Those getting the conductorial nod twice were Chabrier, Delius, Foss, Martinu, Moussorgsky, Schoenberg, Schuman, and Shostakovitch. Then, of course, there was a fairly lengthly list of single performances, 57 in fact, of which half were contemporary compositions. Most of the modern Americans were one-shot entries.

★

It thus appears that out of the 400 or so performances, about 100 were of contemporary works. Assuming that the Boston Symphony offered an average of four compositions each concert, this would mean that one would be from modern sources on each occasion. Certainly this cannot be called a radically modern policy, yet one modern work per concert is still not bad.

Out of the 408 total performances of works by 104 composers, the 36 by 23 Americans may seem numerically small, but I am bound to say that the general output of native composition does not warrant much more attention. Aaron Copland headed the list. His "Appalachian Spring," "Statements," "The Quiet City," and Piano Concerto were given, and assuredly they represent some of the very best of a composer who easily stands at the forefront of American music.

What it seems to me that American contemporary composition lacks most is imagination, invention after the fashion if not the quality, of Stravinsky. The preoccupation with technicalities that our native composers show is, I imagine, due to the fact that many of them are teachers. It gives a scholastic flavor, a bookish quality to our modern music here at home that makes it more "accurate" than interesting.

True, there has been a renewed interest in musical structure, in form for two or three decades now, and thus technical approaches are something of a fashion as well as a profession. It is true, too, that there has been a general upsurge of highly abstract music, comparable to the nonobjectivism in the visual arts, and in many cases, this has further served to dessiccate contemporary composition.

It is of course not entirely necessary that music have an emotional, illustrative or humane content. Music can be turned about in the ear as the kaleidescope before the eye. The possibility of patternism (to make up one's own bit of jargon) is almost unlimited. And as far as art is to be considered an embellishment in place of further content, the result will have its pretty attractions.

Just as "modern" art was a reaction against certain trends of tradition, including the anecdotal, so "modern" music is in part a swing away from the earlier programme composition. Yet there are times when it is impossible not to feel that artists and composers have not only revolted against the object, by itself or in association, but have become actually afraid of dealing with it. The new sophistication has ended up as a neurosis.

★

What all this is aiming at is a hope that music, like the rest of the arts, will again try to rejoin the humane expressions, the humanities. One does not want to go back to works like "Ben Hur's Chariot Race" or "The Midnight Alarm," nor even necessarily to Erik Satie who said, "I want to write a piece for dogs, and I have my scene. The curtain rises on a bone."

But we should not be too afraid of warmth in music, or literary associations. In some ways, European composers have already been more successful in making the return than have American. If American composers can write a little more for people and a little less for musicians, they will be more interesting for Mr. Munch, or anyone else, to perform.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

MAY 16 1954

Symphony Season

Memorable Concerts by Orchestra And Some That Failed to Please

By TUCKER KEISER

For 73 seasons the Boston Symphony Orchestra has been the embodiment of musical culture in Boston; it has symbolized a great tradition and a priceless heritage. As the trustees of that heritage we ardently support but vigilantly scrutinize the superb organization, searching out any weakness which may prevent the complete realization by our orchestra of the inspired creations of past and present.

It is fatally easy to squander one's birthright by living on the accumulated wealth of the past; in artistic as in economic life fortunes are not self-perpetuating.

It is, therefore, in no contentious spirit that I point out two factors which made the past year disappointing. First, the programming was poor in choice and arrangement of selections. Second, the playing was often beneath the quality we can reasonably demand of such an orchestra.

The French expression translated "an embarrassment of riches" applies to the Berlioz with which we have been saturated. Mr. Munch deserves full credit for his missionary work in the Berlioz cause; he is without question the greatest interpretor of the 19th century Frenchman, the most able composer Franc has produced. Constantly plugging the Berlioz scores, Mr. Munch contributed more than any one else to the now general acceptance of this musical genius.

In addition to "Harold in Italy," we have had in short order three large works requiring an entire concert each, "L'Enfance du Christ," "The Damnation of Faust" and "Romeo and Juliet." All three must have a large apparatus for their performance. "The Damnation" and "Romeo" were separated by only one concert, and the intervening concert continued the Faust legend with Liszt's Faust Symphony (in a cut version) and Wagner's youthful "Faust" Overture. Even Beethoven would suffer under such intense cultivation.

Inspiring and Memorable

Under the heading of the inspiring and memorable we can list "L'Enfance" and "The Damnation," the first Boston performance of Carl Nielsen's Fifth Symphony, Margaret Harshaw's singing of two Wagnerian scenes, Spivakovsky's Bartok Violin Concerto (under Pierre Monteux), and Richard Burgin's reading of the Adagio from Mahler's Tenth Symphony. Samuel Mayes' moving performance of the Kabalevsky Cello Concerto was also memorable, although the piece itself is negligible.

The single appearance of Guido Cantelli on the 20th program was the most exciting event of the season, so far as audience reaction is the test. The conductor's almost inhuman control, his intense concentration on perfection of every detail, made the Bartok Music for Strings, Percussion, and Celesta, Gabrielli's "La Battaglia" and Brahms' First Symphony memorable musical documents. The orchestra responded to the youthful Italian's every demand with a precision not frequently heard these days at Symphony Hall. Musicians say that a Cantelli concert is fatiguing to play but the music itself never re flects anything but the mos buoyant freedom.

The labored concerts of the year included nearly half of the series of 24 events. This was second and third-rate music which failed to give pleasure to either players or listeners.

Saint-Saens' Third Piano Concerto leads the list with the same composer's Third Symphony following closely; both were old hat when written and the years have not made them more youthful. Next comes Auber's Overture to "La Muette de Portici," Dutilleux's Symphony (in which Mr. Munch coached the orchestra by having them sit back and listen to a tape of a previous performance elsewhere), Honnegger's Symphony No. 1, a piece that the conductor played twice this season. Lopatnifoff's Divertimento for Orchestra and Roussel's textbook Symphony No. 3.

At Tanglewood

Tanglewood has become such a part of Boston Symphony activities that we almost have an example of the tail wagging the dog. Programs are prepared during the regular season for the Berkshire Festival to the extent that the announcement of the programs for Lenox gives the Symphony Hall programs the feature of an important dress rehearsal. For example, all the Berlioz we have heard this winter will be repeated, in addition to the remaining big works of the same composer.

A sad feature of the past year was the virtual exclusion of native composers. Five compositions by five American composers, three cut from the same tattered cloth, were the extent of American contribution to a schedule which included 78 works by 47 composers.

The only two world premieres were of short, unimportant, and uninteresting works which it is quite likely will not be played again.

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Monday

C.S. Monitor 5/15/54

John Brook

Georges Moleux will be the doublebass soloist at the Pops Sunday night in the Dragonetti Concerto.

Cir. (D 90,143) (S 90,143)

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAY 16 1954

MUSIC

Charles Munch In Europe To Conduct Festivals

Charles Munch flew to Paris early this month on completion of his fifth season as conductor of the Boston Symphony. He will fill a number of conducting assignments abroad, including those at the Festival in Bordeaux and the Festival in his native Strasbourg, before returning here to open the Berkshire Music Festival on July 10. After the conclusion of the Festival concerts at Tanglewood, he will return to Europe to conduct at Besancon and later at the Edinburgh Festival.

A resume of the Boston Symphony programs through the five years of the Munch tenure shows 408 performances of works by 104 composers. Of these, 36 works have been by 23 composers American by birth or long residence. These five years have included the Boston Orchestra's first tour of Europe in the Spring of 1952 and its first transcontinental tour in the Spring of 1953.

Despite the pressing demands of his post as conductor of this country's most active orchestra, Munch has found time to write a book entitled, "Je suis chef d'orchestre (I am a conductor). The work will shortly be published in French and later in English.

Cir. (D 91,903) (S 161,608)

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

MAY 1 6

Munch Has Podium Dates In Europe

NEW YORK—Charles Munch concluded his fifth season as conductor of the Boston Symphony orchestra May 2 with Beethoven's Ninth.

He flew at once to France to conduct in Paris, to conduct the Bordeaux Festival, to conduct in his native Strasbourg, and to get back in time to open the Berkshire Festival in Lenox, Mass., July 10.

wford in Western—Musical

Library

Gordon N. Converse, Staff Photographer

Richard G. Appel, chief of the music department, emeritus, of the Boston Public Library, examines a César Franck autograph manuscript from the Allen A. Brown Collection.

THE MICHIGAN DAILY

WEDNESDAY, MAY 20, 1953

MUSIC

NO MORE PERFECT finale to a Choral Union season of established artists could have occurred than last night's concert by the Boston Symphony Orchestra with Pierre Monteaux, certainly one of the most outstanding musicians to have ever wielded a baton, as conductor. Playing a program of the second Symphonies of Beethoven and Paul Creston, Stravinsky's Firebird Suite, and the Suite from Der Rosenkavalier by Strauss, Mr. Monteaux was completely the master of every phrase.

As a conductor, he gives the appearance of a painter, the baton his brush, and the orchestra his palette. With short, quick, and very unobtrusive motions he molds each orchestral color into a blend of tonal purity, choral richness, and dynamic perfection. How elegantly the soft string opening of the Beethoven second movement gave way to its repetition with the clarinet playing lead over an undercurrent of low bass tones, or how well he proportioned each nuance in the Stravinsky to enable each part to be singular and still contribute to a perfect whole. Only a painter who knew how to compliment every color, how to form each shading and transition, could put on the temporal canvas of music such a beautiful mixture of orchestral sound.

No man was more fitted to conduct the Stravinsky than he. Forty years ago he led the first performance of that composer's Rite of Spring; the Paris that bred the Stravinsky of his early period was likewise the Paris of Pierre Monteaux. He brought to the Firebird the same youthful enthusiasm in performance that it had for the composer who at that time was just beginning his career. But last night there was also the maturity of a conductor who could look back to the work's inception, of a man who could view his whole life's dedication to music and the gradual stylistic perfection that has arisen. This performance was the high point of the concert.

The Symphony of Paul Creston shows the weakness that can come from too much idolatry of the Paris at the beginning of this century. Though the work was well structured and orchestrated, its romantic vein had too much of Stravinsky in its last movement and without Stravinsky's dynamism, too much of impressionism and post-romanticism in its slower passages without the truth that comes from origination.

Everything was a little mechanical, often the case with composer's who have imitated without absorption. The work was pleasant, but it lacked significance. However it, along with our weekly helping of Strauss, and the first performance of a Beethoven Symphony here in two years, were all given magnificent interpretations.

—Donald Harris

THE CHRISTIAN SCIENCE MONITOR,

THURSDAY, MAY 20, 1954

Appel, Emeritus Chief, Discusses Collection

By Harold Rogers

The Boston Public Library is now 100 years old. During almost one-third of this period Richard G. Appel has been chief of its music department. Although he retired on the first of this month, he is still a member of the library family and retains his title with the addition of the word "emeritus."

Thus officials of the Library have honored this genial scholar who has given his distinguished services to this community and the music world at large.

Mr. Appel returned to the music room two days ago for an interview. His facts and figures were neatly arranged before him. Anything that wasn't at his finger tips was found within a matter of seconds.

Then he began:

"When the building opened in 1854," he said, "our books on music were kept in the music alcove. In the first edition of Grove's Dictionary, published in 1879, we learn that the Boston Public Library was the largest in the United States, that we had about 2,000 volumes on music, but that 'very little thought is given to increasing this department.'"

He then went on to point out that the new edition of Grove will show almost 60,000 music volumes in the library. There are also 4,600 recordings and about 5,000 disks in the audio-visual department.

* * *

Mr. Appel said that the first important contribution to the upbuilding of the music library was made by Alexander Wheelock Thayer, noted Beethoven biographer. In 1859 he was instrumental in acquiring a collection of rare music books from the Austrian general, Josef Koudelka, who fought against Napoleon.

After the founding of the Boston Symphony Orchestra the collection was felt to be deficient in the works played by the orchestra. Willam Foster Apthorp, who was music critic on the Boston Transcript as well as program annotator for the Boston Symphony, was asked to make a survey and recommendations for improving the collection. His findings were followed in part.

But the event that brought the Boston Public Library to the front musically was the acquisition of the Allen A. Brown Collection in 1894. It was installed in what is now known as the Treasure Room in 1895. In 1929 it was moved to its present location on the third floor. This collection has continued to expand through the years.

* * *

Mr. Appel recalls seeing Mr. Brown at the Library during the period from 1910 to 1916, working on his collection and pasting clippings in the volumes. One of the main features of the Brown Collection is the addition of related programs and newspaper clippings on blank leaves in the books or scores.

The catalog of the Brown Collection was published in four volumes and has been distributed by the trustees to libraries in 24 states and 12 foreign countries—Belgium, Canada, England, France, Germany, Hungary, Italy, Japan, the Netherlands, Norway, South Australia, and Poland. Persons having access to these catalogues may order photostats or microfilms of items found in the Brown Collection.

Other notable contributions—either of money, materials, or both—were made by Mrs. Jack Gardner, Miss Kate Blanchard, Mrs. Florence Rich King, and the Pianoforte Teachers Association of Boston.

* * *

All material in the music department circulates, with the exception of certain material limited for security reasons, by difficulty of replacement, or by conditions of the donor's gift.

Mr. Appel has a natural pride in the many rare volumes and original manuscripts to be found in the music department. "If Queen Elizabeth ever comes to Boston," he said, "we can show her an autograph score of some music by her great-great-grandfather, Prince Albert!"

After Mr. Brown's passing in 1916 the music department was headed by Barbara Duncan. When the position was vacated in 1922, Mr. Appel was advised to apply for it by Carl Engel, who later became chief of the music division of the Library of Congress.

One of the early "spectacular events" sponsored by the music department, according to Mr. Appel, was a lecture on Stravinsky's "Rite of Spring" on the occasion of its Boston première in 1924 by the Boston Symphony under Pierre Monteux. The lecture was by Laurence Powell of Great Britain, and the spectacular elements were provided by illustrations on a Pianola!

* * *

Before this time, however, the department had sponsored a series of lectures on the operas then being presented by the Russian Grand Opera Company.

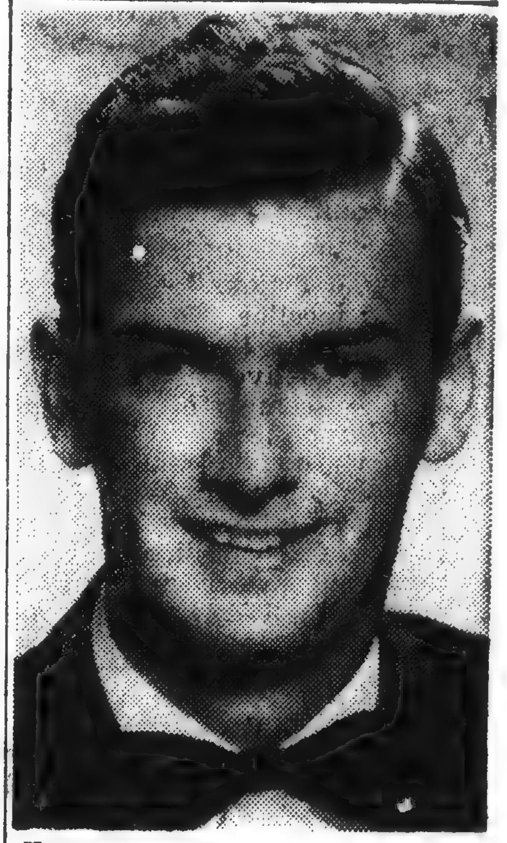
The advent in 1924 of Serge Koussevitzky as conductor of the Boston Symphony, together with his performances of many novelties, led to a series of lectures on the Boston Symphony concerts by the composers themselves, when possible.

Talks were given by Ernest Bloch, Aaron Copland, Vladimir Dukelsky, Carlos Chavez, Alfredo Casella, Roy Harris, Howard Hanson, Edward Burlingame Hill, Sir Thomas Beecham, Edward Ballantine, Werner Josten, Ernest Křenek, Nicolai Lopatnikov, Daniel Gregory Mason, Carl McKinley, Darius Milhaud, Ottorino Respighi, Arnold Schönberg, William Schuman, Roger Sessions, Nicolas Slonimsky, Alexander Steinert, Alexandre Tansman, Alexander Tcherepnin, Randall Thompson, and Leo Sowerby.

* * *

Mr. Appel is a native of Lancaster, Pa. He studied music with J. Frederick Wolle, founder of the Bach Choir at Bethlehem. He now finds time to do some composing and arranging. His setting of "In Flanders Fields," utilizing a French folk theme, is published and has been sung by the Harvard Alumni Chorus and the Apollo Club. Arthur Fiedler and the Boston Pops have played his arrangement for full orchestra of Bach's "Jesu, Joy of Man's Desiring." This arrangement has also been played in Cleveland and Portland, Maine.

For the past 40 years Mr. Appel was organist at the Episcopal Theological School in Cambridge for its chapel services, held each morning and evening. Thus his days at the library were preceded and closed by his duties as organist. He is still playing at the Harvard Epworth Church in Cambridge.



Henry

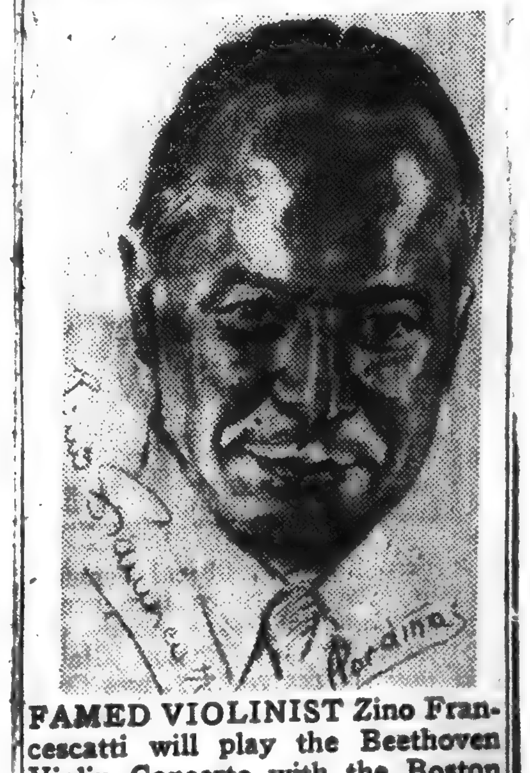
William Metcalf will sing Ravel's "Don Quichotte à Dulcinée" Sunday night at the Pops in Symphony Hall.

Tonight at the Pops

AMUSEM

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 20 1954



FAMED VIOLINIST Zino Francescatti will play the Beethoven Violin Concerto with the Boston Symphony under Charles Munch at the concerts of next Friday and Saturday.

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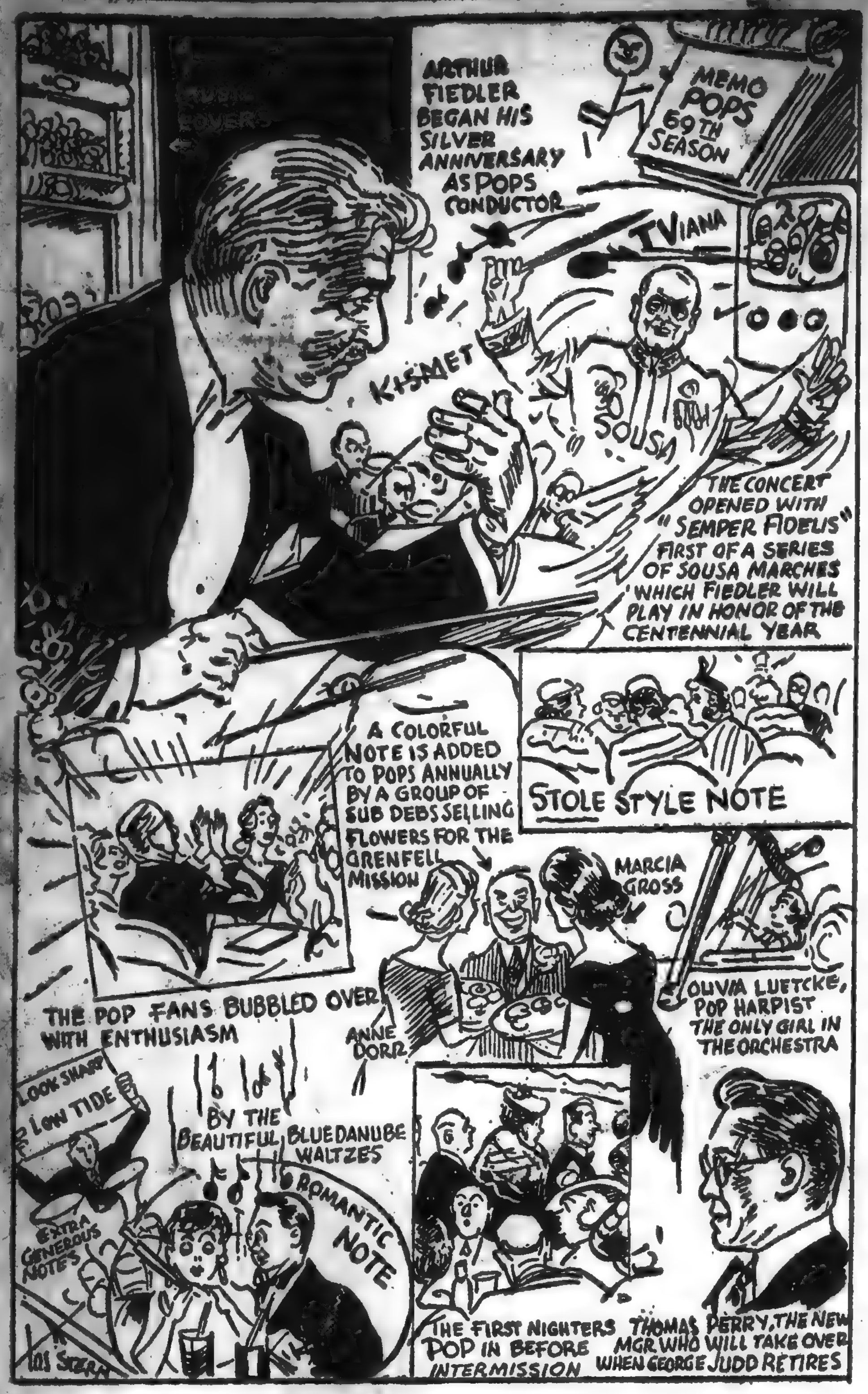
THE BOSTON HERALD, WEDNESDAY, MAY 5, 1954


ARTHUR FIEDLER BEGAN HIS SILVER ANNIVERSARY AS POPS CONDUCTOR
MEMO POPS 69TH SEASON
TVIANA
KISMET
SOUSA
THE CONCERT OPENED WITH "SEMPER FIDELIS" FIRST OF A SERIES OF SOUSA MARCHES WHICH FIEDLER WILL PLAY IN HONOR OF THE CENTENNIAL YEAR
A COLORFUL NOTE IS ADDED TO POPS ANNUALLY BY A GROUP OF SUB DEBS SELLING FLOWERS FOR THE GRENFELL MISSION
STOLE STYLE NOTE
MARCIA GROSS
THE POP FANS BUBBLED OVER WITH ENTHUSIASM
ANNE DORR
OLIVIA LUETCKE, POP HARPIST THE ONLY GIRL IN THE ORCHESTRA
LOOK SHARP
LOW TIDE
BY THE BEAUTIFUL BLUE DANUBE WALTZES
ROMANTIC NOTE
EXTRA GENEROUS NOTES
THE FIRST NIGHTERS POP IN BEFORE INTERMISSION
THOMAS PERRY, THE NEW MGR. WHO WILL TAKE OVER WHEN GEORGE JUDD RETIRES
LOS STERN

THE POPS

SYMPHONY HALL

Pops Concert

It was dank and cold outside last night but inside Symphony Hall it was toast warm. The occasion? The beginning of the 69th season of the Pops but more especially the beginning of Arthur Fiedler's 25th anniversary as the indisputable Mr. Pops himself.

Although Mr. Fiedler's 25th season has been underscored in the press, the festivities attendant on the occasion last night obviously took the crowd of 2000 or more people—as well as the silver-haired sun-tanned conductor himself—quite by surprise.

For with the second intermission over. he was preceded to the stage by George Judd, manager of the orchestra, and presented with a silver tray donated by the Grenfell Association (traditional sponsor of the first night) as well as a couple of china polar bears. This was followed by the introduction of 25 members of the orchestra who had been with the Boston Symphony since Mr. Fiedler took over the Pops in 1930, the appearance of Mr. Fiedler's two little daughters, Johanna and Deborah escorted by Michael Kelleher, and the presentation of a birthday cake while the orchestra tore into "Happy Birthday."

If the events before this had been warm enough in a splendid performance of Rachmaninoff's Rhopsody on a Theme of Paganini (the one with The Variation) with Hilde Somer as piano soloist, and such pieces as the Blue Danube, the Overture to "The Barber of Seville" and "Semper Fideles" march in honor of the 100th anniversary of Sousa's birth, the atmosphere thereafter progresesd rapidly to the heat wave.

In the re-styled green and gold Pops atmosphere, attractive with gladioli, alive with the popping of champagne corks, and touched off with youthful enthusiasm and informality, Mr. Fiedler turned loose his genius for unearthing topical novelties. He took the crowd by storm with a boisterious arrangement of Borodin's "Kismet" music, followed by an encore that will undoubtedly appear nightly from now on. This was a piece entitled "Low Tide," which turned out to be a colossal parody on "Ebb Tide" in which, funnily enough the gull at length hits the dirt. However, its equal in popular appeal will certainly be an hilarious medley on TV jingles entitled "TViana."

As always, Mr. Fiedler, who may be a little grayer and a little—just a little—broader than he was 25 years ago, conducted with that brisk and telling flair that has always given these concerts their unique lift. The 25th certainly got off to a crashing start last night!

Conductor Opens 25th Season

Spring, Music "Pop" at Fiedler Jubilee

By CYRUS DURGIN

You couldn't blieve it by the wet, cold weather, but High Spring is here. Proof? The 69th season of Pops began at Symphony Hall last night. This was really a very special Pops opening, for it marked the beginning of Arthur Fiedler's 25th season as conductor. No other leader in all the history of this concert series has been applauded by so many people for so long a period.

Midway in the evening the anniversary was suitbaly observed. George E. Judd, manager of the Boston Symphony (of which the Pops Orchestra represents a good proportion) appeared on stage before a microphone. Mr. Judd recalled Mr. Fiedler's first appearance as Pops conductor, on the night of May 7, 1930, and observed that the press, on the morning after, had been prophetic in their acclaim of the new regime. The Globe, incidentally, was the paper which, with remarkable insight, proclaimed that under Mr. Fiedler "the Pops should gain greater vogue than ever." They did!

"Happy Birthday" Chorus

At this moment, the orchestra rose, closely followed by the audience, and played "Happy Birthday," as Mr. Fiedler's two daughters, Johanna and Deborah, beautifully frocked, were led out and stood upon the grand piano. With them came a birhday cake, candles merrily winking. Then everybody just stood and clapped hands. (The Department of Archives wishes it understood, however, that this was purely a musical birthday; Mr. Fiedler's next personal one comes Dec. 17.)

Another anniversary was marked with the opening number, the "Semper Fidelis" March of John Philip Sousa, who was born just 100 years ago next Nov. 6, in Washington, D. C. Sousa was followed, programatically, by Rossini's Overture to "The Barber of Seville," that by Vaughan Williams' silken Fantasia on "Greensleeves," and that by the perennial Strauss Waltz, "By the Beautiful Blue Danube."

The first Pops soloist of the season, and new to Boston, was the Vienna-born Hilde Somer, who contributed a clean, musicianly performance of the piano solo of Rachmaninoff's Rhapsody on a Theme of Paganini. She is a pianist of talent, a poised technic and a good rhythmic sense. Pops goers will have further opportunities to hear her, in the same composition Thursday and next Sunday nights, and in other music during the course of the season.

In all these pieces, and in the Suite from Offenbach's ballet score, "Gaite Parisienne," the Pops Orchestra was at the top of its form. The tone was bright, rich and clear, the response to Mr. Fiedler's incisive direction immediate and sensitive. Right here it may be emphasized anew—for the point has been made many, many times in the past quarter-century—that the Boston Pops conductor is among the most vital of conductors now before the public. He is not a man to linger over details or to wallow in schmalz, but he is a musician of authority and the highest degree of skill, whose aim is clarity, correct but never exaggerated style, and a fine, healthy vigor.

TV Novelty Numbers, Now

After the second intermission came three satirical novelties. One was on the printed program, Hayman's "TV-iana," an amusing and expertly assembled paraphrase, buildup or what you will, of familiar tunes and musical commercials from TV. From the shampoo that says hello to the portentous thumps of the "Dragnet" theme, with others along the way. Very clever, very funny. The other two were encores, "Low Tide," which, coming from "Ebb Tide," is full of Draymuh, hearthrobs and the calls of various sorts of animal life, and "Look Sharp, Be Sharp," which, in its expert orchestration is as keen as those razor blades.

Tunes from "Kismet" (which sound wonderful from a large, symphonic orchestra) and the Introduction to the third act of Wagner's "Lohengrin," made the remainder of the program.

Once again the lower walls of Symphony Hall were tinted over with their relaxing, Spring green; the familiar tables and chairs were on the floor of the auditorium, and the uncorking of bottled refreshments made brisk punctuation to the musical proceedings of the evening. Life may be terrible elsewhere, but in Boston it is pleasurably normal. Spring and music are Popping out all over.

Pops

Arthur Fiedler, Conductor of the Boston Pops Orchestra in this, his 25th anniversary season, announces the programs for the second week of the Pops concerts which are given each night in Symphony Hall.

Soloists are announced for each night. Harry Ellis Dickson will be the Guest Conductor on Friday. The programs follow:

TONIGHT

M.I.T. Night

Hungarian March, "Rakoczy" Berlioz
Classical Symphony: Allegro, Larghetto, Gavotte, Finale Prokofieff
Marche Miniature Tchaikovsky
Overture to "Russan and Ludmilla" Glinka
Rhapsody on a Theme of Paganini Rachmaninoff
Soloist: Hilda Soher
An American in Paris Gershwin
M.I.T. Glee Club and Chorale Society, Klaus Liepmann, conductor: Te Deum Laudamus Bruckner
Melville Smith, Organist
M.I.T. Glee Club, Ernest Wolff, '56, accompanist:
Vineta Brahms-Liepmann
Humbe Negro Spiritual
Soloist: Michael D. Mintz, '57
Old Man Noah Sea Chanty
Selections by the Logarhythms
Take Me Back to Tech I. W. Litchfield, '35
Arise Ye Sons of M.I.T. John B. Wilbur, '26
Selection from "Kismet!"
TViana Hayman
"Washington Post" March Sousa
The Stein Song

TOMORROW

"El Capitan" March Sousa
Overture to "La Belle Helene" Offenbach
Clair de Lune Debussy
"Morning Journals" Waltzes Strauss
Concerto for Two Pianos and Orchestra Poulenc
Soloists: Zosia Jacynowwicz and Leo Litwin
An American in Paris Gershwin
Selections from "Kismet" Arr. by Mason
The Song from "Moulin Rouge" Auric
Hungarian Dance No. 1 in G minor Brahms

TUESDAY

Polonaise from "Eugen Onegin" Tchaikovsky
Suite from "Gaite Parisienne" Offenbach
Largo al Factotum from "The Barber of Seville" Rossini
Solo Trumpet: Armando Ghitalla
From "Peer Gynt" Grieg
Last Two Movements from Concerto No. 3 in C minor for Piano and Orchestra Beethoven
Soloist: Helen Bilhorn
Sorcerer's Apprentice: Scherzo Dukas
Selection from "Kiss Me Kate" Porter
TViana Hayman
Stars and Stripes Forever Sousa
Smith Alma Mater

WEDNESDAY

Military Polonaise ....Chopin-Glazounov
Suite from "Carmen"..............Bizet
Largo from "Xerxes"...........Handel
Solo Violin: Alfred Krips
Overture to "William Tell"......Rossini
"Romeo and Juliet" Overture-Fantasia ....Tchaikovsky
Rhapsody in Blue.............Gershwin
Soloist: Leo Litwin

Selection from "Kismet" ..Arr. by
Belle of the Ba[illegible] ... Ande
Songs of Da[illegible]

THURSDAY

Emmanuel College Night

Entrance of the Boyards ... Halvorsen
Finale from the "Italian" Symphony. Mendelssohn
Agnus Dei........................ Bizet
Overture to "Euryanthe"........ Weber
"Les Preludes," Symphonic Poem, No. 2 .... Liszt
Concerto in E flat for Piano and Orchestra....... Liszt
Soloist: Mary Ellen Ha[illegible]
Selection from "Kismet" ..Arr. by Mason
The Typewriter.......... Anderson
Look Out—Be Sharp... Merrick-Bennett

FRIDAY

Lasell Junior College Night

Harry Ellis Dickson Conducting
Entrance of the Guests into the Wartburg from "Tannhauser" Wagner
Overture to "Orpheus in the Underworld" ...... Offenbach
Panis Angelicus.............. Franck
Invitation to the Dance . Weber-Berlioz
From "The Damnation of Faust" Berlioz
Polovetzian Dances from "Prince Igor"..........Borodin
Orphean Glee Club of Lasell Junior College—George Sawyer Dunham Director
Give Me Your Tired, Your Poor Be
River Boy............ Arr. by El
The Year's at the Spring... Ca
Lollytoodum .... Arr. by Be
Battle Hymn of the Republic
Selection from "Kiss Me Kate" ...Porter
A Trumpeter's Lullaby........Anderson
Sailors' Dance from "The Red Poppy" .... Gliere

SATURDAY

Wellesley College Night

Knightsbridge March Coates
Suite from "Gaite Parisienne" Offenbach
Entrance of the Gypsies from "The Two Pigeons" Messager
"Finlandia," Tone Poem Sibelius
Prelue to "Lohengrin" Wagner
Concerto in A minor for Piano and Orchestra Schumann
Soloist: Raymond Hanson
Selection From "Kismet" Arr. by Mason
TViana Hayman
Pomp and Circumstance Elgar
Wellesley Alma Mater

SUNDAY, MAY 16

March, "The Princess Elizabeth" Coates
Overture to "Raymond" Thomas
Andante from the Concerto for Double Bass (Cadenza by Moleux) Dragonetti
Soloist: Georges Edmond Moleux
Wedding Dance Press
Waltzes From "Der Rosenkavalier" Strauss
Warsaw Concerto Addinsell
Soloist: Leo Litwin
Overture to "Tannhauser" Wagner
Victor Herbert Favorites Arr. by S[illegible]
TViana Hayman
Bahn Frei ("Fast Track Polka") E. Strauss

(Globe Photo by Jack O'Connell)

POPS' SILVER ANNIVERSARY—Conductor Arthur Fiedler gets a helping puff from his family, left to right, Johanna, 8; Mrs. Eileen Fiedler and Deborah, 6, as he blows out the candles on the anniversary cake at last night's opening of the 25th season of Boston Pops Concerts.

THE CHRISTIAN SCIENCE
MONITOR, BOSTON, WEDNESDAY, MAY 5, 1954

Fiedler Opens 69th Season of the Pops

Conductor Wins Honors As He Begins 25th Year

By Harold Rogers

There were surprises galore last night at the Pops. Some of them were musical. Some were ceremonial. All involved Arthur Fiedler, of course, who began his 25th year as conductor of the Boston Pops. It was a jovial evening on all counts.

George E. Judd, retiring manager of the Boston Symphony Orchestra, came on stage during an intermission. If it is true that he doesn't like to make speeches, it is also true that he carried off this one with complete aplomb and scintillating wit.

In 1930, he said, Arthur Fiedler made his debut as conductor of the Pops. There are still 25 members in the orchestra who were there on that occasion, and Mr. Judd asked them to stand for a round of applause.

Mr. Judd complimented the press for the accuracy of its prophetic statements in 1930. There were such comments as "the golden age of the Pops has arrived" . . . "under Fiedler the Pops will enjoy greater vogue than ever" . . . "a new era of prosperity!"

* * *

Then a huge birthday cake with 25 candles was carried on stage, and Mr. Fiedler's two small daughters, who stood atop the piano, blew them out. Mr. Fiedler himself, who dislikes giving speeches even more than does Mr. Judd, was moved to make a few deft remarks. Both he and Mr. Judd, he said, joined the orchestra in 1915. He was sorry to see Mr. Judd go and wished him good luck.

The musical surprises included two novelties—Hayman's "TViana," a potpourri of video singing commercials, and Peter Bodge's arrangement called "Low Tide." "TViana" brought a barrel of laughs from the TV fans, and "Low Tide," which is a low-down version of "Ebb Tide," brought even greater response.

"Low Tide" began with a rather conventional slick arrangement of the popular tune and then degenerated quickly into a pastiche of sea motifs punctuated by a duck whistle blown by Harold Farberman.

For this solo Mr. Farberman demonstrated his musical adaptability by stepping out of the percussion section, his bailiwick, and joining the wind section. He gained many nuances and much dynamic contrast as he illustrated the various moods, musical and otherwise, experienced by ducks.

* * *

If Mr. Farberman has not yet joined the Audubon Society, perhaps an honorary membership could be arranged by Rosario Mazzeo, the orchestra's bass clarinetist, a bird-watcher of long standing.

Another new selection for the Pops repertoire is Jack Mason's arrangement of tunes from "Kismet," those exotic melodies borrowed from Borodin. His orchestration is dazzling and was played with that panoramic tonal splendor with which Mr. Fiedler leaves his listeners gasping for breath. Earlier in the program he conducted a winsome little piece, "The Candlelight Waltz," composed by Mr. Mason. Afterward the composer took a bow from the balcony.

* * *

The piano soloist last night was Hilde Somer, who traveled with the Boston Pops Tour Orchestra two winters ago. She played the Rachmaninov Rhapsody on a Theme of Paganini with much dash, power, and crispness, though there were a couple of times when she and Mr. Fiedler were at rhythmic odds.

One of the musical high points of the program was the performance of Vaughan Williams' Fantasia on "Greensleeves." The low point was the orchestra's rendition of Offenbach's "Gaité Parisienne," which was at sixes and sevens most of the time. But another couple of times through, and it will surely be back in shape.

At any rate, it was a breezy concert, made all the more festive by the tables, the refreshments, and the green walls that Symphony Hall wears every spring. It was the Pops—and may they long enjoy their golden age under Fiedler's reign!

Tonight at the Pops

French Military March	Saint-Saëns
Overture to "Mignon"	Thomas
Irish Tune from County Derry	Arr. by Grainger
"Voices of Spring," Waltzes	Strauss
First Movement, Allegro, Concerto in A major (K. 488) for Piano and Orchestra	Mozart
Soloist: Susan Litchfield	
Sorcerer's Apprentice	Dukas
Colby Junior College Glee Club Florence Barbiers, director	
Selection from "Kismet"	Arr. by Mason
TViana	Hayman
Cheyenne Indian War Dance	Skilton

Arthur Fiedler, conductor

THE BOSTON ~~DAILY~~ GLOBE—WEDNES~~DAY,~~ MAY 5, 1954

SOCIETY: Special Pops Nights

By MARJORIE W. SHERMAN

For 69 years, in good times and bad, as Spring has returned to Boston so have the Pops concerts, and people of all ages, creeds, and circumstances sit down together and enjoy some of their favorite tunes played by one of the most superb orchestras in the world. Last night, for the 12th year, the New England Grenfell Association started off the Pops season with its annual Night at Pops, which means that this very pleasant occasion—and your ticket purchase if you were there—is sending vital medical supplies to the courageous people who live on the bleak coasts of Labrador.

A Night at Pops is one of Boston's best benefit bets today, and from now until Pops closes July 2 college alumni, hospital aid associations, women's clubs, and business groups have reserved part or all of Symphony Hall. Colby Junior College shares the floor seats with the Women's City Club tomorrow night, and on Thursday the Peter Bent Brigham Hospital has its annual Night at Pops benefitting the Hospital.

On Friday, Dana Hall is enjoying Pops, and on Saturday Regis College; on Sunday, M. I. T.; on Monday, Connecticut College and Mt. Ida Junior College; on Tuesday, the Boston Smith College Club; on Wednesday, Friends of the Deaconess Hospital; on May 13, Emmanuel and Tufts; on May 14, Lasell Junior College; on May 15, Wellesley College, and on through the season. The United Nations, the American Institute of Architects and other national groups also are represented on the distinguished Pops "nights" for 1954.

Among last night's Grenfell guests were Adm (ret.) and Mrs. Hewlett Thebaud, whose hosts were Capt and Mrs. Harold R. Keller, Dr. Erwin C. Miller, who has just returned from making his medical rounds in North Labrador by plane and dog sled; Dr. and Mrs. DeWitt S. Clark, Dr. and Mrs. James M. Dunning, Dr. and Mrs. Theodore L. Badger, Dr. and Mrs. Robert H. Goodwin, the Paul T. Babsons and the Donald Babsons, and hundreds more.

The pretty flower sellers, who are part of the traditional pattern of Pops nights, included debutante Abigail Adams, great-great-granddaughter of two Presidents of the United States; Hannah Coolidge, Lucy Weiss, Anne Dorr, Elizabeth Woodward and dozens more.

VELER, THURSDAY, MAY 6, 1954

Fiedler's 25th Pops

GIFTS—An inscribed silver tray is presented to Arthur Fiedler (second from left) in honor of silver anniversary as Pops conductor. Left to right, George E. Judd, retiring manager of Boston Symphony Orchestra, Fiedler, Michael Kelleher, trustee, and incoming manager Thomas D. Perry Jr. Kelleher and Perry presented Fiedler with porcelain bears.

NEW BEDFORD, MASS.
STANDARD-TIMES
MAY 23 1954

A Look At the Arts

By E. J. D.

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E. J. Dias

During Mr. Munch's five years, the orchestra has continued to record for RCA-Victor. Another event of importance was the orchestra's tour of Europe in the Spring of 1952 with triumphant results under the sponsorship of the Congress for Cultural Freedom and the U. S. Department of State.

Furthermore, a transcontinental tour made in the Spring of 1953, enabled cities in the South and West to hear the orchestra "live" for the first time. The Summer concerts of the Berkshire Festival at Tanglewood have been expanded for the forthcoming 1954 session to six full weeks in response to ever-growing public demand. At the same time, the free Esplanade concerts, under the baton of Arthur Fiedler, will also be expanded this Summer to six weeks. During the Winters of 1953 and 1954, Mr. Fiedler's justly-celebrated Boston Pops Orchestra has made extensive tours of the nation.

All of this activity is certainly a credit to Mr. Munch. However perhaps the most important part of an orchestra's cultural contribution is the music it plays. On the Friday - Saturday series during Mr. Munch's first five years, the orchestra has offered 408 performances of works by 104 composers. Beethoven leads the parade with 29 performances, followed by Mozart with 25, Bach with 23, Brahms with 21, Ravel with 17, Berlioz with 13, Wagner with 12, Tschaikovsky with 11, and Haydn, Strauss, Debussy and Honegger—all tied with 10.

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BROCKTON, MASS.
ENTERPRISE & TIMES
MAY 26 1954
WATERBURY, CONN.
AMERICAN
MAY 26 1954
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
MAY 26 1954
NEW BEDFORD, MASS.
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PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 26 1954

Record by BSO Wins French Prize

BOSTON (UP)— The Academie Charles Cros of France awarded its annual "Grand Prix" for vocal ensemble with orchestra to the Boston Symphony Orchestra's recording of Berlioz' "Romeo and Juliet."

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FREE PRESS
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BUFFALO, N. Y.
NEWS
MAY 17 1954

RADIO & TV NEWS

N. Y. Symphony Returns to CBS For 25th Year

By RAY FINCH

THE NEW YORK Philharmonic Symphony broadcasts series, one of radio's most popular features, will return to CBS radio for the 25th consecutive year next Fall, according to a network announcement. Following the notice of NBC's new arrangement with the Boston Symphony, this news assures radio audiences continued enjoyment of "live" broadcasts by fine orchestras.

Dimitri Mitropoulos, returning for his fourth season as musical director, will conduct the New York orchestra during the 1954-55 season for a total of 17 weeks. Bruno Walter, George Szell and Guido Cantelli will return as guest conductors. Franco Autori is associate conductor.

Highlights of the season, which opens Sunday afternoon, Oct. 10, include performances of the Brahms "German Requiem," the Verdi "Requiem" and the Beethoven Ninth Symphony.

James Fassett is to continue as commentator and intermission host for the 90-minute concerts.

Tuning Tonight

GORDON MACRAE and Lucille Norman star in a Lawrence & Lee original musical, "Around the World in 80 Days," on WBEN at 8 this evening . . . Newcomer Vern Stevenson spins the discs on a new rhythm-and-blues program over WXRA at 8 this evening. The nightly series will be called Little Jazz . . . Tony Marvin fills in for Announcer George Bryan on Godfrey's Talent Scouts, on WGR (and WBUF-TV)at 8:30. Bryan is recovering from a stomach operation.

I Love Lucy continues its "guest star" technique tonight with championship golfer Jimmy Demaret playing a leading role on WBEN-TV at 9 . . . Joan Lorring and Leslie Nielsen will play leading roles in "Castle in Spain," a Studio One original on WBEN-TV at 10 . . . Opposite on WBUF-TV, featherweights Sandy Saddler and Hoacine Khalfi are matched in the first DuMont fight from New York's St. Nicholas Arena.

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The poll currently being conducted on WBEN-TV's Morning Show to determine which of the first 100 Baird Marionettes musical numbers the audience wants to see again, is so close that every mail delivery changes the standings of the tunes. At last count, the leaders were "I Get So Lonely," "Man With a Banjo," and "C'est Si Bon."

Kinescoped coverage of the McCarthy-Army hearings on WBEN-TV will begin nightly at 11:30, starting tonight, and continuing until 12:15. The telecasts previously started at 11.

SATURDAY REVIEW
NEW YORK, N. Y.
MAY 29 1954 ✓

Monteux, Mozartian

MOZART: *Piano Concertos Nos. 12 (K.414) and 18 (K.456). Lili Kraus, piano, with the Boston Symphony Orchestra conducted by Pierre Monteux.* (RCA Victor LM 1783. $5.72.)

I HAVE searched my memory (also the available catalogues) without recalling any previous identification of Monteux with Mozart (on records). which suggests two things: a grievous oversight in the past, with an early opportunity for rectification in the approaching Mozart bicentenary. Miss Kraus performs in the way we have come to expect from her, but the even, zestful flow of the orchestral portion of the dialogue is a model of how such a thing should sound.

It is also apparent that the good feeling of the occasion extended to the individual players, who seem to be having a better time at what they are doing than in most post-Koussevitzky recordings from Boston. Doubtless this is merely a reflection of the spirit and sensitivity Monteux applies to his work, but the give and take through both performances is decidedly non-common.

One need hardly say anything at this point about K.456, which is well-known and, as Mozart piano concertos go, frequently played. The A major (K.414), however, is a work of endless fascination and musical charm, with a tumbling abundance of ideas, a remarkable stock of ingenious variants on the composer's familiar modes of procedure, and some harmonic surprises (beautifully handled by Miss Kraus) that must have troubled his contemporaries as much as they please us.

As to recorded quality, it strikes me as the cleanest, most resonant RCA Victor has done on piano and orchestra anywhere.

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STANDARD-TIMES
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BOSTON, MASS.
TRAVELER

JUN 1 - 1954

MUNCH WINS

Word has been received from France that the recording of Berlioz' "Romeo and Juliet" made by the Boston Symphony Orchestra under the direction of Charles Munch for RCA Victor has been awarded the "Grand Prix for vocal ensemble with orchestra" by the Academie Charles Cros. Assisting the orchestra were the Harvard and Radcliffe choruses, and soloists were Margaret Roggero, contralto; Leslie Chabay, tenor, and Yi Kwei-Sze, bass.

(Norm Porter's Studio)

RECENT BRIDE—Mrs. Thomas F. Dwyer, the former Doriot Anthony flutist with the Boston Symphony Orchestra, who was married recently at the Shrewsbury Center Community Church, Shrewsbury, Vt. Dr. and Mrs. Dwyer will live in Cambridge.

BOSTON, MASS.
MORNING GLOBE
JUN 4 - 1954

SITTING IN WITH TED ASHBY

The Whimsical Percussionist

HAROLD J. THOMPSON of Roslindale prepared well for his career as a symphony orchestra percussionist. The notionable Mr. Thompson, pleasant, nice-looking, was launched at 6 on a vibratory course that led him to the Boston Symphony Orchestra two years ago. His father, then a linotype operator in Midena, O., bought him a drum. No drum in history ever suffered such a frightful beating. Presently the head of it mysteriously disappeared.

★ ★ ★

NOT EXACTLY incidental to his success, though suffering by comparison with his earlier learning, were two years as a special student in percussion at the Cincinnati Conservatory of Music and nine years with the Cincinnati Symphony Orchestra. At the conservatory his instructor was the noted George Carey from Brighton, who drummed for the great Sousa.

• • •

GRADE AND HIGH SCHOOL musical organizations also helped, but where Thompson REALLY absorbed the fundamentals of percussion was in the cellar of the parental dwelling in Midena. He played drums on the wash tub. By drawing a stick over its corrugations he produced a pretty good roll. He made cymbals out of pie plates. They had broom-handle grips. "I think I still have the welts," Thompson mused.

• • •

"THE MAIN THING with cymbals," Thompson explained, "is the sound. The sharpness of the attack. The fullness of the tone. How long one can make the cymbals vibrate on a single note. There can be a cold sound—like ice, a hot sound—such as fire. A sustained note over any number of bars designated by the composer. A hissing sound. The dynamics can be raised or lowered at will with the soft-headed sticks."

• • •

PLAINLY, a big-time percus-
"DRUMS from Africa," Thompson elaborated. "Tone drums from, say Cuba, India and France.
sionist must also be a sort of utility infielder. For example, he must be ready to play the wood block when the man who usually plays the wood block is playing something else. He must be prepared to have a go at the glockenspiel. There are assorted drums. There are horns. There are whistles. And bells. A wide assortment of sound effects.

• • •

A horn from a 1910 Cadillac automobile. A 1925 Klaxon. Right now a Boston firm is making a reed taxi horn for the Boston Symphony. It's a small horn blown orally. Electric horns. Our sound effects department is getting larger and larger. A typewriter with a piece of tin in the roll."

• • •

EACH CYMBAL is a little different than any other, Thompson pointed out. Cymbals have distinctive qualities, sounds, even temperatures, he said. Two identical cymbals struck together would produce a sound very unattractive to a percussionist. The desired result suggests nuptials. "When I find two cymbals which, when clashed, give off a pleasing sound, I call it a marriage," Thompson asserted.

• • •

REHEARSING at home presents to Thompson both an advantage and a problem. The sharp, trained, critical ears of his wife, Eileen, are of inestimable help. But the children believe it is a family project, insist on contributing. Karen is 3. Even year-old Nancy offers something which is basic. Noise.

The former Doriot Anthony, first flutist with the Boston Symphony Orchestra, and her bridegroom, Dr. Thomas F. Dwyer of Harvard Medical School, leave the Central Community Church in Shrewsbury, Vt., following their recent nuptials. (Norm Porter's Studio)

BOSTON, MASS.
POST
JUN 6 - 1954

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MRS. THOMAS F. DWYER, the former Doriot Anthony, who was married recently at the Shrewsbury Center Community Church, Shrewsbury, Vt. The bride is principal flutist with the Boston Symphony Orchestra. Dr. Dwyer, a graduate of the U. of Chicago, is on the staff of the psychiatric department of Beth Israel Hospital and teaches at the Harvard Medical School. They will live in Cambridge.

(Porter)

LOVELY BRIDE is Mrs. Thomas F. Dwyer, the former Miss Doriot Anthony, principal flutist of the Boston Symphony Orchestra. The wedding took place at the Shrewsbury Center Community Church in Vermont, and Dr. Dyer, who is teaching at the Harvard Medica lSchool, and his bride will live at 100 Memorial Drive in Cambridge.

BUTLER, PA.
EAGLE
JUN 8 - 1954

Toscanini Nearly Missed His Own Farewell Concert

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK (AP)—Do you know who nearly missed Toscanini's last NBC Symphony concert?

Toscanini.

This is one of the few facts—at least I'm willing to bet this is a fact—among a lot of rumors floating around concerning the world-famous maestro.

Some of the stories have been scotched by NBC or RCA-Victor, which makes his records. Some of them travel on and on. Some appear in print. Some are passed along at intermission, any intermission anywhere, by gossipy musicians behind stage and music lovers out front.

According to some reports, he is going to conduct in Milan, in London, in Vienna; according to others, he is not going to conduct there under any circumstances. He is going to Italy in May; he will not leave until June. He's going to make a rousing comeback; he will do nothing of the sort.

But the fact is, on the say-so of relatives, which is as close as the press gets to him, that he has no conducting dates at all. As for his plans, it is supposed he will sail for Italy in June, though an NBC spokesman familiar with him admits "he could up and leave tomorrow."

He owns a home in Milan and he has spent many summers on the smallest of the Borromed islands in beautiful Lago Maggiore; the maestro, his relatives and friends are exclusive occupants of the entire island.

He also owns a home in the New York suburb of Riverdale, on the Hudson. Until the last few days, at least, he has been there with his son Walter and Walter's family and, for the moment, his daughter the Countess Wally Castelbarco, who has temporarily taken charge of the large house and its staff of five servants.

On April 4, the day of Toscanini's last broadcast, it seemed likely for some hours that he might refuse to set foot outside that Riverdale house. He was so upset emotionally by the final break in his unparalleled career that NBC feared, at noon, that he might not appear on the podium. Whereas other music stars have the popular reputation of making farewell appearances again and again and again, it looked ominously as though Toscanini might not make even one.

A nationally-known stand-by conductor was available all the time. If the maestro had decided not to wield his baton, the concert would have been given in Carnegie Hall to the local audience, as it was in fact, but according to NBC would not have been broadcast.

His 100-man orchestra, as it has been known for a memorable decade and a half, will end its existence in another week or so. During the summer a chamber group less than a third its size will do the familiar Sunday night broadcasts. In the fall that will be dropped entirely as NBC starts regular Saturday evening broadcasts of the Boston Symphony, with Charles Munch conducting.

The maestro's health, regardless of his 87 years, is reported to be excellent. He walks a lot, as he always has. He no longer gets up at 6, though he's an earlier riser than most people. He has not been entertaining many friends lately, but perhaps that's because he has kept so busy.

He is playing tapes of his concerts to decide whether he will permit their recording, and he plays them over and over, once not being enough to satisfy such a perfectionist. RCA-Victor, depending on his approval, will issue in the fall albums of his performances of "Falstaff" and "The Masked Ball." Though no one admits there may be other tapes he could be listening to, there have been a score or so of concerts every season for 17 years, and record collectors are free to hope that such great treasures are not buried and irrevocably lost.

In 33 years, according to RCA-Victor, 20 million Toscanini records have been sold, more than 140,000 albums of his Beethoven Ninth have reached record lovers' shelves since its issue in 1952. There is currently a new disk with Mozart's Symphony No. 40 and Haydn's "Surprise" Symphony No. 94 played by Toscanini and the NBC Symphony.

PROVIDENCE, R. I.
BULLETIN
JUN 9 - 1954

Boston Symphony Manager Honored

Buffalo, N.Y.— (AP) —George E. Judd, retiring manager of the Boston Symphony Orchestra, was honored last night by the Major Symphony Orchestras Managers Conference for "the splendid contribution he has made to the cultural life of America."

A resolution adopted by the conference at its annual meeting said Judd's "great integrity and constant devotion to the cause of great music have been a source of inspiration to us all."

Judd will retire this summer after serving as manager of the Boston Symphony since 1915.

BOSTON, MASS.
POST
JUN 19 1954

Look, Ma, No Hands!

The Boston Arts Festival has been impressively successful. Although no exact count is available, it is probable that more than 250,000 people have seen the lively arts on display during the past two weeks on the Public Garden.

Furthermore, the quality of much of the work was high. This was true, for instance, in some of the musical exhibitions and in the field of poetry, where the great Robert Frost read from his own works.

In painting and sculpture, however, the works on display were almost entirely "modernistic", in too many cases representative of nothing but a cult; and in some cases just plain silly.

No one organization had as much to do with the Festival as the Institute of Contemporary Art. For its pioneering work in the cultural field, the Institute deserves praise. For seeing to it that "modern" and "modernistic" paintings were made available to the great public in this exhibition, they are also to be commended.

But somebody or other — we don't know who—saw to it that artists of the modernistic school crowded out the conservative painters almost entirely.

Of the 329 paintings selected from more than 2000 submitted, fewer than 15 in the Festival display are in the conservative or realistic style. The rest represent all the various modernistic schools, the cubists, surrealists, impressionists — and just plain screwballs.

There are no painters in New England of the same stature in their field as Robert Frost is, for instance, in poetry; or as the Boston Symphony Orchestra is in its sphere. But there are more than a few who make their homes here at least two months a year, as required by the Festival, and whose paintings are not to be seen in the Boston Arts Festival.

Of those who have exhibited, the best are good imitators of the really great modernists, the Rouaults, the Gauguins, the Van Goghs and others. The rest are mere daubers. Furthermore, some were apparently small boys and girls, smearing paint on canvas at random with a brush held between the teeth.

It is not hard to imagine these daring youngsters calling out to mother when they had finished a new daub for the Festival: "Look, Ma, no hands!"

RICHMOND, VA.
TIMES-DISPATCH
JUN 13 1954

Music Off Records.

RCA-Victor comes up with a novelty on LM-1801 consisting seven standard operatic arias from Aida, Boheme, Butterfly, Pagliacci, Rigoletto, and Traviata, [illegible] Bjoerling, Albanese, Warren and Merrill, but each prefaced by an English translation [illegible] by Joseph Cotten, Deborah Kerr or Dennis King.

This translation is wisely in prose, for as much realism as possible, and within reasonable limits of faithfulness to the libretto tries to tone down the standard operatic absurdities of diction. It may be that this wedding of the arts will assist the ignorant to understand the mood of the arias, although I personally doubt it. However, there is some interest quite independently in hearing good actors read lines, and RCA-Victor's best singers sing arias, although whether both will wear equally well may be a question.

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Tchaikovsky's noted Violin Concerto has not had a top-flight recording for a few years, a lapse now remedied on LM-1760, presenting Nathan Milstein with the Boston Symphony under Munch. Milstein is justly admired as a violinist, though not as one who quite sweeps the listener off his feet. This performance is especially fine, however, for the continuous skein of golden sound Milstein weaves in the opening movement, and for the simple purity with which he plays the slow section. There are many nice details, as in the transition from first to second subject in the opening. It is a good job throughout, and given the Bostonians' usual resonant recording.

Boston Globe 6/16/54

New Esplanade Series Extended Into August

A radically new plan for this Summer's free outdoor Esplanade concerts at the Hatch Memorial Shell was announced today by conductor Arthur Fiedler.

In past years, the group performed six nights a week, fulfilling the whole season in the first three weeks of July. The new plan is for this Summer's concerts to extend from July into August.

Fiedler says "We shall play the first half of each week. During the second half the musicians will commute to Tanglewood to take part in the Berkshire Festival under Charles Munch, thus presenting a sort of concurrent 'town and country' series.

"In this way we shall be able to serve the public of Greater Boston and its visitors over a period of six weeks, instead of three.

"There will be six morning concerts, rather than three. Although these have become known as the Children's Concerts, and have been popular with thousands of youngsters each season, I always have selected music which would seem to be just as attractive to grown-ups. Adults are always welcome.

"This Summer these daytime concerts will be on Tuesday mornings, rather than Wednesdays. This extended series will, I hope, prove an added attraction to visitors to Boston as well as increase the enjoyment of local youngsters and those adult music lovers who happen to be at leisure on those mornings."

As in previous years, all concerts will be free, but are dependent on voluntary contributions. Checks

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BALTIMORE, MD.
MORNING SUN
JUN 13 1954

New Records

Interpretations By M

By HUNT RYAN

ONE of the finest solo performances heard in the Lyric Theater in a long time was Nathan Milstein's interpretation of the Tchaikovsky violin concerto during the past season.

This rendition is now available on a Victor disk—and Milstein plays the work equally as well as he did on the Lyric stage.

Everything about his presentation is on the highest level. Every note is in place as it should be at the right time, and the virtuoso adapts his tone appropriately to the different parts of the concerto. He can produce full, sensuous sounds from his violin and does so, but judiciously. In the second movement, he adopts a kind of hollow, shaded tone which is of haunting effect and keeps this movement from becoming too saccharine.

Everything In Finale

The finale has everything—exhilarating accents, sweep of phrase, intensity of feeling.

In short, this is the ideal interpretation of the solo part of Tchaikovsky's concert.

The record leaves one regret. We wish the Philadelphia Orchestra could have accompanied Milstein, as it did here, under the direction of Eugene Ormandy. His accompanist on the record is the Boston Symphony under the direction of Charles Munch, and while it is adequate, we cannot call it more than that —for an orchestra of its stature.

We do not know why the Boston group did not remake the opening chord of the second movement, which is not clean in ensemble.

The quality of reproduction leaves nothing to be desired.

June 17, 1954

Puts Music on Air

Mrs. Sloss Shares It

By Harold Rogers

Music Critic of The Christian Science Monitor

Chas. M. Hiller; Bev. Washburn

Mrs. Max C. Sloss and Pierre Monteux

I'd like to tell you how I met Hattie Sloss. I had known of her, of course, through her distinguished radio program in San Francisco called "Know Your Symphony." For more than 15 years she appeared each week on KNBC to interview personalities of the music world. She concluded this series last month.

One of her star performers was Pierre Monteux. "She is one of my vairy best friends," he once told me, "and when I was zee conducteur of zee San Francisco Symphonie, I vas on her radio program three times aivery year!"

Whenever "le Maitre" was on Mrs. Sloss's program, she called the session "Bonjour and au revoir." She was naturally interested in Monteux's performance as guest conductor of the Boston Symphony Orchestra in January, 1951, his first appearance with this orchestra since he was its regular conductor in 1924.

Some of Mrs. Sloss's Boston friends (she was originally a Bostonian) mailed copies of the music criticisms of Monteux's concert, one of which was my account in this newspaper. She quoted from them on her radio program, and she also included a comment that she was not acquainted with the critic on The Christian Science Monitor.

New Friendship

After this broadcast she received a telephone call from a listener who told her that the Monitor's critic was formerly a San Franciscan. This caller continued to furnish information with such rapidity and ease that Mrs. Sloss remarked:

"You must be a very good friend of his."

"Yes, I am," came the answer. "I'm his mother."

Thus Hattie Sloss and Pearle Rogers began an acquaintance that has since ripened into a warm friendship. It has also been my happy lot to have been Mrs Sloss's radio guest on two occasions—during the past two summers when I was visiting San Francisco.

That's how I met Mrs. Sloss —or Mrs. Max C. Sloss, as she was announced over the air. Since then I have learned a little (what little she modestly told me) of her remarkable civic and artistic activities over the years.

One cannot help noticing, however, how lightly the years weigh on this extremely active little lady. She walks vigorously with youthful agility; her eyes are always lighted by her keen intelligence; her voice has the firmness and fullness of that of a young woman.

Her earliest musical memories in Boston reach back to Georg Henschel, the first conductor of the Boston Symphony Orchestra. His years in Boston were 1881 to 1884. "But I was really too young to be taken to the symphony while he was active."

Glad of Discipline

She began going to the symphony—"under protest"—when the conductor was Wilhelm Gericke. "You see," she says, "in my time young people were accustomed to do as they were told, and I am grateful for that discipline. I wish it were more usual today in the American home."

She left Boston for San Francisco after her marriage 55 years ago. For more than 13 years her husband was a justice of the supreme court of California, when he resigned to resume the practice of law.

Mrs. Sloss unintentionally entered broadcasting in 1922, "back in the days when none of us knew anything about radio." She was asked to do a broadcast for the Community Chest. This she did as a representative of the Associated Charities, and on this broadcast she interviewed Billie Burke.

"Afterwards," she recalls, "the program chairman came into the studio and asked for Mrs. Sloss. I was afraid that I had overstepped the limits of propriety, but I admitted tremblingly that I was she. He turned to me and said, 'Do you know that you have a perfect radio voice?' "

Two Specifications

This man then invited her to do a program on KYA. As she said she had never heard a good poetry program on the air, he suggested that she prepare one.

"He asked me if I had any wishes, and I said, 'Yes, two.' He must trust my judgment in the choice of poems, and I would never write a script. The program would have to be ad lib. He agreed, and for two years I did a half-hour show every Tuesday. Later on for a period of seven years I also did a weekly poetry program."

During this latter period she awarded many prizes for poems submitted to her program. These she published in a book called "Poetry and Prizes."

The time for her program, "Know Your Symphony," was donated by KNBC. She interpreted their gift to mean "symphony" in its broadest sense, and made her program a rather inclusive one. She interviewed hundreds of musicians from all over the world.

Terence O'Flaherty gave her a tribute in one of his recent radio and television columns in the San Francisco Chronicle.

"Her broadcasts have been the means of introducing thousands of listeners to the magic world of serious music," he wrote. "Mrs. Sloss probably knows more about radio's storehouse of good music than anyone in the business. She knows it from living with music all her life, and somehow she's managed to transfer her enthusiasm to her listeners."

But broadcasting is only one of many activities undertaken by Hattie Sloss. She was the first president of the San Francisco Section of the National Council of Jewish Women, and she continues her work on their national board. She is the literary director of the San Francisco Browning Society, a position she has held for 20 years.

Since its inception she has been on the Associate Council of Mills College. And of course she was active in the organization and early work of the Community Chest in San Francisco, an interest that she has never laid aside.

But her first love is obviously broadcasting, and it surely won't be long before she has another program on the air. What will it be next time, Mrs. Sloss? Poetry? Art? Music? Interviews? Had you thought of becoming a classical music disk jockey?

PORTLAND, ORE.
OREGONIAN

JUN 20 1954

Harvard, Radcliffe Singers To Give Concert Friday

C. Wallace Woodworth, director of the Harvard-Radcliffe chorus, shown with Charles Munch, conductor of the Boston Symphony orchestra, with which the choral group will sing after its Portland appearance scheduled for next Friday night.

It was in 1917 that the Harvard Glee club and the Radcliffe Choral society who are appearing jointly at the Lincoln high school auditorium Friday at 8:30 p. m., were first invited to sing with the Boston Symphony orchestra. The music was the Brahms "Schicksalslied."

Each season since these combined choirs have been heard with the Boston orchestra successively under Monteux, Koussevitzky and Munch. Incidentally, this vocal ensemble will head east right after its Portland appearance to keep an engagement to appear with the Boston Symphony under Charles Munch.

The program chosen by conductor G. Wallace Woodworth for the first local visit of this famous vocal ensemble ranges from sacred works by Mozart and Dufay to comic choruses by Gilbert and Sullivan, from folk songs of the Philippines to a pair of choruses by a Harvard alumnus, Irving Fine, from "Alice in Wonderland." These have to do with Father William and the Lobster Quadrille.

Alumni Sponsor Date

Local appearance of the Harvard-Radcliffe singers is by the respective alumni clubs of the state. The concert is a benefit for the two schools.

Advance box office ticket sale will open Monday at the J. K. Gill company.

NEW YORK, N. Y.
HERALD TRIBUNE

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Flourishing as Fe

New Englar

By Jay S. Harrison

In 1620 when the old world Pilgrims landed on Plymouth Rock they sang hymns out of joy. And New England has been making music ever since.

Throughout its history — during its bright days of hope and dark hours of despair — music has been a central New England activity. In no other region of America, in fact, has the muse been courted with more industry or greater success.

To the world at large, however, thoughts concerning music in our Eastern seaboard states are confined to the Boston Symphony, brought to its present eminence by the late Serge Koussevitzky and now under the masterful control of Charles Munch. And while there is no denying the kingly position held by what is often called this nation's leading symphonic group the orchestral splendors of New England are by no means limite to the BSO alone.

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Continued on page 212

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6A★ **Women Today** THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURS

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June -
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C. S. Monitor

Boston Symphony Plans for Season

Albert Schweitzer and Charles Munch chat after a concert conducted by Mr. Munch in Strasbourg this summer. The conductor of the Boston Symphony Orchestra will soon return from Europe to open the orchestra's 74th season.

Soloists, Guest Conductors For 74th Series of Concerts

Charles Munch, who has been vacationing in France, will return to Boston next week to prepare for the opening concert by the Boston Symphony Orchestra in Symphony Hall on Friday afternoon, Oct. 8. While abroad this summer Mr. Munch conducted concerts at Strasbourg and in Edinburgh.

The forthcoming season will be Mr. Munch's sixth as conductor of the Boston Symphony. It will be the orchestra's seventy-fourth. The concerts in Symphony Hall will consist of 24 Friday afternoons and 24 Saturday evenings, plus the usual two shorter series—nine on Tuesday evenings, beginning Oct. 12, and six on Sunday afternoons, beginning Nov. 7.

* * *

Desirable seats by subscription are still to be had for the Sunday series. Six rehearsals in the course of the season will be opened to the public by subscriptions at a reduced rate, which will be available early in October.

Verdi's "Requiem" will be performed in the week before Christmas with the New England Conservatory Chorus; Herva Nelli, soprano; Claramae Turner, contralto; David Poleri, tenor; and Nicola Moscona, bass, as soloists; Guido Cantelli will conduct this work for the first time at these concerts.

Charles Munch will repeat Berlioz' "Damnation of Faust" with Suzanne Danco, David Poleri, Martial Singher, and Donald Gramm as soloists. He also will conduct Debussy's "The Blessed Damozel" and Bach's Mass in B minor, both of which he has not hitherto conducted in Boston. In these three works the choruses from Harvard and Radcliffe will participate.

Guest conductors, besides Guido Cantelli, will be Pierre Monteux and Igor Markevitch. Mr. Markevitch, born in Kiev (1912), has long since made France his home. Widely known as a composer, he has in recent years become prominent as a conductor in Paris. In this capacity he will visit the United States in March and make his debut in Boston.

* * *

The soloists to be heard for the first time at these concerts are Joseph Fuchs, violin; Irmgard Seefried, soprano; Leontyne Price, soprano; Roman Totenberg, violin; Vera Franceschi, piano; Gary Graffman, piano; and Victoria de los Angeles, soprano.

Violinists heard here before are Tossy Spivakovsky, Joseph Szigeti, and Isaac Stern. Pianists will include Robert Casadesus, Alexander Brailowsky, Leon Fleisher, and Claudio Arrau. Margaret Harshaw, the soprano of the Metropolitan Opera Association who sang with this orchestra last season, will return.

Soloists for the Sunday series will be Margaret Harshaw and the vocal quartet (mentioned above) in Verdi's "Requiem." Bach's Mass in B minor will also be included in this series. The three guest conductors will each be heard in this, as well as in the longer series.

* * *

Soloists for the Tuesday evening series will include Alexander Brailowsky and Maurice Eisenberg, cellist. Verdi's "Requiem" and Bach's Mass in B minor are to be heard in this series. The guest conductor will be Guido Cantelli.

Besides the regular series in Cambridge, Providence, New York, Brooklyn, and Washington, D.C., the orchestra will visit New Haven (twice), Newark, Hartford, New London, Philadelphia, and New Brunswick. A tour in the third week of the season will include Columbus, Detroit, Ann Arbor, East Lansing, Kalamazoo, and Northampton.

New Symphony Trustees

Four newly-elected members of the Board of Trustees of the Boston Symphony Orchestra were announced yesterday by Thomas D. Perry, manager of the orchestra. He also disclosed an innovation in the organization of the board. Four of the senior members are now designated as Trustees Emeritus.

The new trustees include two prominent Boston attorneys who are also trustees of the New England Conservatory of Music—Talcott M. Banks, Jr., and Charles H. Stockton. Harold D. Hodgkinson is a trustee of Simmons College; member of the corporation, Northeastern University; fellow of the American Academy of Arts and Sciences; head of USO activities in Boston during World War II; chairman of the board, First Federal Reserve District; chairman of management board, Filene's.

* * *

The fourth new trustee is C. D. Jackson, recently-retired assistant to President Eisenhower on cold war strategy; member of Psychological Warfare Branch, Allied Force Headquarters, during World War II; vice president of Time, Inc.; former publisher of Fortune Magazine; U.S. delegate to U.N.; formerly president of the National Committee for a Free Europe.

* * *

The four senior members, who are now designated as Trustees Emeritus, are M. A. DeWolfe Howe, N. Penrose Hallowell, Philip Allen, and Dr. Lewis Perry. These men will retain their active interest in the government of the orchestra and will confer the benefit of their long experience, but they are not required to attend all meetings.

Mr. Howe, historian of the orchestra and biographer, is the only remaining member of the group of men into whose hands the affairs of the orchestra were confided by Henry Lee Higginson, the orchestra's founder, in April, 1918. Mr. Hallowell joined the board in 1926. Of more recent service are Mr. Allen and Dr. Perry.

Boston Post 9/16/54

Symphony Has New Manager

Thomas Doane Perry, Jr., graduate of Yale and navy hospital corpsman during World war II, yesterday became business manager of the Boston Symphony Orchestra.

Perry, who was graduated from Yale in 1935, was assistant to George E. Judd, symphony manager for 40 years. Prior to that he was associated with concert management at the Curtis Institute in Philadelphia.

Harold D. Hodgkinson, chairman of the board of the First Federal Reserve District and chairman of the management board of Filene's, was named a trustee of the symphony.

Another new trustee is C. D. Jackson, former assistant to President Eisenhower on cold war strategy, vise president of Time Inc., former publisher of Fortune Magazine, U. S. delegate to the UN and former, president of the National Committee for a Free Europe.

PERRY NEW MANAGER OF BOSTON SYMPHONY

Boston Herald 9/16/54

Thomas Doane Perry, Jr., yesterday became business manager of the Boston Symphony Orchestra, stepping into the biggest business task in the American orchestral world.

Former assistant to George E. Judd, for 40 years Symphony manager, Perry will handle the 1½-million-dollar annual budget of the 104-member orchestra and the business arrangements for its tours and concerts, the most extensive of any big American orchestra. Also within the scope of his worries are the forthcoming Saturday night NBC coast-to-coast broadcasts replacing the NBC Symphony Orchestra formerly led by Arturo Toscanini.

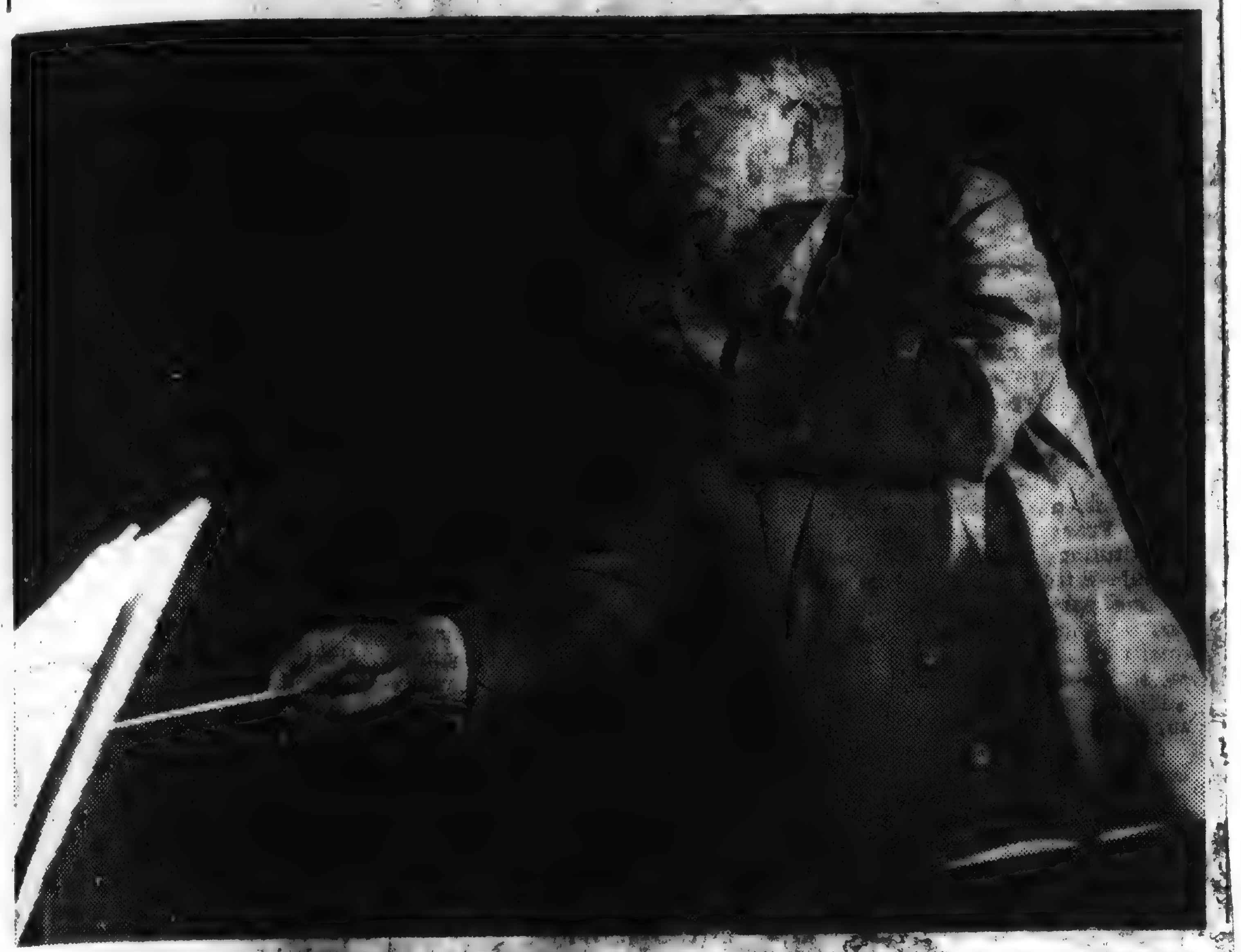
A pipe-smoking young man whose hobby is tinkering with vintage automobiles, Perry was associated with concert management at the Curtis Institute in Philadelphia before coming to Boston as New England Mutual Hall manager. His wife is an amateur sculptress and they have two young sons. Perry was born in Grand Rapids, Mich., and is a Yale graduate.

The Symphony also announced as new trustees:

Harold D. Hodgkinson, chairman of the board of the First Federal Reserve District and chairman of the management board of Filene's, trustee of Simmons College, member of the corporation of Northeastern University and fellow of the American Academy of Arts and Sciences.

And, C. D. Jackson, recently-retired assistant to President Eisenhower, former publisher of Fortune Magazine and U. S. delegate to the United Nations.

VISAGES DE CHARLES MÜNCH



Le visage de Charles Münch est bien plus éloquent pour les musiciens de l'orchestre que la musique gravée sur leurs partitions. Voici deux expressions du célèbre chef qui expliquent mieux que tous les commentaires, les secrets de son art. D'un geste il apaise les fougueux élans qu'il déchaînait tout à l'heure et sous son regard, l'orchestre réagit comme la plaque sensible du photographe.

En regardant Charles Münch « jouer » de l'orchestre

Charles Münch dirigera l'Orchestre national de la Radiodiffusion française au festival d'Edimbourg. Le voici faisant répéter à Paris la [illegible] Symphonie de Saint-Saëns, dont il exprime avec passion le rythme triomphal. Sur son visage passe tout le pathétique de cet ouvrage, dont il met en lumière la puissante grandeur. Il « joue » [illegible] comme un virtuose de son instrument.

(Voir en [illegible] page 6, la suite du reportage photographique de Louis Heckly.)

Articles in French papers about concerts given by Charles Munch
Music Director of the Boston Symphony Orchestra during May and June 1954 in Bordeaux, Strasbourg and Paris.

"La Nouvelle République" May 25, 1954 Bordeaux
by Martial Bardinet

Charles Munch and the Orchestra National have put into full value the orchestral researches of Berlioz in "L'Enfance du Christ". The romantically minded public has expected the performance of "L'Enfance du Christ", to perceive that Berlioz was capable, as anyone else, of sweetness and tenderness. All his work had already given us every proof of the orchestra seraphism as a necessary element of this music of oppositions and contrasts. But Berlioz has been a victim of the legend, which he had forged himself: Composer "Ninivite and Babylonian", it needed the Redeemer in person to deliver him of Niniveh and Babylon.

The feature that impresses us most in this mystic trilogy, where true mysticism takes a secondary place, are the curious research of tone, to which Berlioz devoted himself by the way, complying thus, may be uncon-

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The feature that impresses us most in this mystic trilogy, where true mysticism takes a secondary place, are the curious research of tone, to which Berlioz devoted himself by the way, complying thus, may be unconsciously, to the natural side of his spirit. Even for an orchestrator, so skillful and so ingenious, there are discoveries so rare, which can but charm modern ears. I am naturally referring to the famous trio for two flutes and harp, in the last part, the writing of which, as well as the mood, are almost impressionist; and also to the strange instrumental colou of the "Songe d'Hérode", of its suggestive force and visual power,- music of tone already, rather than music of themes, and which , though coming from so far seems to draw proportionally closer as time passes.

Charles Munch and this admirable collective instrument, the Orchestre National of the Radio, gave all their care, all their knowledge, all their friendship to this musical event, in engraving these asonishing pages, in adorning them in their original dress, and in raising its shining glory.

SUD-OUEST Bordeaux May 26 , 1954
by Jean Ladoire

THE BORDEAUX FESTIVAL AT THE CATHEDRAL
"L'ENFANCE DUCHRIST"

The anxious and mysterious shadow of an invisible visitor must have crept into the nave of the Cathedral last night. This unexpected host, without any doubt, was Hector Berlioz; how could we not recall him, when a storm broke over the town at the very hour when Charles Munch turned over the pages of "L'Enfance du Christ"; how could we not evoke the angular and feverish figure of one who could seldom write fifty lines without speaking of thunder-bolt, thunder and lightning. It is precisely at the performance of one of his works, where this meteoric complex appears least, that the author of the "Damnation" and "Songe d'une nuit de Sabbat",might have attended last night.- Everything is pastoral and peaceful in this biblical tale, where one can barely discern, in the midst of so much pious simplicity, a man haunted by sulphurous nightmares.

Bust Berlioz has confided with as much passionate tenderness (in the part of the small lute and the harp), peaceful accents, as he lent, elsewhere, to trumpets and to kettledrums, the shrill, heartrending clamour of an anguished soul.

WHat does it matter! If Berlioz had been present last night, he would have admired, without the slightest doubt, the care with which the too rare performance of the "Enfance du Christ" had been surrounded.
The podium,- if I may call it so, when it concerns a sacred building, had been assembled most brillantly: Helene Bouvier, Louis Noguez, Michel Roux of the Opéra; Michel Sénéchal, AndréVessières,- all perfect in their parts with the César Franck chorale,directed by René Alix, the Orchestre Nationa and last but not least Charles Munch.The privileged audience could bear witness that all the interpreters contributed their best to make an exemplary performance of Berlioz's sacred trilogy, who is far indeed from limiting himself to the classics: "Adieu des Bergerè" and "Repos de la Sainte Famille"." This performance deserved to be transmitted on the Radio. It will surely be done and its interest cannot be overemphasized. It must not be missed when the broadcast is announced. It would be truly distressi should everyone not have been able to enjoy such an outstanding concert.

Jean Ladoire

La Nouvelle Républque Bordeaux May 25, 1954
by Martial Bardinet

CHARLFS MUNCH an interpreter in fever of creation

Always true to his genius, to his trances of an interpreter in fever of creation, Charles Munch went up on to the stage of the Grand Theatre,with a feverish step. Tense, concentrated, ready to bound, impatient to come to blows with his subject-matter. His superb mask of a great, inspired man, had rarely seemed to me as cumbersome, as powerful,as loaded with desired storm. It was overwhelming. Charles Munch took the first Allegro of the "Eroica" by Beethoven at a pace visibly much more rapid than it is usually adopted by other French conductors. He lead it briskly and made of it a ride as panting and romantic as one could wish for and of an incomparable burst of glorious sounds. It is besides the true tradition, one that at least is practised by all great German conductors.The Eroica is not a musical procession, and it is we who are wrong in often giving it a pompous pace, stilted and ceremonious. Even the "Funeral March" should not be slaeckened or drawn out exaggeratedly. The Scherzo and the Finale proceeded, naturally, at a pace still swifter than the initial Allegro. At the beginning of the second part of the concert, Charles Munch felt bound to render a public homage to the old master Guy Ropartz, whose 90th anniversary will be celebrated in a few days, and added to his program a Symphonic work "A Maris endormie". The noble and very elevated inspiration was vividly appreciated by the public.
Dutilleux's Symphony followed. I awaited with curiosity this work of a man under Forty, which has already been played with success at several Festivals. I do not doubt that this Symphony will soon figure in the repertoire of our big Symphonic Associations. The richness of ideas, and style make it certainly worthy. However, I did hope for something stronger, harder, freer....consequently more complete. Dutilleux gave me the impression of not having gone to the end of his principles.MINMMMFEEFFINGM One finds in his Symphony an entirely new sound material. I am referring particularly t to the Scherzo which is at this point a little marvel of inventive caprice - but unfortunately, one meets also complacencies of style and a kind of return to an obsolete syntax, which renders the whole trivial, compromising the unity. It seems to me that Dutilleux will be obliged to chose clearly between a frank atonalism, of which he gives so many happy exampleples and the slightly suspicious tenderness, which he seems to have kept of the past. "No compassion" used to say Strawinsky. It was not an author word, but the spring of creation itself, of pure action.

Charles Munch III Bordeaux May 25, 1954
Martial Bardinet

The concert ended with the admirable Third Symphony of Albert Roussel, henceforth one of the classical masterworks of contemporary music. Fabulous program, magnificently produced under the direction of its conductor by the Orchestre National de la Radiodiffusion Française, this "Tenor" of the French ensembles.

"SUD-OUEST" Bordeaux May 25, 1954 by Jean Ladoire

Great hours" at the Festival of Bordeaux with Charles Munch and the Orchestre National

For Charles Munch a stage is a studio without backdrop; he is hardly concerned about people behind him watching each quiver of his tall and mobile figure. His domination exercises itself on his musicians; he conducts with a frantic precision; his hands dissect the measure; his eyes in turn cast terrible lightning or seem to lose themselves in a remote dream. The Orchestra in front of him, though apparently imperturbable, responds submissively with respectful rapture to his magnetic authority. Charles Munch is a volcano in eruption which thunders and makes his platform tremble and the microphone oscillate. Face to face with this ardent conductor, the Orchestre National, united to him through profound affinity, seems to liberate all its power and all its sensibility, the bows become most fluid, the wood-winds the most velvety, the brasses and the percussion most dazzling, evolve with a commanding ease through the most varied scores. They excel in everything, and yesterday's concert, is in this regard, but a fresh illustration. The program proposed a musical journey in three stages, from Beethoven to Dutilleux, passing through Albert Roussel. In this course, the musicians had to make a small detour paying homage to Guy Ropartz, whose "A Marie endormie", they played. - Charles Munch conducted the Eroica with the fugue and almost brutality, which alone evoke this power of nature, which was Beethoven of Heiligenstadt. - Dutilleux attended the success of his Symphony, which has already gone through the test of several Festivals. Happy Dutilleux whose music does not grow insipid in the expectation of problematic revelations. It is true, that among so many works which owe much more to technique than to the surge of the heart, thi Symphony offers a happy proportion of mastery and sensibility....and then the orchestra National played it so well. It interpreted with a brio not less convincing the robust Symphony of Albert Roussel, one of the principal point of his solid merits is that one enjoys it sufficiently to be tempted, at the end of his Allegro Finale to call for an encore.

Jean Ladoire

LE FIGARO PARIS JUNE 17, 1954 Clarendon

CHARLES MUNCH reveals two Symphonies to us.

One may object that the First Symphony of Arthur Honegger has not to be revealed, since having been composed in 1929-1930, it was created the next year in Boston by Koussevitzky. That is true, but how many times has it been played during 23 years. One can then consider the superb performance by Munch at the head of the Orchestre National just given, as a revival with the additional value of a novelty. "Disorderly in genius" H. Stuckenschmid's appreciation of Honegger's Symphony alluding without a doubt to the caracter, volontary incongruous, of the three movements:

a contrapuntal and dynamic Allegro; an Adagio comparable to a grand Lied, sung by the violins; a Presto, in the mood of the XVIII century. What mastery is already found in the First of the Symphonies of which all five are classics to-day, in the United States. The Symphony of Jolivet has inspired in me the deep desire of hearing it again. Everyone knows that it is impossible,after a first audition, to have a precise judgement of a modern work, as complex as this one. One derives, at most, an impression of the whole, favorable or unfavorable, and the desire to know it better, or to escape for ever. In the present case, without having recaptured the irresistible magic, the three Concerti by Jolivet had exercised over me,I underwent the influence of the slow movement, which seemed to me the most successful of the four, and the magic nervosity of the Scherzo. As for the others, I shall expect a fresh experience which will help me to penetrate over the threshhold where a compact orchestration has held me off, though desirous to push forward.

Clarendon

" L'Express" Paris June 19, 1954 MUSIC

Returned to France for a six weeks visit, following his American Season, prominent star, during the Bordeaux and Strasbourg Festivals and the Grand Season in Paris, Charles Munch will ascend the podium at the head of the Opera Orchestra, at the Opera on June 29. It is during a privately recorded session, that Charles Munch accomplishes a musical feat (the most important of his 1954 French tour) in conducting the first audition of the Andre Jolivet's Symphony. It is a work of classical appearance in its shape and orchestral structure, but of a profound originality in its style and the utilised thematic material. Next to Messiaen, Jolivet is the most important French representative of the musical generation which approaches their 50th anniversary, and which gathered in 1936 under the emblem "Jeune France". He becomes a part of the musicians who, without illustrating in their work their research, the revolutionary extremism of the following generation (the one of Pierre Boulez and Maurice Le Roux)are happily not entrapped in the neo-classical panel Strawinsky-latest manner, or the neo-romanticism of Honegger.- The most definite sources of Jolivet's Symphony, have to be searched for in the best of Strawinsky, his "Sacre" and in the French line in the best of Milhaud. The severity of the writing, the thematic unity, the originilaty of the orchestral language, make this Symphony an exemplary work. Each movement is built on the same opposition of two themes, which culminate in the Adagio. Here, the esthetic intentions and human intentions of the composer are most clearly expressed, the Western theme, pre-eminently of BACH, letters spelling his name, meaning in German the notes: si-bemol, la,do, si-majeur, theme of all European classical and romantic music, since the time Bach used it first - oppose a theme of exotic essence, universal,"popular" in the widest sense of the word.It opposes itself and unites itself, melts in the highest unity of a "magic expression of human groups", which constitute, as always, the ideal music which Jolivet tries to attain in his creative work and of which this Symphony is a new, great stage.

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V

Charles Munch "Le Figaro" June 23, 1954

Claude Baignieres

Charles Munch triumphs at Strasbourg

On the Ninth day of its Festival, Strasbourg was really imbued with music... The music streams down everywhere like nutritive sap. At the hours when the train from Paris drains towards the Rhine, the Loewenguth Quatuor, whose MMMMMMMMM refined and rustling interpretation of Ravel's Quatuor will rouse, by the end of the day, the austere library of the Cardinals,- Charles Munch, will create an explosion at the Palace, rehearsing the Khatchatourian Violin Concerto, and in the beer-houses, the Alsatian wine will mix its harmonies with the Mendelssohn Concerto poured out by the loud speakers.

The two ultimate concerts of Charles Munch, will remain engraved in the memory of music-lovers of Strasbourg, and of the musicians of the Orchestre National, who, however, have seen many MMMMMMMM SUNs of Austerlitz. The pyrotehnical Concerto by Khatchatourian, gave the privilege of discovery of the young violonist, Annie Jodry, to Strasbou rg. Her transcendant virtuosity does not stifle her sensibility. If she will enrich her sonority, if, with time, she acquires more freedom, if she meets often on her way, a Charles Munch to guide and inspire her, she will rapidly become equal to the most illustrious Apostles of the bow.

The next day, the First Symphony of Jean-Michel Damase created a cyclone of enthusiasm. Thanks should be rendered to Gabriel Faure who inspired the Adagio, to Roussel, whose spirit is not foreign to the Finale, to Jean-Michel Damase who knew how to combine, oppose with skill and subtlety the different sounds of the Orchestra. The themes appear to me rather this,in comparison with the grand fate reserved to them, and J.- M. Damase has not resisted the tempatation,at the last moment,to slide in a theme,better fitted for a chansonnette,less ambitious than a Symphony. The whole, represents an elaborate work, clear, sensitive created by a musician whose personality suffers from a certain timidity..

To close the Festival as an apotheosis, there was Nicole Henriot, who juggled with Liszt's Piano Concerto, and reflected all its dazzling facets. There was leading the sparkling Orchestre National, Charles Munch, whose fire and emotion, more than ever exercised his power in Brahms' Second. Because Charles Munch has the power of bewitching bewitching: he revives the music; rejuvinates the text,injured by schleresis of the withered away traditions;lets passion bloom and stirs the flame incessantly.

"COMBAT" June 24, 1954 Michel Bret

"COMBAT" June 24, 1954 Michel Bret

Strasbourg, June 1954. The XVI-th International Festival of Strasbourg was brought to a close with a concert by the Orchestre National of the Radiodiffusion Française, conducted by Charles Munch. The first part of

the program was devoted to French Music:Guy Ropartz (music for the tra-

"Combat" June 24, 1954 Michel Bret

of Sophocles "Oedipe a Colonne"), Berlioz (Love scene from "Romeo and Juliette") and Jean-Michel Damase, whose Symphony was created.
At a period when a few "Great/" (Strawinsky, Bartok, Milhaud) divide between them the laurels of musical inspiration; when dodecaphonism and its best representatives make head-lines on posters of the best programs; when at last certain "concrete" forms of music, begin, if not to impose themselves, but at least to be known by the big public, one can imagine the ungrateful task of a young composer, seeking or just trying to create something new.

At first sight, the ambition of J.M. Damase is not in this order. And what forces our sympathy in his regard, are certain qualities of style and and composition. Apart from his Piano Concerto, Damase's first victories were in the field of ballets (La Croqueuse de Diamants, Piege de Lumiere). He aims higher to-day with his Symphony. I admit not to have read his score, but even at first hearing, this work is far from being indifferent. Its foremost quality is unity. Classic in its construction: three movements: (moderato, adagio, finale), the work derives its unity from a simple but very melodious theme, reserved to the strings. Largely outlined in the first mouvement, it appears to develop in the two others. I do not know if this was the intention of the composer, but the climate of the work gains by this apparent development. Beside this theme, the wood-winds and brasses divide the effects between them. The construction of the Adagio is particularly symphonic. Little daring in the writing, but with simple means a very beautiful progression. In the Rondo Finale, the rhythmical research, seems to have chiefly preoccupied the composer, but there also, a very "singing" phrase. lead by the strings, gives in fact the originality to the work. In this last movement, there are evident reminiscences, but their origin even (Ravel, Strawinsky) give evidence of J.-M. Damase's taste.
~~The [illegible] of Charles Munch~~ The commendation of Charles Munch is beyond all praise. Onecan only express one regret concerning him: that we see him conduct our symphonic associations much too rarely. Under his direction, Berlioz, that evening, appeared more passionate than ever.

Michel Bret

"My Diary at the Strasbourg Festival" H.Jourdan-Morhange

June 19, 1954

It is the evening which was going to disclose the Symphony of Shostakovitch. Our regret was diminished by the magnificent concert given by Charles Munch and the discovery of a young sensational violonist, Annie Jodry. Besides from her technical qualities, she has that interior fire which cannot be acquired. She played the devilish Khatchatourian Concerto. Having heard it played by the great Oistrach, I could realise how near perfection she was. Charles Munch has encountered in his own town, the same triumph, he had in Bordeaux. Schubert's Symphony, under his baton, is all poetry; Handel's Concerto Grosse - all greatness. What an "animateur".

June 20, 1954, evening

Again Charles Munch and this magnificent Orchestre National, which is not afraid of any foreign competition. The perfection of the wood-winds is unique. Nicole Henriot at the piano, resembles a fairy, who meets no resistance. The Liszt Concerto is a play to her. How wonderful to be so gifted. The first Symphony of Damase, was an expected first audition. It is one of his first

works of pure music, well constructed, well orchestrated, it is thought in "truth" and does not make any concessions to fashion. Damase cannot deny his admiration of Faure. His first piece is an homage to him. The beginning of the Adagio is very beautiful in the halo of its brasses. The Finale seems to me to be the most personal of the composition. Beautiful work! which forebodes an ascension of J.M. Damase to greatness. Charles Munch closed the musical part of the Festival in a veritable apotheosis, with the Second of Brahms, which he carried away with a fire so caracteristic for him, and an intensity of unrivalled expression,- follwed by the fervor of his dear Orchestre National.

"The Festival of Strasbourg" June 20, 1954

"Les dernieres Nouvelles d'Alsace"

Charles Munch and the young violonist, Annie Jodry, in a triumphal success. The Orchestre National of the Radiodiffusion Francaise outdoes itself.

There is no possibility to know what this concert would have brought us in its original plan, but one knows that it was reserved to the Russians, and was, in consequence, going to have a star. The Festival had offered the most wide and cordial hospitality to all the artists, no matter where they came from, the big and the small, the powerful and the weak. Following the Soviet réfusal to come, the committee had immediately to face a decision. It turned round to Charles Munch, because one had to aim to the highest. One asked the man of the day to substitute his colleague Mravinsky. Charles Munch told me y yesterday, that if he had had the orchestral material of the Xth Symphony by Shostakovitch at his disposal, he would have conducted it with great pleasure last night.It would have been a feat of magic, but nothing is impossible for Charles Munch.

Anything connected with Charles Munch, has actually a fabulous caracter. He comes back to us glorified at the United States, and enters a legend, being still alive. The information we possess on this subject, allow us to appreciate, without error, the coefficient of truth,which gives, the recently published information, its positive caracter.

As soon as he appeared on the stage, he was welcomed by a thunder of applause. This is to say that before he lifted his baton, he had already gained the part (game). Strasbourg and Alsace are legitimately proud to greet the man and the artist who has conquered America. To-day all the crowds are at his mercy; one observes him with curiosity, a celebrated man arouses. Charles Munch lives now in the euphoria of his greatest successes. The enticement (charm) of his personality, added to his talent, supports the highest place he has in the admiration of the crowds. Those fascinated by him, place him higher any other conductor. He lives presently through the most glamourous triumphs. When he conducts,- he senses behind him a shiver that exalts him. He rules superlatively. We owe him a transcendant interpretation of the big Schubert Symphony. ~~During~~ Listening to him, I saw marching passing me, all those whom he had seen himself in the same circumstances, when he was "Konzertmeister" of Bruno Walter at the Gewandhaus Orchestra in Leipzig.

Charles Munch has heard a lot and remembers much. But as faithful as memory can be, it cannot remember evrything with precision. To take notes! but you would have to follow a rigorous order: because recollections dilute themselves. One can say without exaggeration that Charles Munch, facing Schubert, was the double of the famous Toscanini. He is really the magician to whom no orchestra can withstand. He slashes the air by his ardor; he has some kind of strokes of the baton and attitudes, which belong only to him.

The Symphony has to be grasped by its Promethean aspect, exactly as Charles Munch did it last night. Everything brightened up, as the figures in Michel Angelo's Frescoes.

But I long to speak of Miss Annie Jodry, this young violonist, who subdued the audience. She played the Khatchatourian Concerto. One could not expect that this is a work, that a young girl of her age, inevitably meets on her way. She gave it such a flashing performance, that the most sceptical listeners have to lay down their weapons. She began the Concerto with such an assurance that one could think that she had a 30 year's career behind her.

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Truly, Annie Jodry, seems to be heedless of success as she is of obstacles in playing. She maintains that the Khatchatourian Concerto is easy. Surely to her. One must congratulate Charles Munch, the most "chic" (generous) of conductors, to have granted his "high patronage" to this little Princess of the bow. She has made her violin sing- an Andre Guarneri of sheer beauty - with a fullness of sound that was a treat to the ear.. Annie Jodry has signed a pact with glory, a pact that may be definite. After the last chord had died off, the entire hall leaped for joy. Any resistance being unnecessary, Annie Jodry took her violin again and palyed one movement of Bach's Sonata in sol-mineur, for violin solo. Keep the name of Annie Jodry in mind. It is meant to resound at the same standard as Ginette Neveu, the unforgettable.

True to itself, the Orchestre National was splendid: the cream of the French instrumentalists. Its soloists are among the best there are. Three among them have made themselves known in Handel's Concerto Grosso, Op.6 No 4: Henri Brouschwag, Jean Emmanuelle, Jacques Neilz. This Concerto for two violins, cello and strings was played royally. Nothing in common with this "distinguished consideration" that too often prevails in such cases. But I must put the final point to this report.. It is late and I have exhausted my space. I have two lines more to say that a "tornado" of Bravos poured out; the audience could not stop expressing their enthusiasm; the hall was enraptured "in excelsis"

Dear Mr. Burk:

Just a line to accompany this article. Hope you are already settled in Tanglewood, and everything is well. I am leaving to-night for the MIDI If you would need anything you can reach me at my daughter's:

Madame Katia Vernet
Le Mas Mirasol
Montee de France
Cagnes-sur-Mer, A.M.
France

Kindest greetings to everybody in Tanglewood, sorry not to be there.

Sincerely yours,

H. Hirshman

AU FESTIVAL DE STRASBOURG

AVANT de rendre compte des très beaux concerts que j'ai entendus à Strasbourg, je ne [illegible] pas signaler [illegible] quelques lignes [illegible] auxquels j'avais [illegible] avant de quitter Paris. D'abord les deux soirées de l'orchestre de Radio-Stuttgart au Théâtre des Champs-Elysées — moins pour les programmes (Beethoven, Brahms, Tchaïkovsky) que pour la qualité d'exécution. Un chef, Hans Muller-Kray qui ne se croit pas tenu de diriger par cœur, qui sert les œuvres sans chercher un instant à détourner à son profit l'attention du public, des instrumentistes solides et animés du même zèle, c'en est assez pour nous faire désirer revoir cet orchestre dans un répertoire moins rebattu. Le soliste, le jeune pianiste Gunther Louegk, a été excellent dans Beethoven, un peu trop appliqué dans le concerto de Tchaïkovsky, dans lequel l'interprète ne déploiera jamais trop d'imagination et de fantaisie.

Je regretterai davantage de ne pouvoir m'étendre sur les merveilleux chants a cappella du « Nederlands Kamerkoor » dans la Sainte-Chapelle baignée d'une lumière surnaturelle par l'éclairage extérieur des vitraux. De telles musiques, au milieu de cette symphonie de couleurs, réalisent une harmonieuse plénitude qu'on n'aurait osé rêver. Au programme, des maîtres de la Renaissance et quelques modernes, Pizzetti, Poulenc, Antony Hopkins, plus un compositeur, Herman Strategier dont le nom, que j'ignorais, est à retenir. Son Cantique de Noël témoigne d'une rare entente de la polyphonie vocale. Félix de Nobel dirige en grand artiste (et en musicien érudit) ses seize choristes aux voix bien équilibrées, les soprani peut-être plus froids, mais d'une pureté cristalline, les voix masculines plus étoffées, mais discrètes, contrôlées avec un sens affiné de l'exécution d'ensemble.

*

Il m'a fallu des loisirs strasbourgeois pour réentendre, après des années [illegible] excellents [illegible] un cadre fait à souhait pour la musique de chambre, la bibliothèque des Cardinaux [illegible] programme, [illegible] Ravel. Sur le quatuor de Ravel, tout a été dit. Le deuxième de Prokofiev [illegible] côté figure modeste. C'est une page mineure dans la production de l'auteur du Pas d'acier. Les thèmes en sont folkloriques [illegible] mais le folklore [illegible] ni de la vulgarité, ni du poncif, et le déroulement du quatuor accuse des faiblesses que les épices de l'orchestre atténueraient si elles ne les masquaient entièrement. L'op. 42 d'Albert Roussel n'appelle ni même ne tolérerait un rhabillage orchestral. Fond et forme sont étroitement complémentaires et d'une si rare beauté qu'on se demande comment, au répertoire des quartettistes, une telle œuvre n'a pas encore la même place que les quatuors de Ravel et de Debussy.

Aux concerts symphoniques, on attendait avec la plus vive curiosité la Xe Symphonie de Chostakovitch, la plus récente, la première qu'il ait écrite depuis que Staline est mort et que la consigne est d'être libre. Las ! la politique a encore fait des siennes. Ni le compositeur, ni Mravinsky, le chef qui devait diriger son œuvre, n'est venu. Nous n'avons d'eux que leur portrait dans le programme, imprimé avant leur désistement. Prémonition ? Ils ont l'air triste et ennuyé. Nous l'avons été aussi, mais on nous a offert des compensations puissantes. Charles Münch a assumé deux concerts au lieu d'un, et il est au plus haut de son talent.

Il n'en a pas moins accepté d'accompagner, avec un effacement et un esprit de collaboration peu fréquents chez des chefs de cette envergure, deux solistes dignes, il est vrai, d'un tel honneur : l'une, déjà célèbre, Nicole Henriot, dans le concerto en mi bémol de Liszt, où sa fantaisie et son brio n'altèrent en rien la santé rythmique de l'interprétation. L'autre, Annie Jodry, une violoniste presque inconnue qui a déchaîné le même délire d'enthousiasme avec le concerto de Katchatourian. Ce n'est pas que ce [illegible] très [illegible] musicalement [illegible] communs [illegible] marché, son orchestre bruyant, ses tutti conventionnels, mais il exige de l'interprète une virtuosité et une résistance physique à toute épreuve. Qu'une frêle jeune fille qui ne doit guère avoir passé dix-huit printemps, non seulement en vienne à bout, mais lui imprime un style et donne de la noblesse à des développements hérités de ce qu'il a de moins valable chez Tchaïkovsky ou Glazounov, voilà qui la qualifie, et sans tarder, pour la carrière internationale.

Pour Münch, dans la partie purement symphonique de ces deux soirées, il nous est apparu plus grand que jamais. Je ne crois pas être suspect d'idolâtrie en ce qui concerne les chefs d'orchestre, mais j'estime qu'on doit admirer sans réserves celui qui, au moment où il pourrait tout se permettre, trouve dans le succès de nouvelles raisons de s'interroger, de travailler en profondeur, d'élaguer toute mimique qui ne soit pas indispensable et d'atteindre de la sorte à une double identification avec l'œuvre à diriger, avec l'orchestre qui va lui donner la vie : en l'espèce, le merveilleux Orchestre National qui a répondu à ses moindres intentions avec une fidélité, une acuité médiumniques dans la VIIe Symphonie de Schubert et dans une IIe de Brahms qui aurait fait aimer Brahms de ses pires ennemis.

Je n'ai qu'une réserve à formuler sur une transcription du IVe Concerto Grosso de Haendel, qui ne mérite ni ce chef, ni cet orchestre, tant l'arrangeur, M. W. Weisman, prend de libertés abusives avec un texte des plus clairs. En revanche, c'est un très joli geste que d'avoir présenté, avec un soin si chaleureux, la Symphonie de Jean-Michel Damase. Ce n'est pas la meilleure œuvre de ce musicien très jeune et très doué. Frénétiquement applaudie par le public, elle a suscité quelques réticences chez les professionnels et les deux attitudes s'expliquent. Cette musique a un charme mélodique et harmonique évident, des couleurs d'orchestre séduisantes, malgré quelque abus (katchatourianesque) des cuivres et de la batterie. Mais quant au fond même de la pensée musicale, nous sommes les témoins d'un conflit non encore résolu : nourri de Fauré, le compositeur, tantôt s'abandonne à cet empire et tantôt réagit au prix d'une certaine disparate de style. Reprochera-t-on à ce moins de vingt-cinq ans de n'avoir point encore la maturité, l'austérité du symphoniste ? Le temps la lui apportera. Félicitons-le, en attendant, d'avoir couru le risque avec une ingénuité qui a son prix à l'heure actuelle plu que jamais.

MARC PINCHERLE.

sent by Kiesgen

Nouvelles Littéraires 24 juin 54

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Justificatif d'insertion

Concert : Munch
Nom du Journal : Le Figaro
Date d'insertion : 3 juillet
Signature (s'il y a lieu) : B. Gavoty

LA MUSIQUE

Charles MUNCH à l'Opéra

DANS la vie, Charles Münch offre souvent l'image d'une âme en peine. Il flotte, il erre, mélancolique et désœuvré, comme un homme privé de son occupation favorite. Sur la scène, il prend sa revanche — ou, plutôt, il trouve sa vraie nature, qui est de se donner à fond, de vivre ardemment et de mener la musique à grandes guides : vitalité torrentielle ! Ce n'est pas assez de dire qu'il est à son affaire, quand il nage en plein bonheur, au point d'en rire d'aise sur l'estrade, tout en continuant à diriger. Un homme heureux, quel oiseau rare !

Il aime les orchestres français, leurs merveilleux solistes, et jusqu'à une certaine indiscipline qui va de pair avec la fantaisie nationale. S'il advient aux cors de couaquer dans le scherzo de l'Héroïque, il s'en amuse : Couaquare humanum est... Mais quand les « bois » de l'Opéra donnent à Ibéria son plein relief et sa couleur grouillante, il s'émeut et s'enfièvre. Si son frénétisme naturel déborde parfois la sagesse profonde des symphonies de Beethoven, en revanche elle communique à des œuvres modernes, telles que la Troisième Symphonie de Roussel, un élan irrésistible. Son répertoire favori va de Schumann aux modernes. Là, il est totalement l'homme de la [illegible] Grâces soient rendues [illegible] qui aime son art [illegible] d'amour », selon [illegible] sive de Jehan Ri

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Figaro

23 JUIN 1954

ÉCRAN

Charles Münch triomphe à Strasbourg

(De notre envoyé spécial Claude BAIGNERES)

Strasbourg, 22 juin.

AU neuvième jour de son festival, Strasbourg était vraiment imprégné de musique... La musique ruisselle partout comme une sève nourricière. A l'heure où le train de Paris draine vers le Rhin le quatuor Loewenguth, dont l'interprétation raffinée et frémissante du Quatuor de Ravel éveillera en fin de journée l'austère bibliothèque des cardinaux, Charles Münch fait exploser le palais des fêtes en répétant le Concerto de Katchaturian et, dans les brasseries, le vin d'Alsace mêle ses harmonies au Concerto de Mendelssohn déversé par les haut-parleurs.

Les deux ultimes concerts de Charles Münch resteront gravés dans la mémoire des mélomanes strasbourgeois et des musiciens de l'Orchestre National, qui ont pourtant vu se lever bien des soleils d'Austerlitz. Le pyrotechnique Concerto de Katchaturian donna à Strasbourg le privilège de découvrir la jeune violoniste Annie Jodry, dont la virtuosité transcendante n'étouffe pas la sensibilité. Si elle enrichit sa sonorité, si, avec l'âge, elle acquiert plus de liberté, si elle trouve souvent sur sa route un Charles Münch pour la guider et l'inspirer, elle deviendra rapidement l'égale des plus illustres apôtres de l'archet.

Le lendemain, la Première Symphonie de Jean-Michel Damase déclenchait un typhon d'enthousiasme. Grâces en soient rendues à Gabriel Fauré qui inspira l'Andante, à Roussel dont l'esprit n'est pas étranger au Finale, à Jean-Michel Damase qui sut combiner, opposer avec art et subtilité les différents timbres de l'orchestre. Les thèmes me paraissent un peu minces pour le sort grandiose qui leur est réservé et J.-M. Damase n'a pas résisté à la tentation de glisser au dernier instant un motif qu'il aurait pu conserver pour une chansonnette moins ambitieuse qu'une Symphonie. L'ensemble représente l'ouvrage soigné, clair, sensible d'un musicien dont la personnalité souffre encore d'une certaine timidité.

Pour clore le festival dans une apothéose, il y avait Nicole Henriot, qui jongla avec le Concerto en mi bémol de Liszt et en fit miroiter toutes les facettes ; il y avait, au pupitre de l'étincelant Orchestre National, Charles Münch dont jamais peut-être la fougue et l'émotion ne s'exercèrent avec autant d'efficacité que dans la IIe Symphonie de Brahms. Car Charles Münch détient un pouvoir d'envoûteur : il vivifie la musique, rajeunit les textes atteints par la sclérose de traditions desséchantes, en laisse s'épanouir la passion et en attise sans cesse la flamme.

Claude Baignères.

— Charles Münch dirigera, le 29 juin, à 21 h., à l'Opéra, un concert dont le programme sera consacré à Hændel, Beethoven, Debussy et Roussel.

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BOSTON, MASS.
TRAVELER
JUL 1 - 1954

Esplanade Series To Start Monday

After concluding his Silver Jubilee season as Pops conductor tomorrow, Arthur Fielder and his Boston Symphony musicians will launch into the 26th season of free Esplanade Concerts Monday night in the Hatch Memorial Shell at the foot of Mt. Vernon St.

This year's radically new plan will extend the concerts from July 5 to Aug. 10, instead of concentrating them in July. They will be played Monday, Tuesday and Wednesday nights from 8:30 to 10, and on Tuesday mornings from 10:15 to 11:15.

Adults are welcome at the Tuesday morning concerts, long popular with children, although the music is of general appeal.

As always, the maintenance of the concerts, free of admission charge, is dependent on contributions to the Esplanade Concerts Fund, which may be sent to the Merchants National Bank at Copley Square.

LOWELL, MASS.
SUN
JUL 2 - 1954

VIOLIN BOW VS. BASEBALL BAT—Charles Castleman, a violin virtuoso at the age of 12, winds up a practice session in his Braintree home with one eye on his chum, Jackie Spellman, 14, who is waiting for the young musician to take his second base position on a Pony League team. Charles will be featured soloist at the Boston Esplanade Children's concert Tuesday morning, July 6, with musicians from the Boston Symphony orchestra. The boy has made concert appearances ~~in New York~~ and Boston and was the youngest performer in the history of the Buffalo Philharmonic orchestra at the age of 10.—AP Photo.

THEN AND NOW—A friendship grows over the past quarter century between Pops conductor Arthur Fiedler (left) and Jesus Maria Sanroma, pianist, who came on from Puerto Rico for Fiedler's recent silver anniversary celebration in connection with the Arts Festival. Picture above shows them in 1930 at beginning of long partnership at the Pops.

7/4/54 BOSTON SUNDAY HERALD

BOSTON, MASS.
MORNING GLOBE
JUL 4 - 1954

NBC Orchestra Hopes Toscanini May Yet Return

NEW YORK, July 3—Don Gillis, chairman of the former N. B. C. Orchestras steering committee, announced today that Arturo Toscanini, the orchestra's former conductor, had cabled a reply from Italy to the orchestra's invitation to return here and conduct it.

Although Toscanini said in his cable his age and "present feelings" didn't allow him "to make plans for the future," he extended his "best wishes to each member of the orchestra."

Gillis, said this reply had "heartened all of us considerably" and that the group had not given up hope that Toscanini would return to this country and conduct them again. In the event of his return, Gillis said "we're confident we'd be under his baton for some concerts."

Toscanini retired April 4 at the age of 87. His retirement plans, kept secret for 10 days, were revealed to the public after his farewell concert with the N. B. C. Symphony Orchestra, which was created for him 17 years ago.

The Boston Symphony Orchestra, directed by Charles Munch, replaced the N. B. C. Symphony Orchestra on its regular Saturday afternoon radio concerts.

Gillis said plans for the reorganization of the N. B. C. Orchestra were continuing and that attorneys for Local 802 of the American Federation of Musicians were drawing up papers of incorporation for the group.

He said hundreds of letters had been received from well-wishers and also new offers for sponsorship of radio, television and concert appearances. All these offers, he said, are under consideration by the steering committee.

(Boston Globe-N. Y. Herald Tribune)

BOSTON MASS.
POST
JUL 5 - 1954

Esplanade Season To Begin Tonight

The Boston Symphony Orchestra, under the direction of Arthur Fiedler, will begin its 26th season of free Esplanade concerts tonight at the Hatch Memorial Shell.

Concerts will be held every Monday, Tuesday and Wednesday evening from 8:30 to 10, and each Tuesday morning from 10:15 to 11:15. The program will run through Aug. 10.

This year, the orchestra will play the latter half of each week at the Berkshire Festival at Tanglewood in Lenox under the direction of Charles Munch.

7/5/54

Esplanade Enthusiast

To the Editor of The Herald:

Once again the sound of music on the Charles reminds us that another Esplanade season is underway, enriching our city with a wealth of musical beauty, shared and shared alike. These free concerts in the Hatch Memorial Shell have become so familiar a part of the Boston summer scene until we are apt to take them, as we often take this great democracy of ours, for granted.

Perhaps the comparison is not undue because in that setting on the Charles is embodied so much of our American tradition, so much that is vital and beautiful, so much that this beleaguered world needs, so much that deserves not only our profound appreciation but our most enthusiastic support.

Hearty good wishes to Arthur Fiedler and his splendid symphony players on their Silver Jubilee. Onward to the Golden!

ELSIE F. SEARS

Brookline.

BOSTON, MASS.
HERALD
JUL 6 - 1954

Esplanade Premiere Rained Out For First Time in 26 Years

By FRED BRADY

For the first time in 26 light classical years the Esplanade concerts premiere was rained out last night because there just isn't any way of closing the skylight on Arthur Fiedler's Charles River music hall.

So the 1954 first night will actually be this morning with a children's concert at 10:15 and the regular concert at 8:30 p. m.

VALIANT GROUP

A valiant little group of Bostonians—in sou'westers or stoic under bright plaid umbrellas — surrendered reluctantly when Laning Humphrey, Boston Symphony publicist, announced the cancellation. Mr. Fiedler gave the word at 8:35 p. m. and some of the concertgoers had been there since before 8, rain or no.

In fact, one young couple in the front line had come really prepared for the worst. Their French poodle was guarded by a smart cellophane raincoat.

Backstage in the Hatch Memorial Shell Fiedler said it was the first actual cancellation of an opening night.

It rained, he remembered, on his 20th anniversary premiere, but the concert went on from Symphony Hall because there was an anniversary radio broadcast scheduled.

Asked how he felt about beginning his second 25 years of Esplanade concerts, Mr. Fiedler smiled and said: "Hadn't given it a thought."

GOLDEN WEDDING

Told that Boston expects him to lift a baton on his golden anniversary concert he said thoughtfully: "That would make me pretty old."

But suddenly he brightened and smiled: "But not as old as Toscanini."

This year the concerts will continue through Aug. 10 but will be given only on Monday, Tuesday and Wednesday nights. For the second half of each week the orchestra will be at Tanglewood.

BOSTON HERALD JULY 7, 1954

MUSIC IN THE SUN as the Boston Pops Orchestra under Arthur Fiedler holds the season's first children's concert at the Hatch Shell on the Esplanade.

MAESTRO AND SOLOIST—Arthur Fiedler, conductor of the Boston Pops Orchestra, congratulates 12-year-old violin soloist Charles Castleman of Braintree after performance at Hatch Shell yesterday.

Opening Night at Esplanade Concerts

BOSTON, MASS.
EVENING GLOBE
JUL 7 - 1954

AS FIEDLER AND ORCHESTRA LOOKED FROM THE CROWD

By CYRUS DURGIN

Arthur Fiedler must have been confronted with a difficult decision when a heavy cloud of oily white smoke from a hotel flue fire rolled down the Charles River Esplanade last night.

As conductor of the free Esplanade Concerts, which were beginning their 26th season, he had to stick at his post on the stage of the Hatch Memorial Shell. But as the most ardent spark in town, he must have been greatly tempted to join the throng which rushed over the footbridge named for him in the direction of smoke and sirens.

But Mrs. Fiedler, who was in the audience, went for him. She hastily borrowed his gold fire badge, just in case, and got as far as Beacon st. before she discovered it was a minor blaze a few blocks beyond.

Not long before the smoke appeared there were those gathered about the Hatch Shell who almost expected to see the conductor rush off stage when the siren of a police car, parked nearby, accidentally got set off in the middle of Schubert's "Unfinished" Symphony.

Perhaps by tonight the Esplanade Concerts will have returned to peace and normality. Not only were there unmusical excitements last night, but the scheduled opening of the season had been rained out on Monday. The actual first program of 1954, accordingly, was the one for children yesterday morning.

Last evening the weather was perfect, the air light and dry, and a crowd which police estimated, at its peak, between 10,000 and 12,000 persons, showed up to stand or sit on the rentable chairs. (No one could say how many dashed off to the fire, which occurred at intermission, or how many of them came back. But either way, it was plenty.)

Apart from this interruption, the concert followed usual courses, except there were no ceremonial speeches. The musical high points were, perhaps, the Schubert Symphony, and Walter Piston's Concertino, a light and engaging piece if a little thin for open air.

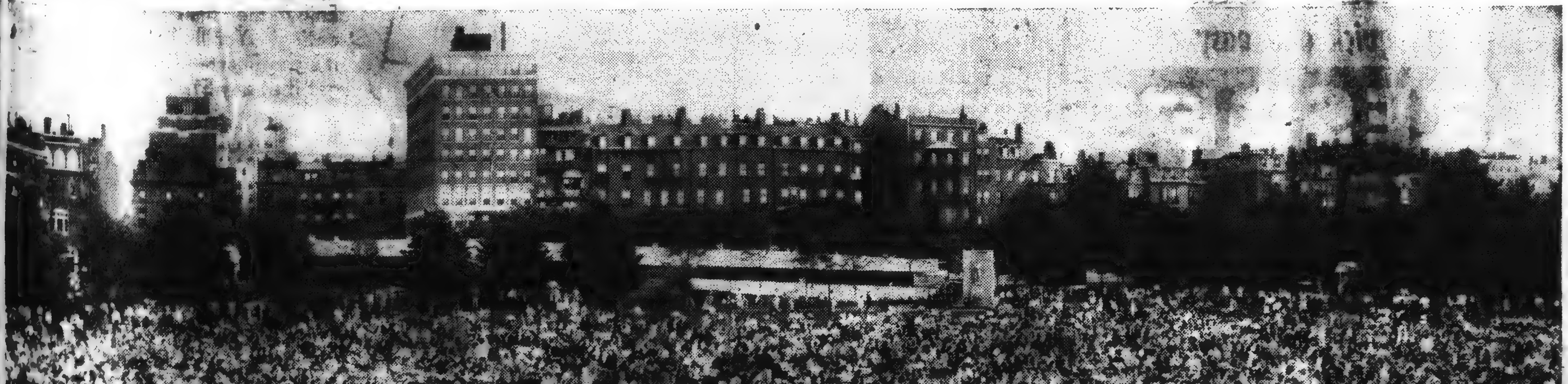
The piano soloist was a Harvard freshman, Robert Freeman, who gave a brisk and highly capable account of himself. Son of Henry Freeman, who as a member of the Boston Symphony himself was playing double bass in Piston's music, Robert has studied piano with Gregory Tucker in Boston, and conducting with Lukas Foss and Leonard Bernstein at Tanglewood. He is a tall, thin, spectacled young man who took his bows modestly and, his white dinner jacket hanging casually open, walked offstage with the unconcern of a veteran.

Fine Trumpet 'Fireworks'

Armando Gnitalla, the remarkably fine trumpeter of the orchestra, added some tonal fireworks of his own when, following the Overture to Rossini's "The Barber of Seville," he performed as encore Figaro's showy Largo al factotum from the same opera.

When it came time for the medley from Rodgers' and Hammerstein's "South Pacific" there were not a few, along the fringes of the crowd who could not help adding their humming or whistling of the delectable tunes to the orchestral volume. The effect, since it was not loud, was nice. Vaughan Williams' Fantasia on "Greensleeves," "The Star Spangled Banner" and the Farandole from Bizet's "L'Arlesienne" Suite were the other numbers.

No telling what may happen tonight, but perhaps Arthur Fiedler better bring his rubber coat, boots and fire helmet and keep them handily by. You never can tell you know.


(Globe Staff Photos by Harry Holbrook)

AS THE CROWD LOOKED TO FIEDLER AND THE ORCHESTRA

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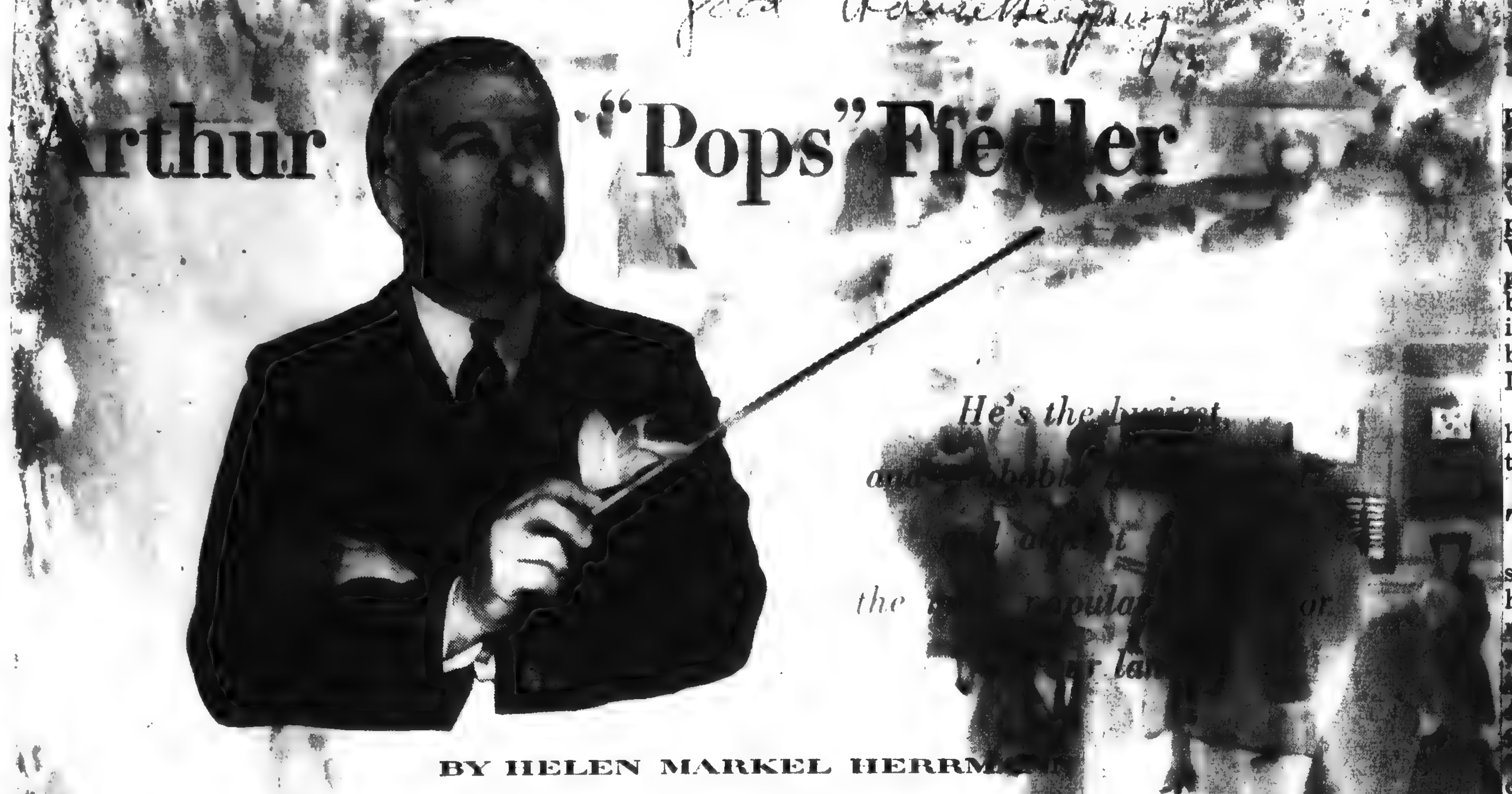
56 Good Housekeeping



Arthur "Pops" Fiedler

He's the busiest, [illegible]

BY HELEN MARKEL HERRM[illegible]

Mr. Arthur Fiedler is as indigenous to Boston as the cod, the Cabots, and the Boston Symphony Pop Concerts, which he has conducted singlehandedly for the past twenty-four years. Like the magnolias along the Charles River or the Harvard boys on the Wellesley campus, he is a special spring product of Beantown; and every proper Bostonian knows that if winter comes, Fiedler can't be far behind.

If he is not Boston's most celebrated conductor, he is certainly its best known. One day his blue Cadillac convertible pulled up to a traffic light alongside a cabdriver who was busily haranguing a truck for cutting him off. Spotting Fiedler, the cabby interrupted his suit long enough to greet him.

"Hi, Art!" he said. "Pretty good concert last night."

Nothing could please Fiedler, a notably nonstuffy type, more, since it confirms his deep-rooted suspicion that the Pops hath charms to soothe even the savage cabby breast. What he has managed to give Boston is the pleasures of the Café de la Paix within the confines of staid Symphony Hall. Along about May Day the black leather seats of the latter are replaced with bright-topped tables, the complexities of Mahler are put in storage along with the fur wraps, the "Barcarolle" replaces the "Eroica," and cabbies mingle with choke collars as Mr. Fiedler raises his baton and ushers in another Boston spring.

Mr. Virgil Thomson once observed that the Pops charm is partly due to food, tobacco, hand holding, and democratic assembly, partly to music, a description which also serves nicely as a baton's-eye view of its conductor. For both Mr. Fiedler and his Pops are a lovely success story. Neither of them has any budget trouble, audience trouble, or program trouble. "Annie Get Your Gun" vies with "Ave Maria," and Bach fraternizes with bebop. They play everything, play it well, and everybody loves them.

"Art scoops up the snobs and the [illegible] under one roof and makes them like it," a [illegible] remarked recently. "Because he likes everything, he [illegible] assumes that everyone else will too. And they discover they do!"

"I plan a program the way [illegible] plans a menu," Fiedler explained the other day, [illegible] through New York like a tornado to see about his memoirs. "Hors d'oeuvres, entree, green [illegible] French dressing, dessert: Bizet, Tchaikovsky, [illegible] of Debussy, Gershwin, see? The important [illegible] is balance: in food, in love, in programming. [illegible] have to please everybody, it's a full-time job."

Mr. Fiedler, however, doesn't [illegible] he worked a day in his life. At fifty-nine he is a dapper, mustachioed, silver-gray fellow with the charm of a Parisian, the drive of a New Yorker, and the accent of Harvard Yard. He talks quickly, moves quickly, [illegible] quickly and combines an absolutely prodigious capacity for work with a natural bent for publicity that makes boards of trustees cry for him.

He has a staggering curiosity, which prevents him from ever being bored and applies equally to fires ("They fascinate me"), ladies' clothes ("I like 'em feminine"), antiques ("I'll walk a mile for an auction"), Harlem dives ("I could sit and watch them dance for hours"), and TV ("I like the dog show, Toscanini, and Kukla, Fran, and Ollie").

He dislikes musical snobs most and eggplant and dim lighting in dining rooms ("I like to see what I'm eating, and I also like to look at beautiful ladies. There's a restaurant in San Francisco where they turn up all the lights the minute I come in").

He stands 5′ 8″ in his cashmere socks and weighs in at a stable 150. At the current writing he owns fourteen radios, three television sets, six (*Continued on page 250*)

Arthur "Pops" Fiedler

(Continued from page 64)

phonographs, two Cadillac convertibles, four telephones, three children, one dog, who accompanies him to fires, and one wife, who doesn't, all of whom live in peace and harmony in a lovely old Victorian mansion in Brookline, an impeccable Boston suburb, and enjoy the benefits of democracy à la Fiedler, which involves separate apartments for everybody, including the children, Johanna, Deborah, and Peter.

"Privacy is the secret of a happy home," Mr. Fiedler said, grinning. "Take the word of a converted bachelor."

The Fiedler workday starts at 7:30 A.M. with black coffee and a hard roll served in bed, during which he reads his papers, steadfastly ignoring the music reviews ("I know when I'm good and when I'm bad, and I don't need anyone to tell me") and answers his fan mail. At 11:00 he climbs into his rehearsal clothes (sweat shirt, gray flannels) and departs, unshaven, for Symphony Hall, convertible top down, silver mane flying. No one can remember seeing him with the top up, even in a Boston blizzard.

Promptly at 1:45 he returns home for lunch, which, European fashion, is his main meal, and consists of soup, meat, two vegetables, green salad without dressing, fruit, wine, cheese, and demitasse, after which he retires to his private quarters, marked by a name plate on the door reading "Mr. Fiedler," filched from a long-ago dressing room. There, amid the splendid isolation of books, phonograph, and short-wave radio, he spends four unbroken hours of horizontal study, reflection, and listening to police calls. Unless the house burns down, a scene in which as a dedicated engine chaser he would obviously be interested, the household would as soon disturb this séance as tangle with a boa constrictor.

At 7:00 P.M. he has a pot of tea, a two-and-a-half-minute egg, two slices of Melba toast, and a brief chat with his children, and departs, shaven, for Symphony Hall, top down, tails flying. After the concert he and Mrs. Fiedler may join friends at a restaurant. A recent Fiedler table included the Boston fire commissioner, the manager of the Red Sox, a visiting cellist, a fire buff from Toledo, and a Harvard professor; but he dislikes large parties, although he admits he is one of the finest waltzers extant and can produce silver loving cups to prove it.

"If you've had ninety-seven men in front of you all day and thousands behind you all night," he remarked to a friend recently, with a certain wistfulness, "you aren't dying to see bunches of people, even to waltz with."

Fiedler is the German word for "fiddler," and the Fiedlers have been fiddling for generations: Grandfather F. was a conductor in his native Austria, with his own orchestra; father Emanuel was brought over in 1885 to become first violinist with the Boston Symphony; two uncles were also violinists with the orchestra.

The current, or Pops, Fiedler was born in Boston's posh Back Bay section and educated at the Boston Latin School. After completing his studies at Berlin's Royal Academy of Music, he returned to Boston to take his place in the second-violin section of the Boston Symphony Orchestra, a frustrating site for a would-be conductor; then switched [illegible] to the violas, where he was [illegible] guishedly visible for [illegible] years.

In 1929, still yearning to [illegible] firm in the notion that some [illegible] like music even if they can't [illegible] he finally broke through [illegible] and founded the Boston Esplanade Concerts, summer-night musicales with no roof, and no charge [illegible] conducted from a shell on the [illegible] of the Charles River. Twenty-[illegible] later they are still a cherished [illegible] institution after the Pops [illegible] The pervasive Fiedler [illegible] evidenced after the [illegible] Esplanade Concerts. [illegible] wooden shell from which [illegible] was inadequate acoustically [illegible] cally—"We kept losing [illegible] heatstroke"—he brought [illegible] the attention of some [illegible] ians, who docilely built him [illegible] for some $300,000, complete with [illegible] nent sounding board of [illegible] teakwood.

In the meantime, [illegible] admiration for the Esplanade Concerts and their originator, the Boston P[illegible] invited him to be their conductor.

His activities are [illegible] addition to the Pops, he appears as [illegible] conductor of the Boston Symphony Orchestra and conducts in Toronto, [illegible] real, Chicago, Minneapolis, and [illegible] York. Last year he took the Po[illegible] 25-state, 13,000-mile tour, playing [illegible] certs in 68 days. "We had three [illegible] musicians along, and they stood [illegible] der it best," he said, grinning. [illegible] wonder they were elected to [illegible] children."

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BOSTON, MASS.
MORNING GLOBE
JUL 4 - 1954

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ASBURY PARK, N. J.
PRESS
JUL 31 1954

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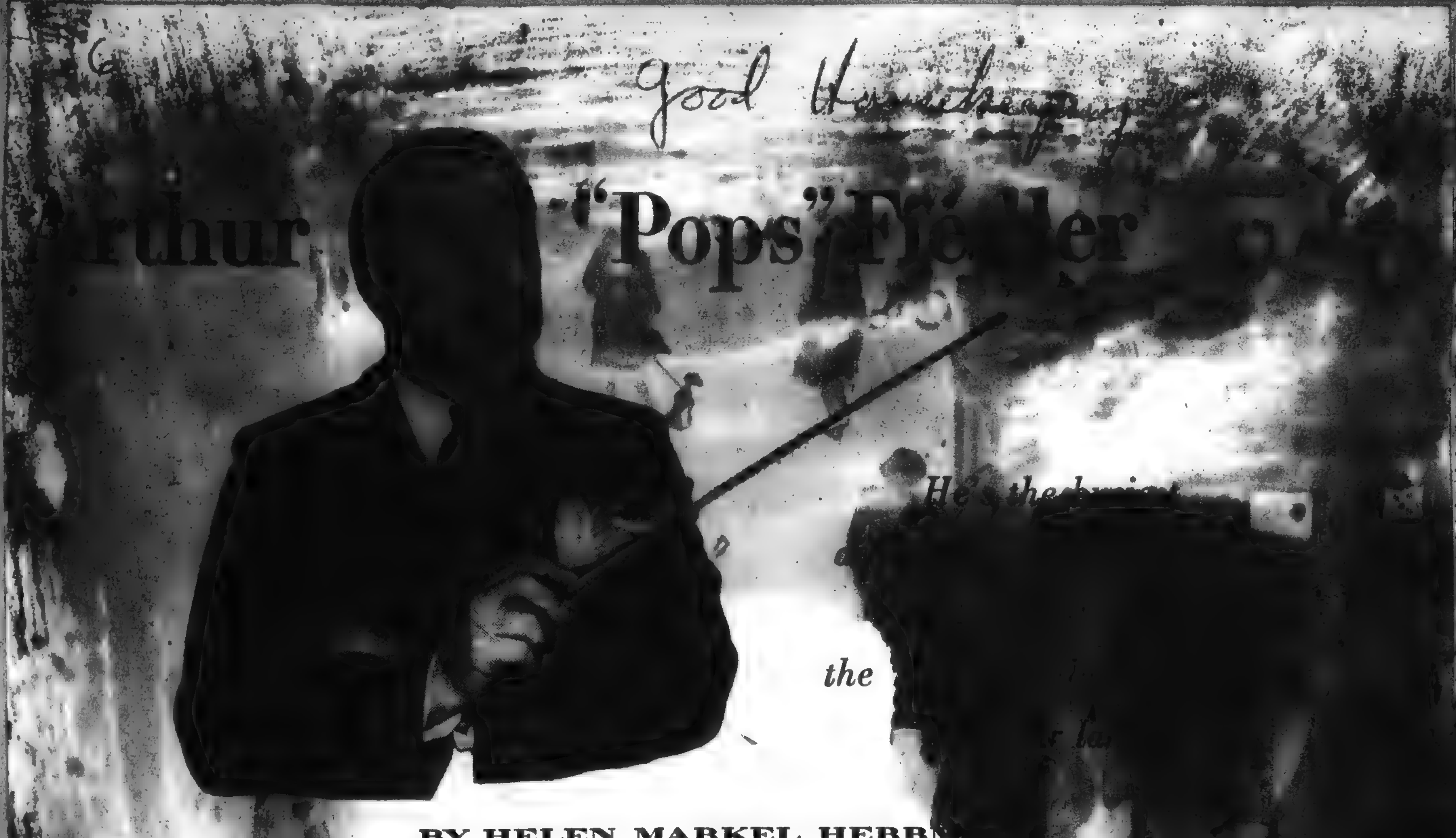
Good Housekeeping

Arthur "Pops" Fiedler



He's the [illegible]

BY HELEN MARKEL HERRMANN

Mr. Arthur Fiedler is as indigenous to Boston as the [illegible] cod, the Cabots, and the Boston Symphony Pop Concerts, which he has conducted singlehandedly for the [illegible] twenty-four years. Like the magnolias along the Charles River or the Harvard boys on the Wellesley campus, he is a special spring product of Beantown; and every [illegible] Bostonian knows that if winter comes, Fiedler [illegible] be far behind.

If he is not Boston's most celebrated conductor, he is [illegible] its best known. One day his blue Cadillac [illegible] pulled up to a traffic light alongside a cab[illegible] who was busily haranguing a truck for cutting him [illegible] Fiedler, the cabby interrupted his suit long [illegible] him.

"[illegible], Art," he said, "Pretty good concert last night."

Nothing could please Fiedler, a notably nonstuffy type, [illegible] it confirms his deep-rooted suspicion that the Pops hath charms to soothe even the savage cabby breast. What he has managed to give Boston is the pleasures of the Café de la Paix within the confines of staid Symphony Hall. Along about May Day the black leather seats of the latter are replaced with bright-topped tables, the complexities of Mahler are put in storage along with the fur wraps, the "Barcarolle" replaces the "Eroica," and cabbies mingle with choke collars as Mr. Fiedler raises his baton and ushers in another Boston spring.

Mr. Virgil Thomson once observed that the Pops charm is partly due to food, tobacco, hand holding, and democratic assembly, partly to music, a description which also serves nicely as a baton's-eye view of its conductor. For both Mr. Fiedler and his Pops are a lovely success story. Neither of them has any budget trouble, audience trouble, or program trouble. "Annie Get Your Gun" vies with "Ave Maria," and Bach fraternizes with bebop. They play everything, play it well, and everybody loves them.

"Art scoops [illegible] and [illegible] roof and makes [illegible] it," [illegible] "Because he likes everything, he [illegible] assumes that everyone else will too. And they [illegible] do!"

"I plan a program the way [illegible] plans a menu," Fiedler explained the other day [illegible] through New York like a [illegible] to see [illegible] memoirs. "Hors d'oeuvres, entree, green [illegible] French dressing, dessert: Bizet, Tchaikovsky [illegible] Debussy, Gershwin, see? The important [illegible] balance: in food, in love, in programming. [illegible] to please everybody, it's a full-time job."

Mr. Fiedler, however, doesn't [illegible] worked [illegible] a day in his life. At fifty-nine he [illegible] mustachioed, silver-gray fellow with the [illegible] Parisian, the drive of a New Yorker, and the [illegible] Harvard Yard. He talks quickly, moves quickly, [illegible] quickly, and combines an absolutely prodigious capacity for work with a natural bent for publicity that [illegible] boards of trustees cry for him.

He has a staggering curiosity, which prevents him from ever being bored and applies equally to fires ("They fascinate me"), ladies' clothes ("I like 'em feminine"), antiques ("I'll walk a mile for an auction"), Harlem dives ("I could sit and watch them dance for hours"), and TV ("I like the dog show, Toscanini, and Kukla, Fran, and Ollie").

He dislikes musical snobs most and eggplant and dim lighting in dining rooms ("I like to see what I'm eating, and I also like to look at beautiful ladies. There's a restaurant in San Francisco where they turn up all the lights the minute I come in").

He stands 5′ 8″ in his cashmere socks and weighs in at a stable 150. At the current writing, he owns fourteen radios, three television sets, six

(*Continued on page 250*)

May

"Pops" Fiedler

(Continued from page 64)

phonographs, two Cadillac convertibles, four telephones, three children, one dog, who accompanies him to fires, and one wife, who doesn't, all of whom live in peace and harmony in a lovely old Victorian mansion in Brookline, an impeccable Boston suburb, and enjoy the benefits of democracy à la Fiedler, which involves separate apartments for everybody, including the children, Johanna, Deborah, and Peter.

"Privacy is the secret of a happy home," Mr. Fiedler said, grinning. "Take the word of a converted bachelor."

The Fiedler workday starts at 7:30 [illegible] with black coffee and a hard roll served in bed, during which he reads his papers, steadfastly ignoring the music reviews ("I know when I'm good and when I'm bad, and I don't need anyone to tell me"), and answers his fan mail. At 11:00 he climbs into his rehearsal clothes (sweat shirt, gray flannels) and departs, unshaven, for Symphony Hall, convertible top down, silver mane flying. No one can remember seeing him with the top up, even in a Boston blizzard.

Promptly at 1:45 he returns home for lunch, which, European fashion, is his main meal, and consists of soup, meat, two vegetables, green salad without dressing, fruit, wine, cheese, and demitasse, after which he retires to his private quarters, marked by a name plate on the door reading "Mr. Fiedler," filched from a long-ago dressing room. There, amid the splendid isolation of books, phonograph, and short-wave radio, he spends four unbroken hours of [illegible] study, reflection, and listening to police calls. Unless the house [illegible] down, a scene in which, as a [illegible] engine chaser, he would obviously be interested, the household would as soon disturb this seance as [illegible] with a boa constrictor.

At 7:00 P.M. he has a pot of tea, a two-and-a-half-minute egg, two slices of Melba toast, and a brief chat with his children, and departs, shaven, for Symphony Hall, top down, tails flying. After the concert he and Mrs. Fiedler may join friends at a restaurant. A recent Fiedler table included the Boston fire commissioner, the manager of the Red Sox, a visiting cellist, a fire buff from Toledo, and a Harvard professor; but he dislikes large parties, although he admits he is one of the finest waltzers extant and can produce silver loving cups to prove it.

"If you've had ninety [illegible] men in front of you all day and thousands behind you all night," he remarked to a friend recently with a certain wistfulness, "you aren't dying to see bunches of people, even to waltz with."

Fiedler is the German word for fiddler, and the Fiedlers have been fiddling for generations: Grandfather F[illegible] was a conductor in his native Austria, with his own orchestra; father Emanuel was brought over in 1885 to become first violinist with the Boston Symphony; two uncles were also violinists with the orchestra.

The current, or Pops, Fiedler was born in Boston's posh Back Bay section and educated at the Boston Latin School. After completing his studies at Berlin's Royal Academy of Music, he returned to Boston to take his place in the second-violin section of the Boston Symphony Orchestra, a frustrating site for a would-be conductor; then switched over to the violas, where he was plainly and an[illegible]guishedly visible for the next eleven years.

In 1929, still yearning to conduct and firm in the notion that some people like music even if they can't afford it, he finally broke through the violas and founded the Boston Esplanade Concerts, summer-night musicales with no ropes, no roof, and no charge, which he conducted from a shell on the shore of the Charles River. Twenty-five years later they are still a cherished midsummer institution after the Pops season is over. The pervasive Fiedler financial genius was evidenced after the eleventh year of the Esplanade Concerts. Convinced that the wooden shell from which he conducted was inadequate acoustically and climatically—"We kept losing musicians from heatstroke"—he brought the matter to the attention of some well-heeled Bostonians, who docilely built him a new shell for some $300,000, complete with permanent sounding board of granite lined with teakwood.

In the meantime, in 1930, filled with admiration for the Esplanade Concerts and their originator, the Boston Pops had invited him to be their conductor.

His activities are awe-inspiring. In addition to the Pops, he appears as guest conductor of the Boston Symphony Orchestra and conducts in Toronto, Montreal, Chicago, Minneapolis, and New York. Last year he took the Pops on 25-state, 13,000-mile tour, playing 65 concerts in 68 days. "We had three women musicians along, and they stood up under it best," he said, grinning. "No wonder they were elected to have the children."

HIS extra-baton life is equally full. During World War II he was musical director of the National Youth Administration of Massachusetts, acted as musical consultant to the Veterans Administration. One of Boston's most popular unofficial ambassadors, he received an honorary degree from Tufts College and from France, the Croix de l'Officier d'Academie, for tossing so much French dressing into his musical salads. He has spun long-hair [illegible] for a Boston radio station, and he now teaches at Boston University's College of Music.

An honorary member of the Boston fire and police departments ("the better to get through police lines, my dear") Fiedler is famous in fire-buff circles. [illegible] building under construction [illegible] with a firebug [illegible]

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BOSTON, MASS.
MORNING GLOBE
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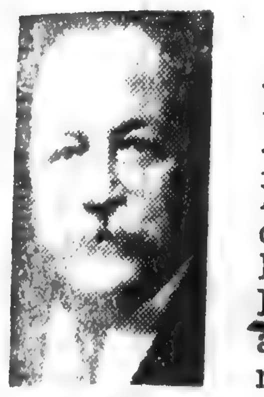
BOSTON, MASS.
EVENING GLOBE

JUL 9 - 1954

SITTING IN WITH TED ASHBY

The Flying Maestro



MONTEUX

THE DISTINGUISHED-LOOKING MAN with jet black hair and flowing white mustache sat quietly reading a book in the Mohawk Airlines lobby at Logan International Airport. "Pierre Monteux?" Al Alabiso, public relations director at the airport, inquired. Mr. Monteux, 79, former conductor of the Boston Symphony Orchestra, nodded assent. Without referring to a single note, the fabulous Mr. Monteux described a year's itinerary.

★ ★ ★

FOR A MAN who retired several years ago it is a pretty ambitious program. "I am going to Tanglewood" said the toast of Boston and San Francisco society, "for concerts July 11 and 17. Between those dates, I go to New York for two Stadium concerts. Then I come back to Boston for a recording date with the full Boston Symphony Orchestra July 19 at Symphony Hall.

• • •

"THE FOLLOWING MONDAY at 5 p. m. I fly to Chicago for six Ravigna concerts (open air) with the Chicago Symphony. July 30 I fly by way of Boston to Hancock, Me., where I live, to conduct classes in conducting during the month of August. At the end of August, I'm off for Hollywood and two concerts at the Hollywood Bowl. After that I fly back to Boston, and soon take a plane for San Francisco to conduct opera two months.

• • •

"IN NOVEMBER I fly to New York to conduct two months with the Metropolitan Opera Company. Then back to Boston for three weeks with the Boston Symphony. After that, back to New York for another week-and-a-half with the Metropolitan. Next I go to Montreal for two concerts, back to the Metropolitan, and back to Montreal for two more concerts. Back again to the Met. and back again to Montreal for still another two appearances.

"THAT TAKES ME, roughly, to the end of next April, when I fly to London to conduct the Philharmonic Orchestra. From London I fly to Amsterdam to conduct the Concertgebrouw Orchestra at the Holland Festival. From Holland I go to Italy to conduct. From Italy I go to Brussels, Belgium. Finally, I fly back to America for my Summer concerts. That, briefly, answers your question as to where I'm going."

• • •

MEANWHILE, the celebrated conductor will be back here to observe his 80th birthday. The day before, April 3, he will be honored by the Boston Symphony, which will proceed with him to Bangor, Me., to perform under his direction during ceremonies dedicating a new concert hall there. Mr. Monteux, whose 14 grandchildren delight him, is the only living former conductor of the Boston Symphony.

• • •

PIERRE MONTEUX led the Boston Symphony five years before going to Amsterdam in 1924 and remaining there 10 years. He then went to San Francisco, where he conducted the Symphony for 17 years, following which he supposedly retired. Mr. Monteux, sensing that something was to be written about him, made only two requests, to wit: "Do not spell my name with an 'a,' and do not say that I dye my hair, which, you can see, I do not."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 29 1954

Music

U.S. Premiere of Bloch Work Highlights Quartet Concert

By JAY C. ROSENFELD

A FIRST performance in America of a new composition by the eminent Swiss-American Ernest Bloch was the high light of the concert in the theater-concert hall at Tanglewood last night by the Griller String Quartet. The same ensemble had played the new work for its premiere only 10 days ago in London, whence they had flown last week for this engagement.

Bloch first came to the United States in 1916 during which visit he conducted the Boston Symphony Orchestra in his "Trois Poemes Juifs." In 1919, his suite for viola and piano won the Coolidge prize at the second chamber music festival on South Mountain in Pittsfield. His new quartet, his fourth, shows, the same individual characteristics which distinguish all his other works—a warm sincerity, a mastery of instrumental writing, a rhapsodical nature without rapt attention to form, and unlimited imaginative material.

* * *

THERE ARE more sections which are quiet and poetic than there are in a more agitated spirit, regardless of the markings of the four movements. In many instances there is discernible the fervid passion and turbulent sorrow which some authorities consider Bloch's Jewish racial impulsion. There is no implication of any of the superficial melody or harmonic idioms commonly attributed to Hebrew sources and which, anyway, are probably not at all authentic. Bloch has often expressed himself on Jewish themes but in a personal way.

There are few restrictive elements in this quartet. There are frequent contrasting sequences, moving from violence to serenity and back within the same movement, using harmonic devices which would be hard on the ear if they did not pass so swiftly. The playing by the Grillers was graphic and ardent, and their warm reception by the audience which filled the hall was richly deserved. The composer's daughter, Suzanne, was in the audience. The composer, himself, has not yet heard his own quartet performed.

* * *

THE MEMBERS of the quartet are Sidney Griller, first violin; Jack O'Brien, second violin; Philip Burton, viola; and Colin Hampton, cello. The "Hunt" of Mozart and the Opus 18, No. 2 of Beethoven completed their program. In these familiar choices of the classics they afforded pleasure if not unforgettable memories.

Their general approach was removed from the conventional. The slow movements were played slower than is usually heard, and they did not hestiate to linger on certain phrases and even single notes if it pleased them to stay and savor the lusciousness of some fragment that pleased them. The individual competency was not equal in all four corners of the ensemble although the musical cohesion was excellent and, certainly within their rights, valid.

Public Events

Tonight

8:45—"Madam, Will You Walk?" with Gaye Jordan and William Roerick. Berkshire Playhouse, Stockbridge.

8:45—"The Country Girl." Malden Bridge (N.Y.) Playhouse.

9:00—Public observatory. Springside Park.

Tomorrow

4:00 p.m.—Dance festival featuring the Celtic Ballet of Scotland. Jacob's Pillow, Lee.

BOSTON MASS.
POST

AUG 6 - 1954

'Woody' at Harvard Succeeds Davison

G. Wallace Woodworth, known to thousands of Harvard students for more than a quarter of a century as "Woody," the university choirmaster, has been named to succeed Archibald T. Davison as the James Edward Ditson professor of music at Harvard University.

Professor Woodworth is known to audiences in Boston as a choral and orchestral conductor and has led the Boston Symphony Orchestra and the Boston "Pops" Orchestra.

DALLAS, TEX.
NEWS

AUG 8 1954

The Musical Digest

By IRVING KOLODIN

Coals to Milan For Mr. Menotti

NEW YORK.—Gian-Carlo Menotti, who left Italy as a young man in prewar days to pursue his compositional career in the United States, carried some choice coals to Newcastle when he returned to Milan recently for a recording of his first opera buffa, "Amelia Goes to the Ball." Among those from La Scala participating under the direction of Nino Sanzogno were Margherita Carosio, Rolando Panerai and Giacinto Prandelli. Further advice from Italy is that Richard Tucker, long-admired tenor of the Metropolitan, will be heard in a forthcoming recording of "Forza del destino," with Tullio Serafin conducting and Maria Callas, Tito Gobbi and Nicola Rossi-Lemeni in the cast.

AMONG THE YOUNGER summer festivals rising to prominence in the United States is the one in Brevard, North Carolina, now in its ninth year (which means obviously, that it was an early postwar project). For the sequence beginning on August 13 the soloists will be violinist Carroll Glenn and husband-pianist Eugene List. Later Carol Smith and David Lloyd, mezzo and tenor respectively, will be heard on separate programs, also joining for a performance of Mahler's "Das Lied von der Erde." James Pfohl is conductor and music director of the festival.

THE CHICAGO Symphony Orchestra has been added to the series of broadcasts scheduled by NBC to replace those formerly given by Arturo Toscanini and the NBC Symphony. The season will begin on October 9 with the Boston Symphony Orchestra, which will be heard in all but six of the thirty-two concerts. Dates for those to be directed by Fritz Reiner from Chicago are October 23, November 20, December 11 and February 12. The other non-Boston dates, on January 15 and March 12, will be filled by an orchestra not yet announced.

THE MUSIC BEAT: Eleanor Steber's reputation for versatility will be even greater come August 23, when she is scheduled to sing the final scene from Strauss' "Salome" with the Denver Symphony conducted by Saul Caston. What it will do for the Steber voice is another matter.

(Copyright, 1954, by the Saturday Review.)

BOSTON, MASS.
TRAVELER

AUG 17 1954

MUNCH FLIES TO PARIS

NEW YORK (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, left Idlewild Airport last night for Paris to start rehearsals with the French National Radio Orchestra which he will conduct at the Edinburgh Festival.

HOLLYWOOD REPORTER
HOLLYWOOD, CALIF.

AUG 13 1954

Arranger-composer Al Sendrey, who has been making numerous trips to SF to revise the score for "Peter Pan," also is preparing the music for MGM's "Adam and Athena" and a symphony for the Boston Symphony Orchestra.

July -
Continued on page 213
August.
Continued on page 216

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BOSTON, MASS.
EVENING GLOBE
SEP 1 - 1954

Thomas D. Perry Jr. Succeeds Judd Today as Boston Symphony Manager

THOMAS D. PERRY JR.

Thomas Doane Perry Jr. today succeeds George E. Judd as manager of the Boston Symphony Orchestra. Mr. Judd has retired after nearly 40 years of service with the orchestra. Perry has been associated with the Boston Symphony since 1946 and has been an assistant manager since 1948.

Perry, 40, was born in Grand Rapids, Mich. His great-grandfather founded Doane College in Crete, Neb., and his father is a retired engineer now living in Moorestown, N. J. Perry first intended to follow the example of his mother and become a teacher of Latin; following graduation from Yale in 1935, he taught two years at Sanford Academy, near Wilmington, Del. Later he joined the staff of an advertising agency in Philadelphia.

Taking charge of radio and concert activities at the Curtis Institute of Music in Philadelphia in September, 1939, "Tod" Perry met Randall Thompson, eminent American composer who then headed the conservatory. At Thompson's suggestion Perry spent the Summer of 1940 as a choral student at the new Berkshire Music Center, school of music established that year by the Boston Symphony Orchestra, at Tanglewood.

After a two-year term as manager of two concert halls for the New England Mutual Insurance Company in Boston and a year's service (1944) in the Medical Corps of the Navy, Perry—again on the recommendation of Randall Thompson—began his association with the Boston Symphony Orchestra, as assistant to Mr. Judd.

Married to the former Helen Roberts, of Philadelphia, Tod Perry makes his home in Hingham, and is the father of two boys aged 9 and 11. Music is the foremost Perry hobby but he confesses to "a mild form of insanity taking old autos apart."

In addition to his duties until now as assistant manager of the Boston Symphony, he has served several Summers as the executive secretary of the Berkshire Music Center at Tanglewood, now completing its 12th season. His Tanglewood duties will be taken over largely by his successor, Gail Rector, the new assistant manager of the orchestra.

Rector, 36, was born in North Platte, Neb., received his Bachelor of Music degree from the University of Michigan before serving four years in the Army which included a tour of duty in New Caledonia. Since 1946 Rector, who has been on the Berkshire Music Center staff for three seasons, has been assistant to the president of the University Musical Society (the sponsoring organization of the Choral Union and May Festival) at the University of Michigan.

BOSTON, MASS.
MORNING GLOBE
SEP 3 - 1954

Ark of the Covenant

The Boston Symphony Orchestra is an Ark of the Covenant. Its custodianship for the past forty years has been far more distinguished than the invincible modesty of Mr. George Judd, the retiring manager, has ever allowed publicly to appear. That office now devolves upon Mr. Thomas Doane Perry Jr.

His experience, both before he came to our orchestra and since, has been rich and varied; his ability has been amply tested on the solid ground of concert management itself, and in the air by such bizarre exploits as getting its former conductor to his next concert engagement by private airplane through Winter snow squalls by night. Mr. Perry may be said to be well routined and a veteran in emergencies.

To preserve this sacred Ark, something has to be done about the Covenant, and done continuously by the orchestra itself, the conductor, the trustees, the manager, and the public. It is a temptation to say of each in turn, ". . . and the greatest of these is . . ." For the past thirty years our orchestra has been in a great age; it continues so to be under Mr. Charles Munch as director, and it may confidently be expected to do so with Mr. Perry as manager. But Mr. Perry's chief assistant will be and must remain the public itself.

DALLAS, TEX.
TIMES-HERALD
SEP 5 1954

The Music Stand

New 'Faust' Recording Gives Berlioz His Due

By Dr. Jack Frederick Kilpatrick

The Times Herald Music Critic

Since December last we have been in an anniver sary year, the 150th since the birth of a towering original composer, the exact size and site of who e effig in the gallery of the great has never ever yet been de termined by the custodian of that sanctified place. Hec tor Berlioz, red-headed Frenchman, fireball arch-roman ticist, incomplete creative artist and the grandest musi critic that ever met a deadline will keep them guessing a while longer. Indeed, he is almost as insoluble to this generation as he was to his own.

RCA Victor recently has performed for music a dual service: it has contributed to the anniversary by paying homage to the memory of this wonderful and crassly misunderstood man; it has also given music-lovers a firm basis upon which to erect an opinion or two of their own. In fine, it has brought out a good complete recording of "The Damnation of Faust," carrying an interpretation prepared with estimable fidelity to the intentions of Berlioz. In this performance Charles Munch and the Boston Symphony support some neat and intelligent singing by Suzanne Danco, David Poleri, Martial Singher and Donald Gramm. G. Wallace Woodworth's Harvard Glee Club and Radcliffe Choral Society offer a strong choral contribution toward the success of this significant undertaking.

* * *

Stage True Love.

As has been pointed out by his biographers, Berlioz always felt that he had been cruelly denied a proper outlet for his genius. The stage was his true love, but circumstance put the stage beyond his reach. His gift for creating enemies and his demands for unusual technical resources combined to thwart his operatic ambition and render necessary his having to satisfy himself as best he could by injecting dramatic principles into musical media other than opera—something which per se ensured his relegation to the company of the experimentalists, there to suffer the slings and arrows of the selfsame keepers of tradition who had placed him in such a position.

It is all too easy to surmise that lack of sufficient force of character prohibited his forcing the door. His iron-willed contemporaries, Wagner and V [illegible] both found Paris a tough [illegible] and both enjoyed an advan [illegible] never possessed by Berlioz [illegible] most from the start Wagne [illegible] Verdi found themselves [illegible] ing as mystical symbols o [illegible] nationalistic aspirations of [illegible] respective countries. Paris [illegible] not have agreed nor unde [illegible] but found it impossible [illegible] be impressed to some d [illegible] on the other hand, Paris [illegible] Berlioz to be indeed very fa [illegible] moved from its concept of an ideal repository for the tradi tional French virtues of cla [illegible] and order.

* * *

Two Performances.

The pitiful story of the two forlorn performances of "T [illegible] Damnation of Faust" in 184 [illegible] serves as a reminder that Gounod's "Faust" also got off to a bad start. A comparison of the two works is inevitable, now that the Berlioz composition is before the public in such a me torious form.

And this may be the place fo an aside stating that the advent and luscious top voice of Tenor David Poleri, so admirably suited to this music and employed with such taste, is one of the chief reasons for the classiness of this new presentation.

Several facts stand out almost instantly. One can see, for example, that Berlioz struck deeper than did Gounod. There is nothing in the latter's opera that in dramatic impact approaches the terrifying horseback ride of Faust and Mephistopheles into Hell. Gounod never equalled the Berlioz power to evoke the aura of the supernatural such as is exemplified in Mephistopheles' invocation of the Will-O'-The-Wisps. Gounod's piece has nothing to offer as rare in mood as the opening of Part II with its distant trumpet calls followed by Faust's aria "Merci, doux crepuscule!", sung in this instance exquisitely by David Poleri. [illegible] ere in Gounod does one [illegible] ch beauty as that created [illegible] rlioz for the sleep of [illegible] upon the banks of the [illegible]

[illegible] all this is catching Gou [illegible] his blind side. There is [illegible] deal to be said in praise of his "Faust," judged as a stage work and not solely as a piece of music.

The new three-disc recording of the Berlioz dramatic cantata (LM-6111) is issued with a French-English libretto and comes packed in a box fronted with a commissioned R [illegible] Tamayo abstract painting.

HARTFORD, CONN.
TIMES
SEP 4 - 1954

Berlioz Faust Music Goes into the Record

By CARL E. LINDSTROM

IT is still the year of Berlioz. Whether 1954 is an anniversary—birth, debut or death — escapes me and there is no point in looking it up because it is always a Berlioz year when Charles Munch lives and breathes so eloquently. Tanglewood gave us not only comprehensive Berlioz but panoramic Berlioz too. I am thinking particularly of "The Damnation of Faust".

But the festivities really began earlier this year, February 21 and 22 to be exact, in Symphony Hall when the Boston Orchestra first had the assistance of Harvard and Radcliffe choirs and, except for one, the same soloists heard a couple of weeks ago at Lenox.

Now much as you may be inspired by the idyllic beauty of Tanglewood and the festive enthusiasm which runs a little higher there than elsewhere, these lures, it must be admitted, have to be subtracted when you balance the artistic book. More simply you can hear the music to better advantage elsewhere.

For instance, you can compose yourself at home and escape the traffic frenzy. And while the Tanglewood acoustics are relatively favorable, Symphony Hall is a matter quite beyond comparison.

* * *

THE NEWS now is the contribution of RCA-Victor. The Boston presentation last February was recorded with the "new orthophonic" High Fidelity technique, an impressive term which the result fully justifies. For the fans the specification is added.

"A single condenser microphone, noted for its uniform frequency response and wide angle of sensitivity, was suspended approximately 17 feet above the conductor's podium . . . An auxiliary microphone occasionally was used to strengthen the chorus line . . . The music was recorded at 30 inches per second . . . Production parts were made with a feed back cutter employing a heated stylus . . ."

This means nothing to me, but the music sounds great. Your ears recognize that it comes to you through the most advanced of sound reproducing methods.

The soloists are superb: Suzanne Danco, soprano; Martial Singher, baritone; Donald Gramm, bass. The accolade goes to David Poleri, tenor. Eleanor Steber was the soprano at Tanglewood.

* * *

WHILE CELEBRATING Berlioz, a look at a new Westminster item is in order. A single disc records "Romeo and Juliet," the overtures "Cellini" and "Roman Carnival", "Trojan March", "Rakoczy March", "Dance of the Sylphs" and "Will-O'-the-Wisp".

In this Berlioz program Willem Van Otterloo conducts the Lamoureux Orchestra with all the elan of a Koussevitzky, the sensitiveness of a Munch.

With its flair for the unusual Westminster has brought out two unusual religious works from the seventeenth century —the "Gloria" Mass of Vivaldi and the "Midnight" Mass of Charpentier—No, not Gustave, but Marc-Antoine. Both are competently sung by an ensemble called Vocal de Paris and the conductor is Andre Jouve.

Charpentier was as prolific as a composer had to be to live in those days and from the way his music sounds today, one judges that his obscurity was entirely due to the intrigues of that master plotter, Lully.

* * *

NOVELTIES from Epic are featured by three organ Chorales and the Pièce Héroïque of Franck played by Feike Asma in the Old Church at Amsterdam; a guitar recital by Luise Walker devoted mainly to Spanish composers (Tarrega, Sor, Santorsola), a suite by the contemporary Hermann Ambrosius, a set of variations by the performer, and an orchestral disc of Massenet's two scenic suites "Alsaciennes" and "Pittoresques" by the Lamoureaux Orchestra under Jean Fournet.

Epic's most substantial current offering is the bass, Otto Edelmann in Wagnerian selections from Die Meistersinger, Tannhaeuser, Parsifal and the "Dutchman". The Vienna Symphony Orchestra supports a gifted and expressive singer.

* * *

Victor is featuring romantically pictured envelopes enclosing popular numbers by the Melachrino orchestra. There's one for "Two People Alone", one for "Day Dreaming" and —yes, one of "Music to Work and Study By".

Which Orchestra?

To the Music Editor:

We can use some Sherlock Holmes ratiocination about the remark Pierre Monteux made last week in these pages to the effect that "very few orchestras in America" meet his expectations in the playing of Debussy and Ravel. Which are those fortunate orchestras? Well, the New York Philharmonic is out. Of the six-hundred-odd other orchestras throughout the nation, how many has the maestro conducted, that he can be so sure in his opinion?

Certainly he has not had enough familiarity with the Philadelphia to judge. Nor with the Harbor Hall Symphony, nor the Tuskongoola Philharmonic, nor the Arbor State Teachers College Symphony. And so we go down the line, eventually coming up with the unassailable facts that Mr. Monteux has been permanent conductor of the Boston Symphony and the San Francisco Orchestra. Elementary, my dear Watson.

CAESAR D'IMBROGLIO.
Philadelphia.

NEW ORLEANS, LA.
STATES

SE 1954

THE DISC-COURSE

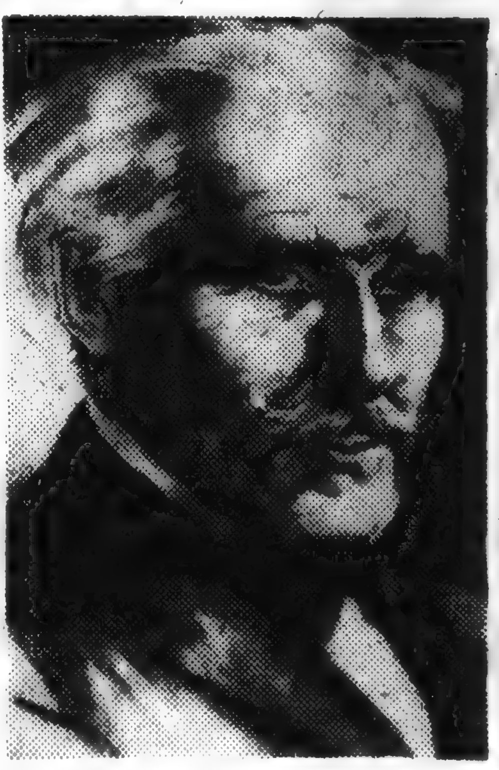
Toscanini in Rare Form on Victor's First Fall Discs

By ED BROOKS

The first of RCA Victor's fall releases have reached this corner, making a splashy impression with fine performances and some superlative sound.

Top Victor artists are the splashers on these early September releases, headed by the grand maestro, Arturo Toscanini, conducting the NBC Symphony in new hi-fi recordings of Moussorgsky's "Pictures at an Exhibition," Franck's "Psyche and Eros," and Schubert's Symphony No. 9. Three Toscanini LP albums, plus a complete recording of "Falstaff" are due later in the month.

As for the coupling of Mousorgsky and Franck on one LP, finds maestro and orchestra in specially rare form on the formr. "Pictures" glow with life as oscanini builds the work to nammoth proportions, cymbals himmering in the "Great Gate f Kiev" finale. It's the best reording, from both music and ound standpoint, we've heard of his work. The Franck is pleasnt lagniappe.



ARTURO TOSCANINI

* * *

Schubert's No. 9

The Schubert is in much milder sound vein, although beautifully recorded. It's one of Toscanini's favorite readings and with artistic sureness he leads the way, bringing out the lyric quality of Schubert's last symphonic work with great loveliness. The NBC plays, too, with an affectionate artistry that is marvelously appealing. The book-type package includes a Schubert essay by Andre Maurois.

* * *

Berlioz Beauty

A very gratifying addition to the Victor catalog is its first complete recording of Berlioz's "The Damnation of Faust," in a new three 12-inch LP album. Charles Munch conducts the Boston Symphony with tenor David Poleri (a familiar figure to New Orleans operagoers) a standout soloist, along with baritone Martial Singher, soprano Suzanne Danco, basses McHenry Boatwright and Donald Gramm, and Harvard Glee Club, Radcliffe Choral Society, plus English horn and viola soloists.

It's a whopper, complete text included. Berlioz found prodigious inspiration in Goethe's work and it's a decided pleasure to hear this great music in its entirety, the less familiar parts bringing the familiar excerpts into proper focus with the whole. It's a big, satisfying, musical meal, excellently recorded in Boston after performance at Tanglewood early in the summer.

* * *

Hi-Fi Strauss

"Richard Strauss in High Fidelity," first disc made by Fritz Reiner with the Chicago Symphony, is a 12-inch RCA Victor LP pairing "Dance of the Seven Veils" from "Salome" and "Also Sprach Zarathustra." "Veils" occupies only a quarter of the two sides, but it is the most exciting, Reiner leading a stirring performance, pulsing with Strauss' sensuous, exploding drama. "Zarathustra" is a hi-fi natural, too, the pair covering a wide swath of orchestral resources, revealingly displayed in sound.

* * *

Boston Pops

Arthur Fiedler conducts the Boston Pops on two new 12-inch RCA Victor LPs, the first titled "Mr. Strauss Comes to Boston," the second pairing a whing-ding hi-fi of Offenbach's "Gaite Parisienne" with Meyerbeer's "The Skaters."

The first is a varied group of 10 Johann Strauss works, polkas, waltzes, etc. The disc commemorates Strauss' 1872 visit to Boston and includes his Jubilee Waltz, never before recorded. It was the unfamiliar "Bouquet Quadrille," however, which particularly caught our ear. Score and sound on "Gaite Parisienne" is as attractively bright as a dollar used to be, a sparkling performance helping the wonderfully ebullient work give your spirits a lively lift. And "Patineurs" gets a charming, full-range recording.

BOSTON, MASS.
POST

SEP 5 - 1954

Berlioz in Boston

By TUCKER KEISER

Berlioz' vitality was put to the test this year by the Boston Symphony Orchestra. For nearly a year we have had Berlioz, Berlioz, and yet more Berlioz, both during the winter and at Tanglewood this summer. Only Mozart or Bach could be expected to survive such an ordeal, but the fact is that Berlioz has held his own surprisingly well.

While it is true that characteristic devices have become something of a cliche, on the whole his scores retain a freshness which is not only a tribute to the genius of the composer but to Charles Munch's sympathetic treatment of the music.

An exclusive diet of even a favorite composer can become unpalatable. To prevent his listeners from acquiring a jaded ear for Berlioz, Mr. Munch should give some of the major works a year's rest. We could do without yet another performance of "Romeo and Juliet," "The Damnation of Faust," "Harold in Italy" or the Fantastic Symphony this coming season. However, three works—and three works by any composer as strongly individualistic as this erratic Frenchman are enough in most series—could be heard in the regular symphony schedule.

Can Be Repeated

The great song cycle, "Summer Nights," can bear repetition perhaps with greater frequency than any other of the Berlioz important works. The six songs, to texts by Theophile Gautier, are the finest blossoms of the French art song. Composed in 1832 and orchestrated in 1856 with the exception of "L'Absence," the cycle is lightly but colorfully scored for strings and woodwinds.

Since Mr. Munch has revived the delightful practice of having vocal soloists during the regular symphony season, these six songs provide him with a meaty composition in this genre. With a soprano capable of projecting an introspective mood, "Summer Nights" would prove even more moving than they did in the Berkshires.

While Berlioz asks for a colossal number of musicians to perform both the "Te Deum" and the "Requiem," Tanglewood proved that neither loses very much by being performed by merely massive forces. The "Te Deum" is essentially a bombastice and obvious piece. Yet on symphony programs there is a place occasionally for this type of music. There is something rousing about the sheer weight of sound that can be achieved by a soloist, triple choruses, and an augmented orchestra. Also Mr. Munch has a patent on this kind of brilliance. After being bombed by the huge sonorities of such a finale, the audience leaves in a happy if shell-shocked daze.

A Symphony Hall performance of the "Te Deum" would be an interesting experiment; on the other hand, the interest would be largely because of the novelty, not the quality.

The "Requiem" would furnish a genuinely affecting concert; it is a much finer composition. The mood is devotional, albeit romantically theatrical rather than pious. Berlioz again demands gargantuan numbers but, except in a few places notably in the "Dies Irae," he keeps the various parts in splendid proportions. Strangely enough, the chorus, soloist and orchestra are classically balanced.

Long enough for a whole concert, the "Requiem" is varied sufficiently to sustain attention and profound enough to be a rewarding afternoon of music. With the exception of "The Damnation of Faust," none of his other major works is more thoroughly developed.

Of late, Symphony Hall programming has been fairly unpredictable, but it seems safe to assume that we will hardly get a repeat performance of the "Requiem" in the near future. Guido Cantelli, who is coming as guest conductor for three weeks at Christmas, has already scheduled the Verdi "Requiem." Two "Requiems" in one 24-concert series would be one too many, and the Verdi outdoes—even with a standard size apparatus—the immense effects of the Berlioz "Dies Irae" utilizing swollen resources. And that is the one movement in both scores remembered most vividly by audiences.

Ratner a piano sonata.

N.Y. Times 7/11/54

BENEFIT. Berlioz's "The Damnation of Faust" will be presented in its entirety on Dec. 14 at Carnegie Hall. Jennie Tourel will sing Marguerite, Martial Singher will be the Mephistopheles and Jon Crain will be the Faust. The Schola Cantorum of New York will provide the chorus and the orchestra will consist of ninety-five members of the New York Philharmonic - Symphony. Robert Lawrence will conduct. The event will be a benefit for the Metropolitan Opera Fund and orchestra seats will sell for $10 and $15. This will be the first complete performance of the work here since Artur Rodzinski led it for the Philharmonic-Symphony Society of New York in December, 1942.

CONDUCTORS' CHOICE

Some Who Have Led the Philharmonic Name 'Outstanding' Broadcast Work

NY Times 9/19/54

By HOWARD TAUBMAN

IT has become a tribal custom to seize on round numbers as times for celebration. On Oct. 10 the New York Philharmonic-Symphony Orchestra will begin its twenty-fifth season of broadcasting its Sunday afternoon concerts over the C. B. S. network, and some things will be done to make this anniversary a ceremonial occasion.

One thing has already been done. The conductors who led these broadcasts have been asked by C. B. S. to designate the outstanding work they conducted on any Sunday afternoon broadcast. Nineteen have responded thus far. Among those whose answers have not come in are Arturo Toscanini, Erich Kleiber (who happened to be on the podium on Oct. 5, 1930, the afternoon of the initial broadcast), Stravinsky, Enesco, De Sabata and Cantelli.

The nineteen replies have considerable interest. It would be foolish, of course, to draw momentous conclusions from them. Some of these conductors did not have many broadcasts to preside over, and their programs did not necessarily reflect their profoundest musical concerns. But here and there one encounters flashes of illumination.

Bruno Walter was the most cautious respondent. He would not declare for any single work. His reasons: "I am much opposed to any superlative * * *. My memory does not contain the great number of programs which I have conducted on those Sunday afternoons * * *. It would be very embarrassing for me to give any reasons for any preference * * *. Besides, declaring one work 'outstanding' implies slighting the other ones—the whole idea is 'two-edged.'"

Pierre Monteux' letter was the most outspoken in a rather unexpected way. Pointing out that he has conducted a great many orchestras since 1945, he said that he found it difficult to remember back to ten years ago. "I imagine," he went on, "that the Philharmonic played the 'Don Juan' well." [illegible] comes the stinger, set down almost as an afterthought:

"I do not remember their playing of Debussy and Ravel as particularly noteworthy. In fact, very few orchestras here in America meet my expectations of those two composers' orchestral demands."

Guessing Game

It is too bad that Mr. Monteux did not set down the names of the ensembles that do come up to his expectations of Debussy and Ravel. Does anyone want to guess?

William Steinberg chose the Brahms Third Symphony without further comment. George Szell voted for Beethoven's Third "because I consider this work not only the greatest, the most significant and the most revolutionary event in the history of the symphony but one of the greatest manifestations of the human spirit altogether."

Dimitri Mitropoulos, the Philharmonic's current musical director, named Alban Berg's "Wozzeck," which he directed in concert form. "I consider it," he explained simply, "to be one of the great masterpieces of our century."

Carlos Chavez mentioned his own "H. P.," a ballet symphony with a distinctive Mexican flavor. "With amazing versatility and understanding the orchestra was able to convey all the expression and style proper to this music." Certainly a delicate compliment.

John Barbirolli's choice was Bernard Herrmann's cantata, "Moby Dick," because it "brought to the notice of the public a young American composer of great gifts and sensitiveness." Along similar lines Werner Janssen chose Samuel Barber's "Music for a Scene from Shelley." "This was in 1935," Mr. Janssen wrote, "and marked the first performance of a work by Samuel Barber."

Leonard Bernstein selected Strauss' "Don Quixote," explaining: "It figured as the major work on my sudden debut concert, and has an aura for me, at least, never since equaled—for sentimental as well as artistic reasons."

Artur Rodzinski opted for the world première of Shostakovich's Eighth Symphony "because it is a great work, otherwise Columbia would not have paid for it $10,000. Those good old days!!!"

Honegger Score

Charles Munch chose Honegger's "Joan at the Stake" because "it is a work of rare nobility and grandeur, a masterpiece of our time on a subject especially close to the hearts of my countrymen."

Howard Barlow liked Debussy's "Iberia" for the quality of its performance, and Otto Klemperer voted for Mahler's Second Symphony.

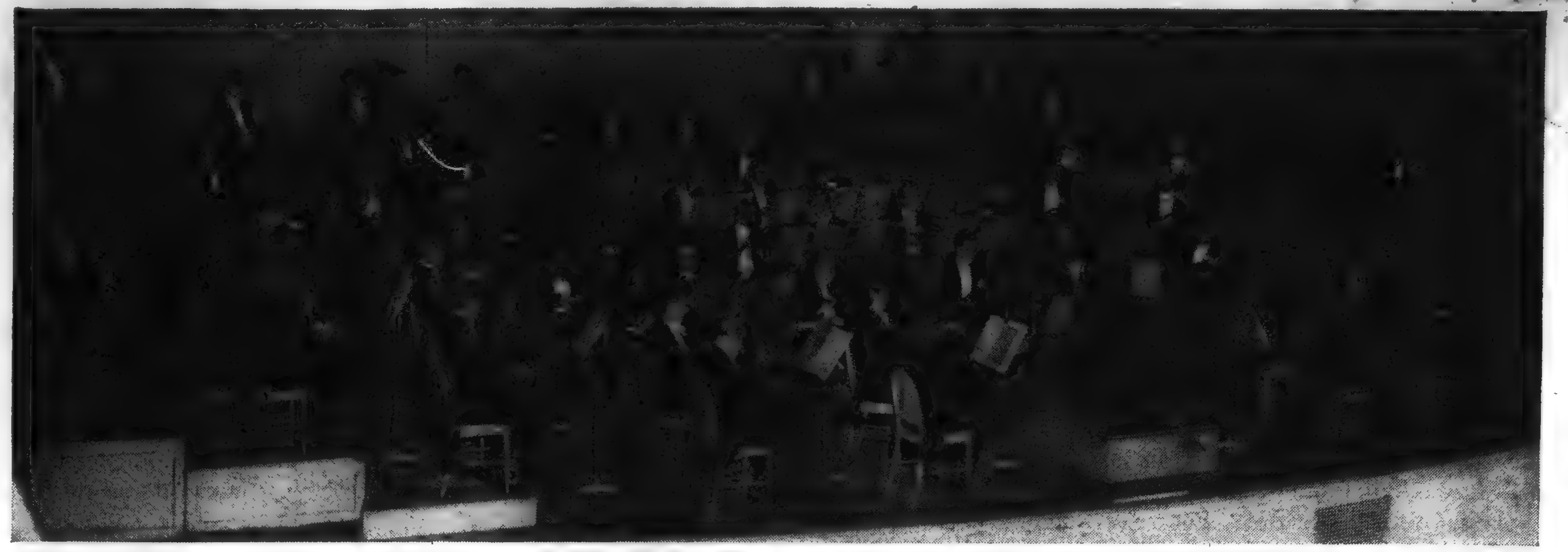
Fritz Reiner's preference was for Shostakovich's Sixth Symphony on the ground that it was his most personal, untrammeled expression. Vladimir Golschmann said he enjoyed conducting most Prokofieff's "Romeo and Juliet." Eugene Goossens spoke highly of Jaromir Weinberger's "Lincoln" Symphony, and Efrem Kurtz remembered particularly Roussel's "Bacchus et Arianne."

Leopold Stokowski and Walter Hendl found the request for one work too confining. Mr. Hendl spoke of Beethoven's "Leonore" Overture, No. 3; Strauss' "Don Juan"; Stravinsky's "Petrushka" and, as a postscript, Shostakovich's Sixth Symphony.

Mr. Stokowski's first reply listed the following works: Mahler's "Symphony of a Thousand," Menotti's "Island God" Ballet, Mussorgsky's "Boris Godunov" and "Khovantschina" (presumably his symphonic arrangements), Prokofieff's Sixth Symphony, Revueltas' "Sensemaya," Schoenberg's "Gurre-Lieder" and Shostakovich's Sixth Symphony. In a letter the following day he added Stravinsky's Concerto for String Orchestra.

Pressed to name one work, Mr. Stokowski finally decided on the Mahler. It had a gigantic chorus, a children's chorus as well as a whole orchestra placed in the top balcony of Carnegie Hall in addition to a huge ensemble of instrumentalists on the stage. The size of the company was not all that commended this piece to his memory but the quality of the performance.

Many Americans have been listening to these broadcasts with regularity since the fall of 1930. How would their reactions tally with those of the conductors?



THE BOSTON SYMPHONY UNDER CHARLES MUNCH PERFORMS ON STAGE AT SYMPHONY HALL, BOSTON

THE BOSTON GOES ON TOUR

For the first time in its 72 years, the Boston Symphony will make a transcontinental tour of the United States. The Boston Orchestra will open the tour on April 21 in Detroit, and will close May 22 in Burlington, Vermont, after playing 29 concerts in 26 cities. The Boston Symphony has visited cities on the eastern seaboard and the Midwest in annual tours but has not been heard in the West except on one occasion when it gave a series of concerts at the Panama-Pacific Exposition in San Francisco. This was in 1915, 34 years after the orchestra was founded by Henry Lee Higginson, a wealthy and public-spirited Bostonian. Since its inception in 1881, the Boston has been led by the foremost conductors of our age, including Arthur Nikisch, Karl Muck, Pierre Monteux, and Serge Koussevitzky. It is now under the guiding hand of Charles Munch.

SYMPHONY HALL is the Boston's home. The Orchestra recently recorded Brahms Concerto No. 2 with Artur Rubinstein, pianist.

Bostonians are not only proud of their orchestra, but of the hall in which it plays. Built in 1900, Symphony Hall belongs to the Boston Symphony Orchestra, Inc. It was the first hall to be built in America in which the acoustics were planned before construction. None of the Orchestra's sound is lost to the audiences which fill the hall.

Symphony Hall also houses its own radio station, WGBH (which broadcasts the Boston Symphony concerts) and its own restaurant and art gallery. And, with the busy schedule of the Boston Symphony, which plays well over 100 concerts in its winter and spring seasons, Symphony Hall is seldom dark.

After this year's spring season, the Boston will leave on its premiere transcontinental tour. Joining Charles Munch as guest conductor on this tour will be Pierre Monteux, until recently the conductor of the San Francisco Symphony and previously conductor of the Boston Symphony from 1919 to 1924. Mr. Munch assisted by Mr. Monteux, took the Boston Symphony on its first European tour last May. At that time they played fifteen European cities (including the five capitals: London, Paris, The Hague, Brussels, and Berlin) under the sponsorship of the Congress of Cultural Freedom. The effects of that tour were far reaching and did much to cement good feeling between the United States and Continental countries.

The effects of the tour also were noted in the United States through dispatches sent home from each European city visited. And as a result, cities in the United States have been clamoring for an appearance. Hence this first transcontinental tour. The cities visited in the tour will be as follows: April 21, Detroit; 22, Columbus; 23, Dayton; 24, Cincinnati; 25, Knoxville; 26, Chattanooga; 27, Atlanta; 28, New Orleans; 30, Dallas; May 1, El Paso; 2, Tucson; 3, Pasadena; 4, Los Angeles; 5, Santa Barbara; 6, Fresno; 7, 9, San Francisco; 10, Sacramento; 11, Salt Lake City; 12, Provo; 13, Denver; 15, 16, 17, Chicago; 18, East Lansing; 19, Ann Arbor; 20, Toronto; 21, Montreal; 22, Burlington.

RCA Victor has recently released the Brahms "Second Concerto" as performed by the Boston Symphony, with Artur Rubinstein.

THE ORCHESTRA'S seventieth season brought its last three conductors together—Pierre Monteux, the late Serge Koussevitzky and Charles Munch, present conductor of the Boston Symphony.

MEET A NEW TYPE OF RECORD

By Dinah Shore

September 7, 1954

Mr. Fred Harper
Program Operations Manager
KYW
1619 Walnut Street
Philadelphia 3, Pennsylvania

Dear Mr. Harper:

Thank you for your interest in the Boston Symphony. We take pleasure in enclosing the annoucement of our 74th season.

Cordially yours,

John N. Burk

JNB:ms

JN Burk

W B C

KYW 1619 Walnut Street, Philadelphia 3, Pa.
LOCUST 4-3700

August 23, 1954

Mr. George E. Judd,
Manager,
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

Dear Mr. Judd:

As producer and moderator of a four hour classical music program on this station, I would be interested in securing a prospectus of your concert programs for the 1954-55 season.

I feel it would be of great interest to our listeners to know what the leading Symphony Orchestras throughout the country are planning for this current season. It might also be possible to duplicate your program on the air the same week you have scheduled it in your city.

I would appreciate hearing from you as soon as possible as to whether or not you would be able to supply me with such a prospectus.

Thank you for your interest and attention.

Sincerely,

Fred Harper
FRED HARPER
Program Operations Manager

FH:LW

Westinghouse Broadcasting Company, Inc. WBZ - WBZA WBZ-TV KYW WPTZ KDKA WOWO KEX

SAN FRANCISCO, CALIF.
CHRONICLE

SEP 1 2 1954

PAUL HAGER

CARLA MARTINIS

RICHARD TUCKER

ROSANNA CARTERI

CESARE SIEPI

Some of the personalities connected with the opening of San Francisco's 32d opera season

A Berlioz Work and Three New Operatic Recordings

By R. H. Hagan

ONE of the greatest of all musical revivals of our time is the revival of that great music critic, pioneer orchestralist and supremely romantic composer, Hector Berlioz. As part of that revival we have already available on records such superb performances of such masterful works as his "Romeo and Juliet" and his "L'Enfance du Christ" (not to mention "Harold in Italy" and the Fantastic Symphony). Thus the new RCA Victor recording of his dramatic legend, "The Damnation of Faust," as performed by the Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society and a number of excellent soloists, may seem to be one more contribution to our contemporary idea of how great a composer Berlioz really was.

Goethe's "Faust" [illegible] Berlioz as much as anything by Shakespeare even [illegible] his musical version of Goethe's half-romantic [illegible] half-Eighteenth Century synthesis of the medieval Faust story was (in its original version proudly printed by the youthful Berlioz as his Opus One. In its beautifully graphic exposition of the essential idea of Goethe's "Faust," it has not been equaled in the history of music. Compared to it, Gounod's opera "Faust," is a mid-Nineteenth Century French pastiche [illegible] Boito's opera, "Mefistofele," is a precociously magnificent adventure by a young Italian composer who tried to [illegible] the spirit and the philosophical breadth of Goethe's "Faust" and almost succeeded.

The man who succeeded many years before him, of course, was Berlioz; and the question that still remains is why Berlioz, after years of neglect in the late Nineteenth and early Twentieth Centuries (when he was largely regarded as a kind of very brilliant musical poseur) is now coming to rival Beethoven in the affections of people who are listening to music in an age in which music as well as themselves is in imminent danger of being atomized.

THE answer, I think, is simple. Berlioz, the arch-romantic—who personified (perhaps even more than Byron did) in his life and in his art the ideal idea of what a romantic rebel and creator should be—is in his passionate lyricism and his beautifully controlled but passionately nervous energy much closer to us than Beethoven was to our fathers and grandfathers.

Everyone who heard "The Damnation of Faust," as performed in concert in the War Memorial Opera House under the direction of Pierre Monteux will understand this and everyone who hears it on this new RCA Victor recording, as wonderfully performed by Muench, the Boston orchestra, the two choruses, and such soloists as Suzanne Danco, David Poleri, Martial Singher and Donald Gramm, will understand it also. In sound and in the reproduction it is easily the greatest record of its kind that RCA Victor has put out.

Never have I heard such a perfect recording of chorus and soloists backed by such an impeccable orchestra. And never have I heard such a complete synthesis of what Berlioz has come to mean in our quarter century — a work that skips nearly a century of Wagner, Brahms, and post-Wagnerians and relates Berlioz to his true confreres, Bartok, Stravinsky and even Schoenberg and Berg, whom he unwittingly prevented (in the literal sense of that word) in his energetic and often ironically lyrical apprehension of what life in an age of science and machinery was going to be all about. What I am trying to say, of course, is that the poignance of Berlioz in the last century is the same poignance that one finds in even the youngest composer today, and his energy is the same kind of electric current which does not spring from the heart anymore but from the ganglia.

Berlioz' hair-raising orchestration of the "Rakoczy" March, his "Dance of the Sylphs" and his "Minuet of the Will-O'-The-Wisps" are episodes from "The Damnation of Faust" that are familiar items in the concert repertoire. But you will have to hear them as related to the massive whole of Berlioz' work to realize that these are but a few brilliant facets of a masterpiece.

There are some facets of the performance that one might quibble at—the French of David Poleri who sings Faust (remember when he made his operatic debut in a Pacific Opera production of "Carmen" a few years ago?) is not too clear and his voice occasionally shows strain—but there is certainly nothing wrong with either the French or the voices of Miss Danco, Martial Singher and Donald Gramm. And RCA Victor has certainly given the production a spectacular presentation—including not only a booklet containing extensive notes by John N. Burk and a complete version of what Berlioz utilized from Gerard de Nerval's French translation of Goethe's text, with an English translation of it, but also a jacket cover illustrated with a specially commissioned painting by Rufino Tamayo which also serves to strengthen the ties between the age of Berlioz and ours.

ANOTHER lushly presented new RCA Victor issue is a pressing of the broadcast performance of Verdi's "Falstaff" that Toscanini did with the NBC Symphony Orchestra, the Robert Shaw Chorale, and soloists, in 1950. The soloists include Giuseppe Valdengo, who interprets the title role in his customary suave baritone style; Herva Nelli, who is a bright version of Mistress Ford; Cloe Elmo, who is very dark and deep Mistress Quickly; Frank Guarrera, who sings Ford in excellent style, and [illegible] in other roles such competent singers as Antonio Madasi (Fenton),

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E SCOTSMAN, FRIDAY, AUGUST 27, 19 1954

ORCHESTRE NATIONAL

Charles Münch

BY OUR MUSIC CRITIC

It is tempting to dismiss Saint-Saens's Third Symphony as a huge and rather noisy joke. It has some gorgeous moments, occurring for the most part in that ill-defined region between the sublime and the ridiculous. Those extraordinary lapses from what we now call good taste must, however, be accounted part of the excess baggage of the fastidious mind, for Saint-Saens was by the standards of his time a very fastidious composer. He wrote in complete seriousness, however much the irreverent twentieth century enemy may blaspheme. Furthermore, he was a master of his craft.

As an example of thematic and structural organisation, the Symphony is unassailable. Even the orchestration in all its vainglory is very effective. It is beautifully written, is interesting as a period piece, and has a sort of awful attractiveness.

The performance given of it last night by Charles Münch and the Orchestre National, with Herrick Bunney at the organ, was sumptuous. One could not wish for more convincing sponsors than these, and it is with a feeling of ingratitude that one declines a present offered with such skill and enthusiasm.

It was preceded by Roussel's "Bacchus et Ariane," second suite, music composed for Act 2 of a ballet, with choreography by Serge Lifar, which was put on in Paris in the early thirties. Though the composer uses the full resources of the orchestra, he does not dazzle the listener by the sheer virtuosity of the scoring. (Did not Ravel once say deprecatingly of a piece of his own: "Quinze minutes d'orchestre sans musique.") Roussel's methods, by comparison with those of Ravel, are more direct, more blunt perhaps, and in his case one is even more interested in what he is saying than how he says it. It is magnificent music and again the performance was truly worthy of it.

As if to avoid compromising the colourfulness of these two French works, Charles Münch introduced his programme with two rather sober compositions, soberly played.

In his spacious, heavy treatment of Handel's Concerto Grosso Op. 6 No. 4, using full strings, the conductor seemed, as it were, to be putting down the carpet. On top of it, he laid an efficient but uninspiring performance of Mozart's "Paris" Symphony.

Once these were over, the orchestra was warmed up, and the audience was in the mood for something more stimulating. The stage was set for the entry of Ariadne—in trouble again! That the orchestra could unleash a torrent of brilliant sound was no guess. The brassy, breathless "Marseillaise" had given the show away right at the start

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BOSTON, MASS.
HERALD
SEP 5 - 1954

Government Subsidy Answer? Petrillo's Union Says 'Yes'

By RUDOLPH ELIE

"In December 1950 the half-destroyed city of Seoul was about to be captured by the Communists for the second time. Only a few hours remained to salvage precious national treasures, and a government ship stood by for one last-minute cargo. What should be evacuated that would be of most value to the nation? Machinery? Engraved plates for printing money? The government chose to rescue the Seoul Symphony Orchestra. For without music there could be no Korea."

So wrote James Michener, author of "Tales of the South Pacific" in a recent Reader's Digest, and so he is quoted in an important new statement of the American Federation of Musicians entitled, significantly enough, "Diminuendo."

Assuming "Diminuendo" could find the audience it is aimed at in sufficient numbers, and assuming that audiences could overcome whatever [illegible]—largely false attitudes, too—it [illegible] in connection with [illegible] union, there is little doubt that it could be one of the most influential tracts ever published in the cause of saving live American music.

The basic argument of "Diminuendo" is that the time has come for the United States government to step in and, like virtually every other government of the Western world, subsidize its great musical organizations. Indeed, the statement makes it clear that the time has gone by; that it might already be too late and, with the special statistics available only to the union, supports the thesis with a frightening array of evidence.

BASIC CRISIS

The basic crisis lies in the fact, according to "Diminuendo," that since 1929, when 22,000 musicians were thrown out of work by the sound track, the demand for live musicians has steadily decreased. Today, only 2270 musicians have steady employment in the 32 major symphony orchestras of the country for 22 weeks at an average of $51 a week. Meanwhile, the nation's 2636 radio stations employ only 2200 musicians, or less than one per studio, though between three and four thousand more are used in single engagements.

American theaters employ, on and off, another two thousand, while the motion picture industry gives more or less steady employment to another 4300. According to "Diminuendo," an indeterminate number of "traveling" musicians — dance bands, pick-up orchestras, etc.—work most of a year, with a total of 50,000 men at the most. It is from a small elite group among this total of 65,000 musicians, more or less, that the recording industry recruits its recording artists. Paying them, however, a total of less than two million dollars a year, the recording industry grosses more than $146 million a year.

Yet there are 249,000 members of the A. F. of M. (though how many of this total are qualified today to hold positions in the fast company of contemporary musicianship, whether long or short haired, is impossible to say). Nonetheless, "Diminuendo" makes the incontrovertible point that while the demand for music, serious music in particular, is on the increase, the sources to nourish and develop it are steadily sinking.

As a case in point, the publication cites the alarming scarcity of string players in the contemporary scene. "Junior's tendency is to favor a trumpet or saxophone," 'Diminuendo' states, "not a violin, cello or other stringe instrument. Scholarships base on these instruments are goin begging. Many leaders of smal symphonies are avidly canvassin large cities for string talent bu the best they can offer are part time jobs in industry or busines because music employment alon will not suffice." Moreover, says the publication, the 'name' band business is drying up, while brass bands are virtually extinct.

Pointing up the plight of the Boston Symphony Orchestra and the Metropolitan Opera Company, as well as all the 32 major and 129 minor symphony orchestras of the country, the Federation discusses at length such measures as the magnificent subsidy by business of the Detroit orchestra, the municipal grants by such cities as Philadelphia ($50,000 annually), Chicago, Los Angeles, Baltimore, San Francisco, etc; and such states as Rhode Island and Arkansas ("Diminuendo" lists Massachusetts among the subsidizing states, but I have been unable to learn so far just what Massachusetts does, though on the enlightened action of Mayor Hynes, Boston has abated taxes on the Boston symphony).

It appears that in various places the joint sponsorship of local merchants, industry and labor have produced striking results, as has the Federation's own remarkable Music Performance Trust Fund, which provides free musical events on a million and a half dollar nationwide scale. But it is nowhere near enough; business is too hard-headed to see the immediacy of the return, local government is too hard-pressed to explain cultural subsidy, and private fortune is too diminished to risk. Only the Federal government, by subsidizing musical institutions—and the Federation scoffs at the idea that subsidy will enslave art—can save music as we have known it up to now.

"The day fast approaches," 'Diminuendo' concludes, "when there will be no adequate supply of skilled musicians (for those now employed) are mostly mature, accomplished instrumentalists who served their apprenticeship when there was still opportunity for a young musician to earn a living at his profession. The truth of the matter is that serious music, at least, is on its last faint bars. (Therefore), the American Federation of Musicians is convinced that the crisis can be averted only by a widespread public demand that our government face up to its responsibility to preserve music and the arts."

When all is said and done, the A. F. of M. is right, no matter how shocking the idea of government subsidy may seem. After all, every European country has subsidized both opera and symphony for 300 years . . , and [illegible] nationalized the product [illegible] Russia included.

BRIDGEPORT, CONN.
POST
SEP 16 1954

NEW HAVEN, CONN.
REGISTER
SEP 16 1954

PROVIDENCE, R. I.
BULLETIN
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PORTLAND, ME.
EXPRESS
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NEWPORT, R. I.
NEWS
SEP 16 1954

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SENTINEL
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HERALD NEWS
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GAZETTE
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The youthful-appearing, pipe-smoking Perry succeeds retired George E. Judd, who managed the orchestra for 40 years. Perry, a Navy corpsman in World War II, was associated with concert management at the Curtis Institute in Philadelphia before coming to Boston.

Perry was manager of New England Mutual Hall here and later became Judd's assistant. Perry's wife is an amateur sculptress and they have two sons.

One of the new business manager's major tasks will be handling the Boston Symphony's forthcoming Saturday night NBC coast-to-coast radio broadcasts, replacing the NBC Symphony formerly led by Arturo Toscanini.

The Boston Symphony also announced new trustees Wednesday, including C. D. Jackson, recently retired assistant to President Eisenhower on cold war strategy, vice-president of Time, Inc., and former publisher of Fortune Magazine.

Another new trustee is Harold D. Hodgkinson, chairman of the board of the First Federal Reserve District and chairman of the management board of Filene's, Boston merchants.

Hodgkinson, Yale 1912, is a trustee of Simmons College; member of the Corporation, Northeastern University, Fellow of the American Academy of Arts and Sciences, board chairman of the First Federal Reserve District, and chairman of Filene's management board.

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WORCESTER, MASS.
TELEGRAM
SEP 16 1954

WATERBURY, CONN.
REPUBLICAN
SEP 16 1954

SPRINGFIELD, MASS.
MORNING UNION
SEP 16 1954

NORTH ADAMS, MASS.
TRANSCRIPT
SEP 17 1954

Thomas D. Perry, Jr., Becomes Manager Of Boston Symphony

BOSTON, (AP) — A native midwesterner with a Yale degree has become the new business manager of the most Bostonian of Back bay institutions — the Boston Symphony orchestra.

Michigan Man

He is Thomas Doane Perry Jr., Yale '35, born in Grand Rapids, Mich., and his job, incidentally, is rated the biggest business task of its kind in the American orchestral world.

For the budget of the 104-member Boston Symphony exceeds a million dollars a year and it is one of the busiest of all big orchestras — with 24 Friday afternoon concerts, 24 Saturday night concerts, six Sunday afternoon concerts, nine Tuesday evening concerts, six open rehearsals, and series at Harvard's Sanders theater, Providence, New York city and Brooklyn, plus tours several times a season as far west as Ann Arbor, Mich.

Also — 50 to 60 Boston "Pops" performances, some 21 open-air Boston esplanade concerts, plus six weeks of summer concerts at the Berkshire Music festival at Tanglewood, Lenox.

All these come within the scope of the business manager's worries, along with the forthcoming Saturday night NBC coast to coast broadcasts replacing the NBC symphony orchestra formerly led by Arturo Toscanini.

Berkshire Music School

Another of the responsibilities of this youthful-appearing pipe-smoking man (whose hobby is tinkering with "vintage" automobiles) is the annual six-week Berkshire Music center school at Tanglewood from which many of the finest of the country's professional musicians go to symphony orchestras throughout the country. Approximately 4.000 applicants must be screened for the 400-student capacity of the school.

Perry, for two years a Navy hospital corpsman in World war 2, was associated with concert management at the Curtis Institute in Philadelphia before coming to Boston as New England Mutual hall manager and later assistant to George E. Judd, symphony manager for 40 years.

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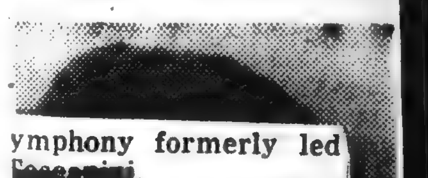

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POST
SEP 16 1954

BOSTON, MASS.
TRAVELER
SEP 16 1954

BOSTON, MASS.
HERALD
SEP 16 1954

PERRY NEW MANAGER OF BOSTON SYMPHONY

Thomas Doane Perry, Jr., yesterday became business manager of the Boston Symphony Orchestra, stepping into the biggest business task in the American orchestral world.

Former assistant to George E. Judd, for 40 years Symphony manager, Perry will handle the 1½-million-dollar annual budget of the 104-member orchestra and the business arrangements for its tours and concerts, the most extensive of any big American orchestra. Also within the scope of his worries are the forthcoming Saturday night NBC coast-to-coast broadcasts replacing the NBC Symphony Orchestra formerly led by Arturo Toscanini.

A pipe-smoking young man whose hobby is tinkering with vintage automobiles, Perry was associated with concert management at the Curtis Institute in Philadedlphia before coming to Boston as New England Mutual Hall manager. His wife is an amateur sculptress and they have two young sons. Perry was born i Grand Rapids, Mich., and is a Yale graduate.

The Symphony also announced as new trustees:

Harold D. Hodgkinson, chairman of the board of the First Federal Reserve District and chairman of the management board of Filene's, trustee of Simmons College, member of the corporation of Northeastern University and fellow of the American Academy of Arts and Sciences.

And, C. D. Jackson, recently-retired assistant to President Eisenhower, former publisher of Fortune Magazine and U. S. delegate to the United Nations.

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BOSTON, MASS.
HERALD
SEP 5 - 1954

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By RUDOLPH ELIE

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Assuming "Diminuendo" could find the audience it is aimed at in sufficient numbers, and assuming that audience could overcome whatever attitudes—largely false attitudes, too—it may have in connection with Mr. Petrillo's union, there is little doubt that it could be one of the most influential tracts ever published in the cause of saving live American music.

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BASIC CRISIS

The basic crisis lies in the fact, according to "Diminuendo," that since 1929, when 22,000 musicians were thrown out of work by the sound track, the demand for live musicians has steadily decreased. Today, only 2270 musicians have steady employment in the 32 major symphony orchestras of the country for 22 weeks at an average of $51 a week. Meanwhile, the nation's 2636 radio stations employ only 2200 musicians, or less than one per studio, though between three and four thousand more are used in single engagements.

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Yet there are 249,000 members of the A. F. of M. (though how many of this total are qualified today to hold positions in the fast company of contemporary musicianship, whether long or short haired, is impossible to say). Nonetheless, "Diminuendo" makes the incontrovertible point that while the demand for music, serious music in particular, is on the increase, the sources to nourish and develop it are steadily sinking.

As a case in point, the publication cites the alarming scarcity of string players in the contemporary scene. "Junior's tendency is to favor a trumpet or saxophone," 'Diminuendo' states, "not a violin, cello or other stringed instrument. Scholarships based on these instruments are going begging. Many leaders of small symphonies are avidly canvassing large cities for string talent but the best they can offer are part time jobs in industry or business because music employment alone will not suffice." Moreover, says the publication, the 'name' band business is drying up, while brass bands are virtually extinct.

Pointing up the plight of the Boston Symphony Orchestra and the Metropolitan Opera Company, as well as all the 32 major and 129 minor symphony orchestras of the country, the Federation discusses at length such measures as the magnificent subsidy by business of the Detroit orchestra, the municipal grants by such cities as Philadelphia ($50,000 annually), Chicago, Los Angeles, Baltimore, San Francisco, etc; and such states as Rhode Island and Arkansas ("Diminuendo" lists Massachusetts among the subsidizing states, but I have been unable to learn so far just what Massachusetts does, though on the enlightened action of Mayor Hynes, Boston has abated taxes on the Boston symphony).

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Symphony Gets New Manager

The business affairs of the 104-member Boston Symphony Orchestra are being taken over by Thomas Doane Perry, Jr.

Perry, a native of Grand Rapids, Mich., succeeds his former boss, George E. Judd, business manager of the orchestra for 40 years until his recent retirement.

Perry, who was graduated from Yale University in 1935 came to Boston as manager of New England Mutual Hall.

He will handle the orchestra's annual $1.5 million budget, arrange its tours and supervise its new Saturday night coast-to-coast broadcasts.

The symphony also has announced two new trustees:

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BENNINGTON
DRIVE-IN THEATRE
Route 67 - 67A

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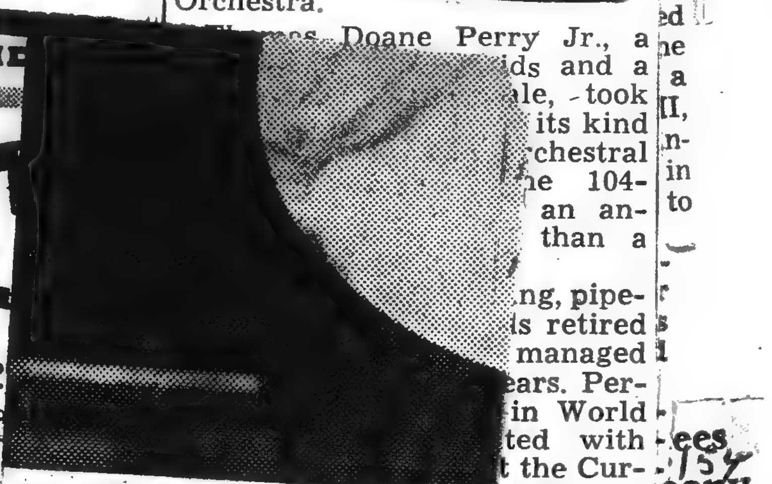

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BRIDGEPORT, CONN.
POST
SEP 16 1954

NEW HAVEN, CONN.
REGISTER
SEP 16 1954

PROVIDENCE, R. I.
BULLETIN
SEP 16 1954

PORTLAND, ME.
EXPRESS
SEP 16 1954

NEWPORT, R. I.
NEWS
SEP 16 1954

KEENE, N. H.
SENTINEL
SEP 16 1954

FALL RIVER, MASS.
HERALD NEWS
SEP 16 1954

WORCESTER, MASS.
GAZETTE
SEP 16 1954

Famed Boston Symphony Picks New Manager

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By RUDOLPH ELIE

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BESSEY'S — 12 oz. Jars
ORANGE MARMALADE
BESSEY'S — 2 lb. Jars
APPLE JELLY
FANCY BRISKET
CORNED BEEF
FALSE TEETH
That Loosen
Need Not Embarrass

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BOSTON, MASS.
HERALD
SEP 5 - 1954

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By RUDOLPH ELIE

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The basic argument of "Diminuendo" is that the time has come for the United States government to step in and, like virtually every other government of the western world, subsidize its great musical organizations. Indeed, the statement makes it clear that the time has gone by; that it might already be too late and, with the special statistics available only to the union, supports the thesis with a frightening array of evidence.

BASIC CRISIS

The basic crisis lies in the fact, according to "Diminuendo," that since 1929, when 22,000 musicians were thrown out of work by the sound track, the demand for live musicians has steadily decreased. Today, only 2270 musicians have steady employment in the 32 major symphony orchestras of the country for 22 weeks at an average of $51 a week. Meanwhile, the nation's 2636 radio stations employ only 2200 musicians, or less than one per studio, though between three and four thousand more are used in single engagements.

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As a case in point, the publication cites the alarming scarcity of string players in the contemporary scene. "Junior's tendency is to favor a trumpet or saxophone," 'Diminuendo' states, "not a violin, cello or other stringed instrument. Scholarships based on these instruments are going begging. Many leaders of small symphonies are avidly canvassing large cities for string talent but the best they can offer are part time jobs in industry or business because music employment alone will not suffice." Moreover, says the publication, the 'name' band business is drying up, while brass bands are virtually extinct.

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Across from Victor's Music Center
WHOLESALE ● RETAIL
STEAKS
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Nehru Tells Parliament To 'Pardon My English'

NEW DELHI (AP)—Prime Minister Jawaharal Nehru says it hurts him to address Parliament in English, but he has to. Criticized for not using Hindu, India's official tongue, Nehru said a third of Parliament would not understand him. Under the Constitution, the government can use English as a working language until 1964.

The earliest records of the use

Newport County, $366,670; Wash-

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Big Schedule

For the budget of the 104-member Boston Symphony exceeds a million dollars a year and it is one of the buisest of all big orchestras—with 24 Friday afternoon concerts, 24 Saturday night concerts, six Sunday afternoon concerts, nine Tuesday evening concerts, six open rehearsals, and series at Harvard's Sanders Theater, Providence, New York City and Brooklyn, plus several times a season as far west as Ann Arbor, Mich.

Also—50 to 60 Boston "pops" performances, some 21 open-air Boston Esplanade concerts, plus six weeks of Summer concerts at the Berkshire Music Festival.

All these come within the scope of the business manager's worries, along with the forthcoming Saturday night NBC coast to coast broadcasts replacing the NBC Symphony Orchestra formerly led by Arturo Toscanini.

Other Responsibilities

Another of the responsibilities of the youthful-appearing, pipe-smoking man (whose hobby is tinkering with "vintage" automobiles) is the annual six weeks Berkshire Music Center School from which many of the finest of the country's professional musicians go to symphony orchestras throughout the country. Approximately 4000 applicants must be screened for the 400-student capacity of the school.

Perry, for two years a Navy hospital corpsman in World War II, was associated with concert management at the Curtis Institute in Philadelphia before coming to Boston as New England Mutual Hall manager and later assistant to George E. Judd, symphony manager for 40 years.

Perry's wife is an amateur sculptress and they have two young sons.

Trustees

The symphony also announced new trustees Wednesday, including C. D. Jackson, recently-retired assistant to President Eisenhower on cold war strategy, member of Psychological Warfare Branch, Allied Force Headquarters, during World War II, vice-president of Time, Inc. former publisher of Fortune Magazine, U. S. delegate to the U. N., and former president of the National Committee for A Free Europe.

Another new symphony trustees is Harold D. Hodgkinson, chairman of the board of the First Federal Reserve district and chairman of the management board of Filense's, trustee of Simmons College, member of the corporation of Northeastern University and fellow of the American Academy of Arts and Sciences.

Four New Trustees Elected to Symphony

Bos Globe 9/16/54

Four new trustees have been elected to the board of the Boston Symphony Orchestra. They are Talcott M. Banks Jr., Charles H. Stockton, Harold D. Hodgkinson and C. D. Jackson and for the first time in the history of the orchestra, the title of trustee emeritus has been conferred upon four senior members.

The four trustees emeritus, who will continue active interest in the affairs of the organization, are M. A. DeWolfe Howe, historian of the orchestra and biographer; the only remaining member of the group of nine into whose hands the affairs of the orchestra were conceded by Henry Lee Higginson in 1918; N. Penrose Hallowell, who joined the board in 1926; Philip [illegible] and Dr. Lewis Perry.

[illegible] prominent Boston attorneys who also are trustees of the New England Conservatory of Music: Banks of Palmer, Dodge, Gardner and Bradford; and Stockton of Choate, Hall and Stewart.

Hodgkinson, Yale 1912, is a trustee of Simmons College; member of the Corporation, Northeastern University, Fellow of the American Academy of Arts and Sciences, board chairman of the First Federal Reserve District, and chairman of Filene's management board.

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BOSTON, MASS.
POST
SEP 16 1954

BOSTON, MASS.
TRAVELER
SEP 16 1954

BOSTON, MASS.
HERALD
SEP 16 1954

PERRY NEW MANAGER OF BOSTON SYMPHONY

Thomas Doane Perry Jr., yesterday became business manager of the Boston Symphony Orchestra, stepping into the biggest business task in the American orchestral world.

Former assistant to George E. Judd, for 40 years Symphony manager, Perry will handle the 1½-million-dollar annual budget of the 104-member orchestra and the business arrangements for its tours and concerts, the most extensive of any big American orchestra. Also within the scope of his worries are the forthcoming Saturday night NBC coast-to-coast broadcasts replacing the NBC Symphony Orchestra formerly led by Arturo Toscanini.

A pipe-smoking young man whose hobby is tinkering with vintage automobiles, Perry was associated with concert management at the Curtis Institute in Philadedlphia before coming to Boston as New England Mutual Hall manager. His wife is an amateur sculptress and they have two young sons. Perry was born i Grand Rapids, Mich., and is a Yale graduate.

The Symphony also announced as new trustees:

Harold D. Hodgkinson, chairman of the board of the First Federal Reserve District and chairman of the management board of Filene's, trustee of Simmons College, member of the corporation of Northeastern University and fellow of the American Academy of Arts and Sciences.

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COLUMBUS, OHIO
DISPATCH

SEP 18 1954

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Included in the Brahms bracket, 21, were the four symphonies, the violin and two piano concertos; the Tragic Overture, the "Haydn" variations and an orchestration of the piano quartet, G minor.

Others of 10 works or over were Ravel, 17, (the number, as in other cases, including repititions); Berlioz, 13; Wagner, 12; Tschaikowsky, 11; Haydn, Handel, Strauss, Debussy and Honegger, 10 each.

Tickets are now on sale at Heaton's for the Bostonians' concert Monday, Oct. 18, at Memorial Hall, presented by the Symphony Club of Central Ohio.

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Igor Markevitch has been [redacted] the Bostonians' New York series has not yet been announced. The choral works announced for the Boston season are Verdi's "Requiem," which this orchestra has not performed before; Berlioz' "The Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's Mass in B minor.

BOSTON, MASS.
EVENING GLOBE

SEP 16 1954

PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 17 1954

NORTH ADAMS, MASS.
TRANSCRIPT

SEP 17 1954

BOSTON, MASS.
HERALD

SEP 17 1954

Symphony Names N. Y. Man Trustee

For the first time in its 73-year history, the Boston Symphony Orchestra ~~has elected a~~ trustee from outside New England.

One of four new members of the board of trustees announced yesterday was C. D. Jackson of New York, who recently retired from a post of special assistant to President Eisenhower to resume as vice president of Time, Inc.

The other three are Harold D. Hodgkinson, vice president and general manager of William Filene's Sons; Atty. Charles H. Stockton of Choate, Hall and Stewart, and Atty. Talcott M. Banks, Jr., of Palmer, Dodge, Gardner and Bradford.

Four senior members of the board were named trustees emeritus. They were Mark A. DeWolfe Howe, historian of the orchestra; N. Penrose Hallowell, Philip Allen and Dr. Lewis Perry. Howe is the only remaining member of the nine trustees to whom Henry Lee Higginson, the founder, entrusted the orchestra in 1918.

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B. Post 9/19/54

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Guest conductors besides Cantelli will be the beloved Pierre Monteux and newcomer Igor Markevitch. Mr. Markevitch, born in Kiev (1912), has long made France his home. Widely known as a composer, he has in recent years become prominent in Paris. He will visit the United States in March, making his American debut in Boston.

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CLEVELAND, OHIO
PLAIN DEALER

SEP 19 1954

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Igor Markevitch has been added to the list of guests, including Guido Cantelli and Pierre Monteux, who will share the seventy-fourth Boston season with Charles Munch. Whether he will take part in the Bostonians' New York series has not yet been announced. The choral works announced for the Boston season are Verdi's "Requiem," which this orchestra has not performed before; Berlioz' "The Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's Mass in B minor.

Talcott Banks, Jr., Is Elected Trustee Of Boston Symphony

Talcott M. Banks, Jr., of 44 Coolidge Hill road, Cambridge, a native and former resident of Williamstown and a graduate of Williams college, is one of four new members elected yesterday to the board of trustees of the Boston Symphony orchestra.

A Great Barrington summer resident also was among the four and was the first person with a legal residence outside New England ever to be named a trustee of the orchestra. He is C. D. Jackson of New York city who recently left the post of special assistant to President Eisenhower to resume the vice presidency of Time magazine.

Mr. Banks was graduated from Williams in 1928 and later took his law degree from Harvard, is a member of the famed Boston law firm of Palmer, Dodge, aGrdner and Bradford.

The other new orchestra trustees are Harold D. Hodgkinson, vice president and general manager of William Filene's Sons of Boston and Atty. Charles H. Stockton of the Boston law firm of Choate, Hall and Stewart.

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In Briefs . . .

It's a little hard on the New England Police Officials' Association, but the revelation that the people who conduct their fund drive will get three-quarters of the take should prompt other organizations to double check any deals with the professional solicitors . . . The record total of 340 pictures entered in the third annual Berkshire Art Show seems to indicate that the event is gaining prestige in the field . . . A happy 98th birthday to Pittsfield's Mrs. George Hoffman and a hint to our local airlines that an alert public relations department wouldn't overlook her expressed hope for a plane ride . . .

Miss Nellie Coulter of Pittsfield, newly elected president of the Massachusetts Council of Student Nurses, would get our vote on charm alone . . . Nice to have C. D. Jackson back on the board of the Boston Symphony Orchestra so that those who are skittish about Tanglewood can be sure a Berkshire voice is heard in BSO councils . . .

Branch, Allied Force Headquarters, during World War II, vice president of Time, Inc., former publisher of Fortune magazine, United States Delegate to U.N., and former president of the national committe for a Free Europe

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CLEVELAND, OHIO
PLAIN DEALER

SEP 19 1954

OFF THE RECORDS

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as performed at the Tanglewood Berlioz Festival this summer in the Berkshires.

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N.Y. Herald Tribune 9/19

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BRIDGEPORT, CONN.
TELEGRAM

SEP 16 1954

YALE GRAD TO MANAGE BOSTON SYMPHONY

BOSTON, Sept. 15—(AP) A native midwesterner with a Yale degree became today the business manager of that most Bostonian of Back Bay institutions—the Boston Symphony orchestra.

He is Thomas Doane Perry Jr., Yale '35, born in Grand Rapids, Mich., and his job, incidentally, is rated the biggest business task of its kind in the American orchestral world.

For the budget of the 104-member Boston Symphony exceeds a million dollars a year and it is one of the busiest of all big orchestras.

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Perry's wife is an amateur sculptress. They have two young sons.

COLUMBUS, OHIO
DISPATCH

SEP 18 1954

Orchestra Repertoire Break-Down

Looking back over the five years that Charles Munch has directed the Boston Symphony Orchestra, which comes to Columbus in October, it is interesting to see what composers he has heavily favored in repertoire. There were over 400 performances and over 100 composers. The top 13 included:

Beethoven, 29, with the nine symphonies, two piano concertos the concerto for violin, the Egmont, Fidelio and Leonore overtures; the Prometheus ballet suite and a transcription of the String Quartet, C sharp minor.

Mozart, 25, including seven symphonies, four piano concertos, two violin concertos, two overtures, a divertimento, a serenade and various airs and the Masonic Funeral Music, K. 477.

CHOICES FROM Bach, 23, included three Brendenburg concertos, Suites Nos. 2 and 3, the D minor piano concerto, the A minor violin concerto, the Passions, St. Matthew, St. John; Christmas Oratorio; Passacaglia and Fuge, C. minor; the Sinfonia from Cantata 29; Chorale 35, and the Art of the Fugue.

Included in the Brahms bracket, 21, were the four symphonies, the violin and two piano concertos; the Tragic Overture, the "Haydn" variations and an orchestration of the piano quartet, G minor.

Others of 10 works or over were Ravel, 17, (the number, as in other cases, including repititions); Berlioz, 13; Wagner, 12; Tschaikowsky, 11; Haydn, Handel, Strauss, Debussy and Honegger, 10 each.

Tickets are now on sale at Heaton's for the Bostonians' concert Monday, Oct. 18, at Memorial Hall, presented by the Symphony Club of Central Ohio.

Four New Trustees Elected to Symphony

Four new trustees have been elected to the board of the Boston Symphony Orchestra. They are Talcott M. Banks Jr., Charles H. Stockton, Harold D. Hodgkinson and C. D. Jackson and for the first time in the history of the orchestra, the title of trustee emeritus has been conferred upon four senior members.

The four trustees emeritus, who will continue active interest in the affairs of the organization, are M. A. DeWolfe Howe, historian of the orchestra and biographer; the only remaining member of the group of nine into whose hands the affairs of the orchestra were confided by Henry Lee Higginson in 1918; N. Penrose Hallowell, who joined the board in 1926; Philip Allen and Dr. Lewis Perry.

Two of the new trustees are prominent Boston attorneys who also are trustees of the New England Conservatory of Music: Banks of Palmer, Dodge, Gardner and Bradford; and Stockton of Choate, Hall and Stewart.

Hodgkinson, Yale 1912, is a trustee of Simmons College; member of the Corporation, Northeastern University, Fellow of the American Academy of Arts and Sciences, board chairman of the First Federal Reserve District, and chairman of Filene's management board.

Jackson, recently-retired assistant to President Eisenhower on cold war strategy, was a member of the Psychological Warfare Branch, Allied Force Headquarters, during World War II, vice president of Time, Inc., former publisher of Fortune magazine, United States Delegate to U.N., and former president of the national committe for a Free Europe.

"Tod" Takes Over

B. Post 9/19/54

Successor to George Judd Prepares For New Symphony Orchestra Season

By TUCKER KEISER

Contrary to the popular belief that Symphony Hall is deserted between the end of "Pops" session and the beginning of the regular symphony season, anyone who visits the offices of our venerable music hall finds a staff busily engaged in preparing for the coming concerts. And this winter will find the most famous orchestra in the nation in the most extensive operation on this continent, with some 200 concerts scheduled which include the Friday, Saturday, Sunday and Tuesday series, the tours, "Pops," the Esplanade, and Tanglewood plus the forthcoming NBC Saturday night broadcasts.

While Mr. Munch plays golf on the Riviera and the 103 members of the orchestra are scattered all over the world on vacations, final arrangements are being made for programs as far ahead as next May. Directing the various activities is the new manager of the orchestra, Thomas Doane Perry, Jr.—"Tod" to everyone.

Program Plans

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Igor Markevitch has been added to the list of guests, including Guido Cantelli and Pierre Monteux, who will share the seventy-fourth Boston season with Charles Munch. Whether he will take part in the Bostonians' New York series has not yet been announced. The choral works announced for the Boston season are Verdi's "Requiem," which this orchestra has not performed before; Berlioz' "The Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's Mass in B minor.

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CLEVELAND, OHIO
PLAIN DEALER

SEP 19 1954

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Bos. Sun. Herald 9/19/54

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By RUDOLPH ELIE

There is something about the first announcement of the plans of the Boston Symphony for the coming season that seems—even more than Labor Day—to mark the official end of the summer. Seldom is there anything in the announcement that could be called electrifying: such is the remarkable rectitude and stability of the Orchestra and all its doings that the front page is most infrequently called to the support of an important or startling development. Indeed, even the transition of the management from George Judd after 40 years service, to his successor, Thomas E. Perry, Jr., seemed so inevitably correct as to be routine: no headlines even there, which, of course, is exactly the way Mr. Judd would want it to be.

Ever since learning of his retirement, I have been pondering some sort of tribute in this space, but the fact is there never was a man so hard to catch on paper. It is easy enough to rattle off his achievement, for in the 19 years of his office as manager of the Boston Symphony it has risen to a point of eminence, both as a cultural and a civic institution with peers, perhaps, but without superiors anywhere in the world.

Talk of budgets, numbers of concerts, Tanglewoods, tours and all may seem to intrude the skyscraper note, but for all the dimensions of the operation as a financial one, for all its widespread activities and, indeed, for all its deficit, the Boston Symphony has retained and even strengthened its high artistic purpose in those 40 years.

The credit for all this, and vastly much more, belongs indisputably to George Judd both in his unique ability to translate the policies of his board of trustees into action, and in his own high purpose, acumen and patience in dealing with every kind of personality and temperament.

Although I have known him and worked with him for 15 years—on the other side of the fence, of course, so he may have often thought I was working against him—I still find it impossible to characterize him in a few words. He was always cautious with the press; closemouthed and reserved but courteous and affable to everyone, in fact. I sometimes thought, when trying to dig out some news development, that if I had asked him if it were raining out when in fact it was, he'd look for a while and say, "Well, could be." He spoke softly and deliberately but always expressively and even when he wasn't conveying any information whatever, he sounded as if he were. It wasn't until the reporter returned to his office and began marshalling the material that he realized he hadn't got any news at all.

When something did really break, however, say the unionization of the orchestra, the retirement of Koussevitzky or the appointment of Munch, Mr. Judd could not have been more cooperative. Then it would turn out that it wasn't that he didn't want a reporter not to get the story, but that he wanted him to get it absolutely right and at the right time.

He hated—if he could ever be said to hate anything—undignified publicity, and he had an instinct for knowing what sort of publicity or promotion was out of character with the organization. (His instinct in this regard is primarily responsible for the exceedingly high level of the Orchestra's drives for funds and the support of Boston business; no publicity stunt of any kind, nor any trick device has ever been allowed).

Somehow or other, the word "kindliness" applies most aptly to him. I have never heard him raise his voice even under the most trying circumstances, let alone heard him lose his temper. Patient to the point of exasperation, calm, infinitely tactful, considerate to the degree of selflessness, he made the management of a complex organization of potential explosions of personality seem as naive and guileless as the management of a tea shoppe. And the orchestra and its achievement aside, the best testimony of his immense success as a man and a gentleman is the atmosphere among the men and women of the business and clerical staff of the orchestra. It has always been a pleasure to visit "The Hall" or to have contact with all its people, for they have always reflected, as employes always reflect, the attitude of the man at the top. And among the men at the top in any field, it is safe to say that George Judd is an almost unique example of a Christian gentleman in the noblest concept of the term.

Well, he has now retired to his new farm in the hills and valleys of New York state where he was born, having recently married his former secretary, the equally beloved "Mac"—Lillian Macdougall.

(The first Mrs. Judd, and the mother of his two charming and brilliant sons, both of whom are now soundly established in musical management, died many years ago). And recent reports indicate that he is currently preparing to wage war with woodchucks, Japanese beetles, corn borers and other rural adversaries, but I am sure they need have little fear of George Judd. He never harmed anyone or anything in his life, and he will most certainly not begin now.

Having, contrary to expectations when I began this piece, found a good deal more than a few words to say about Mr. Judd, I can only refer you now to a nearby column for the announcement of the forthcoming season of the Boston Symphony orchestra. It contains, incidentally, much of interest.

Globe 10/1/54

Willauer in Debut

Soprano Marguerite Willauer of Boston will make her New York operatic debut tonight singing the role of the Countess Almaviva in "Marriage of Figaro" of the New York City Opera Company at the City Center of Music and Drama.

In private life, Miss Willauer is the wife of James Stagliano, first horn player of the Boston Symphony Orchestra.

VARIETY
NEW YORK, N. Y.
SEP 15 1954

Longhair Disk Reviews

Berlioz: Damnation of Faust (RCA Victor, 3 LP; $17.85). Rarely-done choral-symph work is a prodigious, graphic musical narrative. Here it gets highgrade fullscale treatment from the Boston Symph under Charles Munch, with soloists and choruses in support. David Poleri, sometimes too metallic, is otherwise fine as Faust.

Globe 10/1/54

Munch Returns Today From Paris to Begin 74th Symphony Season

Charles Munch, conductor of the Boston Symphony Orchestra, returns from Europe this morning, reaching Idlewild Airport, N. Y., at 8:15 Boston time.

Saturday evening, Oct. 9, from 9:30 to 10:30 (Boston time) in Symphony Hall, he will lead the Orchestra in the first of the coast-to-coast N. B. C. network broadcasts which are to replace those of the N. B. C. Symphony under Toscanini, now retired. Next Friday will be the opening concert of the 74th season of the Orchestra, and its sixth under Munch's conductorship.

On conclusion of his conducting duties in August at the Berkshire Festival, Munch flew to Paris to rehearse the famous French National Broadcasting Orchestra for its participation, with him, at the Edinburgh Music Festival. Later he conducted the same orchestra at Besancon. Finally, he was able to take a golfing vacation on the Riviera.

BUFFALO, N. Y.
NEWS
SEP 15 1954

◆ Disc I

THE dramatic legend, "The Damnation of Faust," set to music by Hector Berlioz receives appropriate treatment from RCA-Victor. The album which contains the three 12-inch discs has a cover designed by the Mexican painter, Rufino Tamayo. The program notes and translation of the text is by John N. Buck, and to top off a high fidelity recording, the work is performed by the Boston Symphony, Charles Munch conducting, and the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth.

Charles Munch

Suzanne Danco, soprano, sings the role of Marguerite; David Poleri, tenor, sings the part of Faust; Martial Singher, baritone, sings Mephistopheles, and Donald Gramm, bass, is Brander. In the Epilogue, "On Earth," is heard the bass voice of McHenry Boatwright, while the viola solo in Scene 11 is played by Joseph dePasquale and the English horn solo in Scene 15 is played by Louis Speyer.

* * *

USUALLY AVOIDED because of the number of instrumentalists and vocalists required, one rarely hears the complete work given. Boston concertgoers heard it last February—just before these recordings were made—and those who went to Tanglewood this Summer heard it, so Victor has done a service to music lovers. It is a tremendous undertaking and done well.

CHARLOTTE, N. C.
OBSERVER
SEP 19 1954

RECORD CORNER

By BOB PAGE

Toscanini Brings Master's Touch To RCA Victor's Newest Release

RCA Victor's September release, one of its most comprehensive in many seasons, is highlighted by unusual packaging and superb sound, with selections ranging through such divergent periods as the romantic era of Berlioz to the modern suite composed expressly for recording by Robert Russell Bennett titled "Adventure in High Fidelity."

Toscanini is represented with no less than five separate albums, including a complete recording of "Falstaff"; Fritz Reiner and the Chicago Symphony Orchestra play their first recordings under a new RCA Victor contract; and Charles Munch and the Boston Symphony's historic performance this year of the complete "Damnation of Faust" (reviewed here last week) also has been recorded in its entirety for the new release.

Munch to Conduct Beethoven, Dello Joio, Wagner, Dvořák

C S Monitor 6/2/54

The Boston Symphony Or- … h season … :15 Fri- … Charles … his sixth … has re- … here he … t Edin- … ese ac- … a va- … rogram … Over-

Opera Society, Arnold U. Gamsun conducting.

The program for Wednesday, Nov. 10, will consist of Bonporti's Concerto Grosso, Three Pieces for Strings by Arthur Berger (first Boston performance), Theme and Variations by Alan Shulman (first performance), and the Concerto in C minor by Bach for two harpsichords.

On Wednesday, Jan. 19, the program will include the Bach Brandenburg Concerto No. 6 in its original version (two violins, two gambas, cello, and bass), Stravinsky's "In Memoriam" to Dylan Thomas (first performance), and Vivaldi's "The Four Seasons."

The final concert on Wednesday, March 16, will feature the American …

SPRINGFIELD, MASS.
EVE. NEWS
SEP 18 1954

TOLEDO, OHIO
BLADE
SEP 19 1954

FALL RIVER, MASS.
HERALD NEWS
SEP 16 1954

FALL RIVER, MASS.
HERALD NEWS
SEP 16 1954

GLOUCESTER, MASS.
TIMES
SEP 16 1954

DAYTON, OHIO
NEWS
SEP 19 1954

KINGSTON, N. Y.
FREEMAN
SEP 20 1954

TULSA, OKLA.
WORLD
SEP 2 1954

y to Start

8

City, Brooklyn, Washington, D. C. and Providence. An extended tour beginning October 18th will include Columbus, Detroit, Ann Arbor, East Lansing, Kalamzoo and Northampton. Other cities to be visited will be New Haven (twice), Newark, Hartford, New London, Philadelphia and New Brunswick.

Fine Program

Choral works will include the

Bach's Mass in B minor. Soloists of the season will be Joseph Fuchs, violin, Tossy Spivakovsky, violin, Irmgard Seefried, soprano, Alexander Brailowsky piano, Leontyne Price, soprano, Joseph Szigeti, violin, Robert Casadesus, piano, Roman Totenberg, violin, Vera Franceschi, piano, Margaret Harshaw, soprano, Leon Fleisher, piano, Claudio Arrau, piano, Gary Graffman, piano, Victoria de Los Angeles, soprano, Isaac Stern, violin, in addition to the singers engaged for the choral works.

The guest conductors will be Guido Cantelli, Pierre Monteux and Igor Markevitch. Markevitch, widely known as a composer, has become one of the most prominent conductors in France, and is to make his first visit to America in this capacity, making his United States debut in Boston next March.

BOSTON SYMPHONY TO OPEN OCT. 8

Munch Starts 6th Season and Orchestra Its 74th

The Boston Symphony Orchestra will open its 74th season in Symphony Hall, Boston, Oct. 8th. Charles Munch, shortly returning from a vacation in France, will then open his sixth successive season as the Music Director of this Orchestra.

first performance by this or- Apr. 30, will include five series of 69 concerts in Boston and Cambridge which are even now almost fully subscribed in advance. Six rehearsals in the course of the season will be opened to the public.

There will be series in New York City, Brooklyn, Washington, D. C., and Providence. An extended tour beginning Oct. 18 will include Columbus, Detroit, Ann Arbor, East Lansing, Kalamazoo, and Northampton. Other cities to be visited will be New Haven (twice), Newark, Hartford, New London, Philadelphia and New Brunswick.

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Sept '54

Boston Sun. Herald 9/19/54

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Toscanini is represented with no less than five separate albums, including a complete recording of "Falstaff"; Fritz Reiner and the Chicago Symphony Orchestra play their first recordings under a new RCA Victor contract; and Charles Munch and the Boston Symphony's historic performance this year of the complete "Damnation of Faust" (reviewed here last week) also has been recorded in its entirety for the new release.

Munch to Conduct Beethoven, Dello Joio, Wagner, Dvořák

CS Monitor 9/3/54

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SPRINGFIELD, MASS.
EVE. NEWS
SEP 18 1954

TOLEDO, OHIO
BLADE
SEP 19 1954

FALL RIVER, MASS.
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SEP 16 1954

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GLOUCESTER, MASS.
TIMES
SEP 16 1954

DAYTON, OHIO
NEWS
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KINGSTON, N. Y.
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SEP 20 1954

TULSA, OKLA.
WORLD
SEP 24 1954

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Sept '54

BOSTON SYMPHONY TO OPEN OCT. 8

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Bostonians To Open Six Rehearsals

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Bos. Sun. Herald 9/19/54

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Ever since learning of his retirement, I have been pondering some sort of tribute in this space, but the fact is there never was a man so hard to catch on paper. It is easy enough to rattle off his achievement, for in the 19 years of his office as manager of the Boston Symphony it has risen to a point of eminence, both as a cultural and a civic institution with peers, perhaps, but without superiors anywhere in the world.

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Munch Returns Today From Paris to Begin 74th Symphony Season

Charles Munch, conductor of the Boston Symphony Orchestra, returns from Europe this morning, reaching Idlewild Airport, N. Y., at [illegible]:15 Boston time.

Saturday evening, Oct. 9, from 9:30 to 10:30 (Boston time) in Symphony Hall, he will lead the Orchestra in the first of the coast-to-coast N. B. C. network broadcasts which are to replace those of the N. B. C. Symphony under Toscanini, now retired. Next Friday will be the opening concert of the 74th season of the Orchestra, and its sixth under Munch's conductorship.

On conclusion of his conducting duties in August at the Berkshire Festival, Munch flew to Paris to rehearse the famous French National Broadcasting Orchestra for its participation, with him, at the Edinburgh Music Festival. Later he conducted the same orchestra at Besancon. Finally, he was able to take a golfing vacation on the Riviera.

Globe 10/1/1954

Willauer in Debut

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VARIETY
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SEP 15 1954

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By FRANCIS

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VARIETY
NEW YORK, N. Y.
SEP 15 1954

Longhair Disk Reviews

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BUFFALO, N. Y.
NEWS
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CHARLOTTE, N. C.
OBSERVER
P 19 1954

RECORD CORNER

By BOB PAGE

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Robert Russell

Boston Symphony To Open Season

The Boston Symphony Orchestra will open its 74th season in Symphony Hall, Boston, on Friday afternoon, Oct. 8. Charles Munch, shortly returning from a vacation in France, will open his sixth successive season as the Music Director of this orchestra.

The season, extending through April 30th, will include five series of 69 concerts in Boston and Cambridge. Providence is among the cities to be visited on tour.

The Sunday series will open on Nov. 7 with a program conducted by Mr. Munch. Guido Cantelli will conduct the Verdi Requiem, which has never before been performed by this orchestra. The soloists will be Herva Nelli, soprano; Claramae Turner, contralto; David Poleri, tenor; and Nicola Moscona, bass. The New England Conservatory Chorus will assist.

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Sept '5[illegible]

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Bos. Sun. Herald 9/19/54

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Ever since learning of his retirement, I have been pondering some sort of tribute in this space, but the fact is there never was a man so hard to catch on paper. It is easy enough to rattle off his achievement, for in the 19 years of his office as manager of the Boston Symphony it has risen to a point of eminence, both as a cultural and a civic institution with peers, perhaps, but without superiors anywhere in the world.

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TOLEDO OHIO
1954

NEW SYMPHONY SEASON WILL OPEN ON OCT. 8

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Sept '5

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INFORMATION OBSCURED

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Her. Sun. Herald 9/19/54

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10/1/54

Munch Returns Today From Paris to Begin 74th Symphony Season

Charles Munch, conductor of the Boston Symphony Orchestra, returns from Europe this morning, reaching Idlewild Airport, N. Y., at 9:15 Boston time.

Saturday evening, Oct. 9, from 9:30 to 10:30 (Boston time) in Symphony Hall, he will lead the Orchestra in the first of the coast-to-coast N. B. C. network broadcasts which are to replace those of the N. B. C. Symphony under Toscanini, now retired. Next Friday will be the opening concert of the 74th season of the Orchestra, and its sixth under Munch's conductorship.

On conclusion of his conducting duties in August at the Berkshire Festival, Munch flew to Paris to rehearse the famous French National Broadcasting Orchestra for its participation, with him, at the Edinburgh Music Festival. Later he conducted the same orchestra at Besancon. Finally, he was able to take a golfing vacation on the Riviera.

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[illegible] Or- [illegible] season [illegible] Fri- [illegible] Charles [illegible] his sixth [illegible] has returned from Europe where he conducted this summer at Edinburgh and Besançon. These activities were followed by a vacation on the Riviera.

Mr. Munch's first program will consist of Wagner's Overture to "Tannhäuser"; Norman Dello Joio's Variations, Chaconne and Finale; Beethoven's Overture, "Leonore," No. 2; and Dvořák's Fifth Symphony, "From the New World."

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Boston Post

OCTOBER

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By FRANCIS E. S…

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Boston Post

OCTOBER 3, 1954

Boston Symphony Debuts Saturday

By FRANCIS E. SWEENEY

The Boston Symphony Orchestra will start its new series of broadcasts on the NBC Radio coast-to-coast network Saturday at 9:30 p. m. It will be heard locally on station WBZ.

The programs will be heard on Saturday evenings until April 30, except for six weeks. Details of these six weeks will be announced shortly.

The Boston Symphony will be heard in 24 concerts, with its regular musical director Charles Munch as conductor for 18 concerts. There will be four guest conductors: Richard Burgin on Oct. 30, Guido Cantelli on Dec. 18 and 25, Pierre Monteux on Jan. 29 and Feb. 5, and Igor Markevitch on March 19. This will be Markevitch's first broadcast in the U. S.

This will be the 74th season of the Boston Symphony and the sixth for Charles Munch as musical director of the organization. The season will open in Boston's Symphony Hall with an afternoon concert on Oct. 8. The broadcast series will be part of the regular Saturday evening subscription concerts. In addition to its extensive series of concerts in Boston, this distinguished orchestra will play its regular concerts in Cambridge, New York, Brooklyn, Washington, Providence. Other cities in which concerts will be played by the orchestra this season are Columbus, Detroit, Ann Arbor, East Lansing, Kalamazoo, Northampton, New Haven, Newark, Hartford, New London, Philadelphia and New Brunswick.

A number of large scale works have been planned by the orchestra this season including Verdi's "Requiem," Berlioz' "Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's "B Minor Mass." In addition to Munch and the guest conductors, there will be many noted instrumental and vocal soloists heard on the broadcast portions of the concerts.

The Boston Symphony has often been described as the world's greatest symphonic organization. During its 74 years in Boston and in the many other American cities it has played, the orchestra has had a consistant success. Its broadcasts and its recordings have made it familiar to music lovers all over this country and in other parts of the world. Its tour of Europe several years ago was a triumph.

The broadcasts will originate in the orchestra's regular home, Symphony Hall, and will be produced by a staff from WBZ, Boston's NBC affiliate. Ben Grauer, noted commentator, and for many years "the voice of music" on NBC, will be heard weekly on the broadcasts.

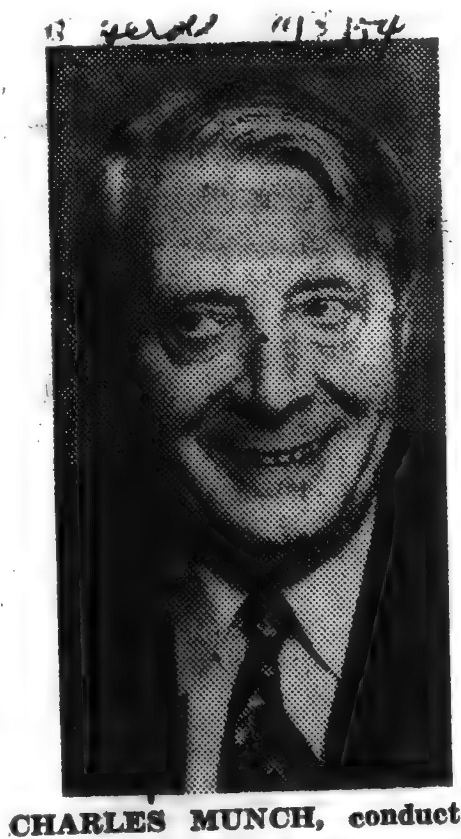
Symphony Season To Open Friday

Herald 10/3/54

Next Friday afternoon in Symphony Hall at 2:15 the Boston Symphony Orchestra will open its 74th season and its sixth under the direction of Charles Munch. Mr. Munch has just returned from Europe, having conducted as guest in Edinburgh and at Besancon, France, activities followed by a vacation in the Riviera.

The first program will consist of Wagner's Overture to "Tannhauser," the Variations, Chaconne and Finale by Norman Dello Joio, Beethoven's Overture, "Leonore," No. 2, and the Fifth Symphony ("From the New World") by Dvorak. This symphony is performed in commemoration of the passage of fifty years since the composer's death.

B Herald 10/3/54



CHARLES MUNCH, conductor of the Boston Symphony Orchestra, which opens its 74th season at Symphony Hall on Friday afternoon and Saturday evening.

Zimbler Sinfonietta

10/3/54

The Zimbler Sinfonietta of Boston Symphony players will give three evening subscription concerts in Jordan Hall under sponsorship of the Friends of Chamber Music, Inc. This will be the sixth season of the Sinfonietta, for which subscription tickets only are now on sale at the Jordan Hall box office. The programs:

Wednesday, No. 10, F. A. Bonporti: Concerto Grosso (George Zazofsky, violin soloist); Arthur Berger: Three Pieces for Strings; Scarlatti: Group of Sonatas (Fernando Valenti, harpsichord); Alan Shulman: Theme and Variations. (First performance, Joseph de Parquale, viola soloist); Bach: Concerto in C minor for Two Claviers (Fernando Valenti and Daniel Pinkham, harpsichordists).

Wednesday, Jan. 19, Bach: Brandenburg Concerto No. 6 (original sextet version); Stravinsky: "In Memoriam Dylan Thomas" (first performance in Boston; tenor solo, John McCollum); Vivaldi: "The Four Seasons" (George Zazofsky, violin soloist).

Wednesday, March 16—First Boston appearance of the American Chamber Opera Society, Inc., Arnold U. Gamsun, conductor: assisted by the Sinfonietta, Monteverdi: "The Combat of Tancredi and Clorinda"; Haydn: Cantata, "Arianna a Nasso"; Pergolesi: Salve Regina; Orchestral Interlude; "The Witch of Endor," Purcell.

THE BOSTON SUNDAY GLOBE—OCTOBER 3, 1954

eason Begins Frid

CHARLES MUNCH begins his sixth season as director of the Boston Symphony Orchestra on Friday as the orchestra opens its 74th season.

Symphony Opens Next Friday

The 74th season of the Boston Symphony Orchestra begins this Friday and Saturday in Symphony Hall, Charles Munch conducting. The opening program lists Wagner's "Tannhauser" Overture, Beethoven's "Leonore" Overture No. 2, Norman Dello Joio's Variations, and Dvorak's "New World" Symphony.

The National Broadcasting Co. will carry one hour of each Saturday night's program over a nationwide network; these broadcasts can be heard locally over WBZ from 9:30 to 10:30 p.m. WGBH-Fm will broadcast the Friday program complete and that part of Saturday's program which is not carried by NBC.

Boston Symphony's 74th Season Begins Friday Afternoon

Next Friday afternoon in Symphony Hall, at 2:15, the Boston Symphony Orchestra will open its 74th season and its sixth under the direction of Charles Munch. Mr. Munch has just returned from Europe, having conducted as guest in Edinburgh and at Besancon, France, activities followed by a vacation in the Riviera.

The first program will consist of Wagner's Overture to "Tannhauser," the Variations, Chaconne and Finale by Norman Dello Joio, Beethoven's Overture, "Leonore" No. 2, and the Fifth Symphony ("From the New World") by Dvorak. This Symphony will be performed in commemoration of the passage of 50 years since the composer's death.

S. Herald 10/3/54

Sinfonietta Plans For Three Concerts

The Friends of Chamber Music announce that series ticket subscriptions are now being accepted for the forthcoming series of three concerts by the Zimbler Sinfonietta and assisting artists to be given at Jordan Hall on Wednesday evenings Nov. 10, Jan. 19 and March 16.

The complete programs are as follows:

Nov. 10: F. A. Bonporti's Concerto Grosso, with G. Zazofsky as violin soloist; Three Pieces for Strings, by Arthur Berger; a group of sonatas for harpsichord by Scarlatti, with F. Valenti as soloist; A. Shulman's Theme and Variations, with Joseph de Pasquale as solo violinist; and Bach's Concerto in C Minor, with Daniel Pinkman and F. Valenti.

Jan. 19: J. S. Bach's Brandenberg Concerto No. 6 (original version); In Memoriam (Dylan Thomas) by Igor Stravinsky, with John McCollum as tenor soloist; and The Four Seasons, by Antonio Vivaldi, with G. Zazofsky as solo violinist.

March 16: The American Chamber Opera Society, Inc., conducted by Arnold U. Gamsun and assisted by the Zimbler Sinfonietta, will sing Monteverdi's Il Combattimento di Tandredi e Clorinda; Hayden's Arianna a Nasso (cantata); Pergolesi's Salve Regina, and Purcell's "The Witch of Endor."

Another new Victor release is Berlioz' **The Damnation of Faust,** heard in an excellent recording by the Boston Symphony Orchestra and soloists under the direction of Charles Munch.

Dramatic Legend

N.Y. Times 10/3/54

The Berlioz work, called by its composer a "dramatic legend" for voices and orchestra, is a curious patchwork reflecting its composer's habitual discursiveness and hectic, volatile imagination. There are splendid things in the score besides the three familiar excerpts, such as the "Ride to the Abyss," which Gounod must have had freshly in mind when writing the Prison Scene in "Faust." There are also dull stretches when nothing very much happens, and inexplicable scenes like the opening, which Berlioz appears to have set in Hungary simply as a pretext to introduce the "Rakoczy" March.

The work is given a conscientious reading by Mr. Munch. Martial Singher's singing of Mephistopheles is a distinguished performance. David Poleri, known hereabout chiefly for Italian opera roles, gives a knowing and polished performance as Faust.

Suzanne Danco sings expressively the music of Marguerite. Donald Gramm and McHenry Boatwright, basses, complete the cast.

220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
DALLAS, TEX.
TIMES-HERALD
SEP 14 1954

Symphony's 74th Season Scheduled

Special to The Times Herald

Boston, Sept. 14.—The Boston Symphony Orchestra will open its 74th season in Symphony Hall, Boston, Oct. 8th. Charles Munch, returning from a vacation in France, will be in his sixth successive season as Music Director of the orchestra.

The season, extending through April 30th, will include five series of 69 concerts in Boston and Cambridge which are almost fully subscribed in advance.

There will be series in New York City, Brooklyn, Washington, D. C., and Providence. An extended tour beginning Oct. 18th will include Columbus, Detroit, Ann Arbor, East Lansing, Kalamazoo, and Northampton. Other cities to be visited will be New Haven, Newark, Hartford, New London, Philadelphia, and New Brunswick.

Choral works will include the first performance by the orchestra of Verdi's "Requiem," a repetition of Berlioz' "Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's Mass in B minor.

U. N. to Have a Stage For the Livelier Arts

Special to The New York Times.

UNITED NATIONS, N. Y., Sept. 13—Political oratory in the General Assembly hall soon will give way at intervals to symphony concerts, ballet and other performances more alluring to the general public.

Acquisition by the United Nations of a semi-circular, demountable stage will make possible this departure from normal procedures in the big, spherical hall. A New York concern is constructing the new and versatile unit.

The stage is scheduled for its first use during the formal observance of United Nations Day Oct. 24. If present plans materialize, the opening concert will be conducted by Leopold Stokowski. Whether Mr. Stokowski will be free to take part is not yet definite.

The scope and character of the Oct. 24 ceremonies, as now planned, would assure colorful pageant. A parade of flags of the nations and varied costumes of foreign participants will enhance the state picture.

Whether musicians are massed rank on rank on the spacious platform, or ballerinas twirl there, the 1,000-square-foot area is expected to be adequate. As designed by the R. D. Werner Company, 295 Fifth Avenue, the contractors, the stage will be usable either as a whole or in sections appropriate for more limited types of entertainment.

An aluminum scaffolding will support the wooden dec, which will be smooth enough for dancing. When the entire unit is needed, the scaffolding will extend completely over the present speaker's rostrum and cover the first two rows of chairs usually assigned to delegates.

The Metal underpinning, the builders said, will be equipped to take the weight of a grand piano as well as a full complement of musicians, actors or singers.

This type of temporary stage is widely used in large halls and auditoriums that also house athletic events, the builders said. However, the equipment is being manufactured to fit the specific requirements of the United Nations Assembly chamber.

Cost Put at $25,000

The platform is expected to cost approximately $25,000. It is a gift to the United Nations from Thomas J. Watson, chairman of the International Business Machines Corporation.

To date the occasional appearances of noted artists at United Nations Headquarters have involved performances in whatever quarters happened to be available, and these often were inappropriate.

The most recent instance was the celebration last Friday of Staff Day, when the headliners included Mischa Elman, violinist; Victor Borge, pianist; Paul Whiteman and a special orchestra; Ram Gopal, Indian Dancer; Lew White, organist; William Warfield, singer; and Helen Hayes, Celeste Holm and Edith Meiser, actresses. In addition, Secretariat member participated in choral and solo numbers as representatives of their clubs.

During the festivities, Secretary General Dag Hammarskjold announced the gift of the new platform and commented on the advantages it would provide ofr similar events in the future. Its precise nature became known today.

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This Clipping From
BOSTON, MASS.
HERALD
SEP 12 1954

A European Compares Orchestras of Two Worlds

By RUDOLPH ELIE

That there is a significant difference between the symphony orchestras of America and Europe, and that there is in fact a wide difference between the musical attitudes of the American and the European, is the interesting and perhaps somewhat controversial point made in a remarkable essay appearing in the current issue (No. 8) of "Perspectives, USA."

The essay, which first appeared in "Die Neue Rundschau," and is here presented in an English translation of a distinguished quality, was written by Victor Zuckerkandl, who has evidently returned to Europe after an extended residence in this country though where, regrettably enough, is not indicated. That it isn't, indeed, and that he has not been more specific in his comparisons, weakens his case, though it must be said that his approach is on the loftiest general level to begin with.

After pointing out that Western music is often erroneously thought of as a unit, one and the same one on both sides of the ocean dividing the Western world, Mr. Zuckerkandl continues as follows:

"A European musician who hears a European orchestra again for the first time after a long stay in America and long acclimatization to the sounds of American orchestras might well cry out in his surprise: 'A *musical* instrument.' For the time being let us overlook the injustice of such a verdict. Our chief concern is to affirm the phenomenon that produces the impression—the difference between two orchestra sounds. It is a difference in quality (not in the sense of 'better' or 'worse,' for these categories are inapplicable here) we might say a difference in the nature of the sound. It has little to do with the style of the performed work: the difference manifasts itself in Bach and in Beethoven, in Debussy and Stravinsky."

"Let us suppose," he goes on, "that sound can become materialized and assume bodily appearance. Then we should see the sound of the American orchestra becomes a body whose surface has a metallic luster—a great joy to the eye. By contrast, the surface of the European sound-body would be like skin, something that asks to be touched and that reveals its virtue to the sense of feeling.

It would be warm and soft to the touch, while the first body would be cool and hard. In its full unfolding, the first is rigid and as though iron-clad; when it is rarified it hovers weightlessly in complete immobility. The second body is always in oscillation, more powerful and more delicate according to the degree of unfolding; it is like an organic and living being, while the first is, to be sure, not dead, but without the weight of a living organism. If we laid both objects upon a balance, the American would weigh less. . . . . .

"Still another comparison would be of use: a comparison of line and color in which the sound of the American orchestra would correspond to a linear structure, and that of the European to a structure of colors. Of the two, line and color, color seems to us the greater wonder, the intrinsic riddle. Color, and not line, is surrounded by mystery.—Line exhibits, it does not conceal. Color, on the contrary, is always like a veil, something that entices us to break through it, to look behind it. Thus it corresponds to the disquieting and intriguing quality of the sound of the European orchestra: much seems to be hidden behind it. The sound of the American orchestra is, comparatively, naive."

But while there is most certainly a difference between the American and the European orchestra, I am not any too sure that Mr. Zuckerkandl has really touched it here. The field is too immense to begin with. What orchestras, for example, is he here discussing? The Boston Symphony, the Seattle Symphony, the Dallas Symphony, the Philharmonic, the Minneapolis, or what? For surely he must know they all differ very widely both in technical and esthetic attainment. Moreover, he must know that nearly all of the 32 major symphony orchestras and a great many of the 129 secondary ones, are conducted by Europeans who, according to his definition of the European's attitude to music, must in some measure reflect that attitude.

And what about Europe itself? Does he here include the Italian symphony orchestras, which are hardly first class (in contrast to the opera orchestras, which certainly are) or is he speaking mostly of the Berlin Philharmonic, the Vienna Philharmonic and the Concertgebouw of Amsterdam? Having had an opportunity to hear many European orchestras in their own halls, I can testify to the exceedingly wide contrast they all present both from a technical and an esthetic poin of view, while the huge numbers of European recording featuring orchestras of mos European nations, includin Russia, make it more than evident that they all differ a widely as American orchestra do from city to city.

In short, though I much a mire Mr. Zuckerkandl's approach and agree with him tha European orchestras in gener do have a warmer and mo human quality, I am inclined t think that the real differen between American and Europea orchestras lies in the attitud of the audience . . . and in th case the audience is Mr. Zuckerkandl himself. I am sure, i any case, that if I were he, returning to my homeland after long residence in a foreign cour try, I would listen to my own o chestra and, no matter ho much I appreciated or enjoye the orchestras I had been livin with, I would say: "A *music* instrument!"

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This Clipping From
BOSTON, MASS.
HERALD

SEP 19 1954

The Symphony Begins Again, But Farewell to George Judd

By **RUDOLPH ELIE**

There is something about the first announcement of the plans of the Boston Symphony for the coming season that seems—even more than Labor Day—to mark the official end of the summer. Seldom is there anything in the announcement that could be called electrifying: such is the remarkable rectitude and stability of the Orchestra and all its doings that the front page is most infrequently called to the support of an important or startling development. Indeed, even the transition of the management from George Judd after 40 years service, to his successor, Thomas E. Perry, Jr., seemed so inevitably correct as to be routine: no headlines even there, which, of course, is exactly the way Mr. Judd would want it to be.

Ever since learning of his retirement, I have been pondering some sort of tribute in this space, but the fact is there never was a man so hard to catch on paper. It is easy enough to rattle off his achievement, for in the 19 years of his office as manager of the Boston Symphony it has risen to a point of eminence, both as a cultural and a civic institution with peers, perhaps, but without superiors anywhere in the world.

Talk of budgets, numbers of concerts, Tanglewoods, tours and all may seem to intrude the skyscraper note, but for all the dimensions of the operation as a financial one, for all its widespread activities and, indeed, for all its deficit, the Boston Symphony has retained and even strengthened its high artistic purpose in those 40 years.

The credit for all this, and vastly much more, belongs indisputably to George Judd both in his unique ability to translate the policies of his board of trustees into action, and in his own high purpose, acumen and patience in dealing with every kind of personality and temperament.

Although I have known him and worked with him for 15 years—on the other side of the fence, of course, so he may have often thought I was working against him—I still find it impossible to characterize him in a few words. He was always cautious with the press; closemouthed and reserved but courteous and affable to everyone, in fact. I sometimes thought, when trying to dig out some news development, that if I had asked him if it were raining out when in fact it was, he'd look for a while and say, "Well, could be." He spoke softly and deliberately but always expressively and even when he wasn't conveying any information whatever, he sounded as if he were. It wasn't until the reporter returned to his office and began marshalling the material that he realized he hadn't got any news at all.

When something did really break, however, say the unionization of the orchestra, the retirement of Koussevitzky or the appointment of Munch, Mr. Judd could not have been more cooperative. Then it would turn out that it wasn't that he didn't want a reporter not to get the story, but that he wanted him to get it absolutely right and at the right time.

He hated—if he could ever be said to hate anything—undignified publicity, and he had an instinct for knowing what sort of publicity or promotion was out of character with the organization. (His instinct in this regard is primarily responsible for the exceedingly high level of the Orchestra's drives for funds and the support of Boston business; no publicity stunt of any kind, nor any trick device has ever been allowed).

Somehow or other, the word "kindliness" applies most aptly to him. I have never heard him raise his voice even under the most trying circumstances, let alone heard him lose his temper. Patient to the point of exasperation, calm, infinitely tactful, considerate to the degree of selflessness, he made the management of a complex organization of potential explosions of personnality seem as naive and guileless as the management of a tea shoppe. And the orchestra and its achievement aside, the best testimony of his immense success as a man and a gentleman is the atmosphere among the men and women of the business and clerical staff of the orchestra. It has always been a pleasure to visit "The Hall" or to have contact with all its people, for they have always reflected, as employes always reflect, the attitude of the man at the top. And among the men at the top in any field, it is safe to say that George Judd is an almost unique example of a Christian gentleman in the noblest concept of the term.

Well, he has now retired to his new farm in the hills and valleys of New York state where he was born, having recently married his former secretary, the equally beloved "Mac"—Lillian Macdougall.

(The first Mrs. Judd, and the mother of his two charming and brilliant sons, both of whom are now soundly established in musical management, died many years ago). And recent reports indicate that he is currently preparing to wage war with woodchucks, Japanese beetles, corn borers and other rural adversaries, but I am sure they need have little fear of George Judd. He never harmed anyone or anything in his life, and he will most certainly not begin now.

Having, contrary to expectations when I began this piece, found a good deal more than a few words to say about Mr. Judd, I can only refer you now to a nearby column for the announcement of the forthcoming season of the Boston Symphony orchestra. It contains, incidentally, much of interest.

Season on Oct. 8 Symphony to Open

The Boston Symphony Orchestra will open its 74th season in Symphony Hall, Boston, on Friday afternoon, Oct. 8, to give 24 Friday afternoons and 24 Saturday evenings and the usual two shorter series; nine on Tuesday evenings beginning Oct. 12; and six on Sunday afternoons, beginning Nov. 7. Desirable seats by subscription are still to be had for the Sunday series. Six rehearsals in the course of the season will be opened to the public by subscriptions at a reduced rate, which will be available early in October.

Among the special works to be performed are Verdi's "Requiem" with the New England Conservatory Chorus; Herva Nelli, soprano; Claramae Turner, contralto; David Poleri, tenor; and Nicola Moscona, bass, as soloists. Guido Cantelli will conduct this work for he first time at these concerts.

Charles Munch will repeat Berioz' "Damnation of Faust" with uzanne Danco, David Poleri, Marial Singher, and Donald Gramm s soloists. He also will conduct ebussy's "The Blessed Damozel" nd Bach's Mass in B minor, both f which he has not hitherto conucted in Boston. In these three orks the choruses from Harvard nd Radcliffe will participate.

Guest conductors besides Guido antelli will be Pierre Monteux d Igor Markevitch in his debut Boston.

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This Clipping From
HOUSTON, TEX.
POST

SEP 19 1954

RECORD MUSIC

By **HUBERT ROUSSEL**

BERLIOZ: "The Damnation of Faust," dramatic oratorio, with the Boston Symphony Orchestra and other forces under the direction of Charles Munch (Victor album LM-6114).

In addition to his own magnificent orchestra, Mr Munch's associates in this major endeavor are the Harvard Glee Club, the Radcliffe Choral Society and four principal singers of impressive equipment—Suzanne Danco, David Poleri, Martial Singher and Donald Gramm. The whole undertaking is carried along by a passionate and completely eloquent piece of conducting; and since Victor's recording is perfection itself, this album represents a new high in phonographic accounts of the French masterwork.

By his own methods and genius, Berlioz gave the poem of Goethe its most becoming and imaginative musical clothing—an evocation of its actual spirit and grandeur beside which Gounod's opera is indeed a superficial and limited echo.

This doesn't say that the oratorio escapes stretches of turgid or tedious going, no matter how fine the performance. But if this is a fault in the style of Berlioz, it is at least faithful to Goethe. Whatever the case, you cannot hear "The Damnation of Faust" without knowing an experience of the senses and mind which is certainly not to be had from the popular Gounod score.

For the great intelligence, clarity and balance of Mr Munch's conducting, any praise is in order. Miss Danco's Marguerite and Mr Singher's Mephistopheles are distinguished for both tone and those refinements of characterization which are given by inflection and phraseology. The other singing, including the choral, is of a very high order of excellence. The album itself is a beautifully decorated and finely supplemented affair, which any lover of phonograph treasures will be proud to possess.

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This Clipping From
DALLAS, TEX.
NEWS

SEP 19 1954

Boston Symphony To Open Season In Early October

Special to The News

BOSTON, Mass.—Charles Munch, soon to return from a vacation n France, will open the seventy-fourth season of the Boston Symphony Orchestra Oct. 8.

The season, extending through April 30, will include five series of sixty-nine concerts in Boston and Cambridge, plus six rehearsals open to the public. Series are planned for New York City, Brooklyn, Washington, D.C. and Providence, and a tour will be made.

Among the choral works to be performed this year are the Verdi Requiem, Berlioz' "Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's Mass in B Minor. Guido Cantelli, Pierre Monteux and Igor Markevitch, the latter in his United States conducting debut, will be guest conductors.

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Cir. (D 361,226) (S 378,881)

This Clipping From
KANSAS CITY, MO.
STAR

SEP 19 1954

Musical Vignettes.

THIRTY conductors of community and college orchestras have been chosen to attend the third conductors' symposium sponsored by the Philadelphia orchestra, the American Symphony Orchestra league and the American Society for Composers, Authors and Publishers (A.S.C.A.P.), starting October 4 for five days in Philadelphia's Academy of Music . . . . Each conductor will lead the Philadelphia orchestra in a standard work and any American composition he chooses.

The Boston Symphony will open its seventy-fourth season October 8 with Charles Munch on the podium for the sixth season . . . It is interesting to observe the personnel of soloists for the season with this leading orchestra—Joseph Fuchs, Tossy Spivakovsky, Joseph Szigeti, Roman Totenberg and Isaac Stern, violinists; Alexander Brailowsky, Robert Casadesus, Vera Franceschi, Leon Fleisher, Claudio Arrau and Gary Graffman, pianists; Irmgard Seefried, Leontyne Price, Margaret Harshaw and Victoria de Los Angeles, sopranos, in addition to singers engaged for four major choral works.

APPARENTLY not all the shortages these days are in string players . . . In the woodwind sector, the Juilliard School of Music in New York is offering special scholarsh[illegible]te and oboe for tuition and study of the full curriculum in addition to instruction under leading teachers . . . Applicants may write the school, 120 Claremont avenue, New York 27 . . . The new assistant conductor of the Louisville orchestra is Sidney Harth, who joined it last season as concertmaster . . . The conductor is Robert Whitney.

Three newly published compositions for violin by Russell Webber of the K. C. U. faculty are being distributed by the Jenkins Music company . . . The pieces are "Dance," "Romance in B Minor," and "Czarina Dances," the first named having been played many times by Joseph Harding as "Back Bay Square," and the "Romance" having been played in manuscript by Roman Totenberg.

CLYDE B. NEIBARGER.

1118

220 W. 19th St., NEW YORK 11, N.Y.
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This Clipping From
BOSTON, MASS.
POST
SEP 19 1954

"Tod" Takes Over

Successor to George Judd Prepares For New Symphony Orchestra Season

By TUCKER KEISER

Contrary to the popular belief that Symphony Hall is deserted between the end of "Pops" session and the beginning of the regular symphony season, anyone who visits the offices of our venerable music hall finds a staff busily engaged in preparing for the coming concerts. And this winter will find the most famous orchestra in the nation in the most extensive operation on this continent, with some 200 concerts scheduled which include the Friday, Saturday, Sunday and Tuesday series, the tours, "Pops," the Esplanade, and Tanglewood plus the forthcoming NBC Saturday night broadcasts.

While Mr. Munch plays golf on the Riviera and the 103 members of the orchestra are scattered all over the world on vacations, final arrangements are being made for programs as far ahead as next May. Directing the various activities is the new manager of the orchestra, Thomas Doane Perry, Jr.—"Tod" to everyone.

Program Plans

Mr. Perry announced tentative plans for the series which begins October 8th. Verdi's "Requiem" will be performed in the week before Christmas, with the New England Conservatory Chorus; Herva Nelli, soprano; Claramae Turner, contralto; David Poleri, tenor, and Nicola Moscona, bass, as soloists. The really exciting news is that Guido Cantelli will conduct the work, which is to be repeated in both the Sunday and Tuesday series.

Charles Munch will repeat Berlioz' "Damnation of Faust" with last year's soloists—Suzanne Danco, David Poleri, Martial Singher, and Donald Gramm, and the Havard-Radcliffe chorus. This choral group will also perform in two other works, Debussy's "The Blessed Damozel" and Bach's Mass in B minor. Mr. Munch has conducted neither the Bach nor the Debussy here in Boston.

Guest conductors besides Cantelli will be the beloved Pierre Monteux and newcomer Igor Markevitch. Mr. Markevitch, born in Kiev (1912), has long made France his home. Widely known as a composer, he has in recent years become prominent in Paris. He will visit the United States in March, making his American debut in Boston.

Soloists Announced

Mr. Perry also announced seven soloists not previously heard at these concerts. They include Joseph Fuchs, violin, Irmgard Seefried, soprano, (who will be heard in songs by Richard Strauss), Roman Totenberg, violin, Vera Frainceschi, piano, (who made her debut with the orchestra this summer at Tanglewood), Gardy Graffman, piano and Victoria de Los Angeles, soprano.

Three other violinists well-known to Symphony Hall audiences will be featured: Tossy Spivakovsky, Joseph Szigeti, and Isaac Stern. Four pianists will return: Robert Casadeusus, Alexander Brailowsky, Leon Fleisher, and Clandio Arrau.

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BOSTON, MASS.
Christian Science Monitor
SEP 21 1954

Harvard-Radcliffe Singers Join in 'Faust'

Recordings

By Harold Rogers

For the past five years the name of Charles Munch has been gaining acceptance and appreciation in American musical affairs. When he assumed the guidance of the Boston Symphony Orchestra in 1949, following Koussevitzky's retirement, he was virtually unknown in this country.

At that time a questi mark hung over his name, as well as over his ability as a musician. (Who is he? What is his background? Is he worthy of this great orchestra?)

But Mr. Munch himself has erased the question mark for a large number of music lovers. He has proved to be a conductor of uncommon insight, skill, and verve. During the ensuing season his name will be heard in millions of American homes. He will conduct the Boston Symphony in the radio broadcasts formerly produced by the NBC Symphony under Toscanini.

It is of more than usual interest, therefore, that Victor has just released Mr. Munch's reading of **Berlioz' "The Damnation of Faust"** (LM-6114), his finest piece of work with the Boston Symphony last season. It was recorded in February, shortly after its Symphony Hall performances. He was assisted by the superb choral singing of the Harvard Glee Club and the Radcliffe Choral Society, trained by G. Wallace Woodworth.

There is no other recording of the complete "Damnation of Faust" that can favorably compare with this album. The sound captures the excitement that Mr. Munch poured into his performances. The recording technicians have compensated for the dynamic differences of the soloists and have placed the four of them on the same level of power.

Suzanne Danco's lyric soprano in actual performance was not equal to David Poleri's dramatic tenor, though his artistry was not equal to hers. Martial Singher and Donald Gramm are also extremely enjoyable. And the notes and translation of the text by John N. Burk combine his gifts of literary polish and scholarship. These things, together with the fact that Berlioz has composed the greatest score ever to be inspired by Goethe's poem, place this album on the top shelf of desirability.

* * *

When Toscanini retired last season, it was announced that the maestro was spending a great deal of time listening to the tapes of his NBC broadcasts for the purpose of approving them for release to the public. He has been busy. He has approved many, and the fruits of his labors are almost causing a floodtide on the market.

Among his new Victor releases is a fine album called **"Toscanini Conducts Wagner"** (LM-6020), and if your admiration of Wagner's music has become lackluster, the maestro will polish it to a gleaming brightness. He infuses these excerpts from the operas with an urgency that commands the ear, and he keeps a clear delineation of the chromatically interweaving parts.

Schubert's "Great" C major Symphony No. 9 is another work that blooms under Toscanini's baton, It comes to us in a handsome Victor volume (LM-1835) that is also distinguished by an appraisal by André Maurois called "Franz Schubert, the Man." The maestro also takes the familiar **"Pictures at an Exhibition"** by **Moussorgsky** (as arranged by Ravel) and displays them in dustless brilliance (LM-1838).

Opera lovers cannot afford to overlook Toscanini's production of **Verdi's "Falstaff,"** the composer's final opera, composed when he was 80. This three-disk Victor album (LM-6111) is made from Toscanini's NBC broadcast in 1950 (the applause by the audience does not mar the performance), and the rollicking singing is done by Giuseppe Valdengo, Antonio Madasi, Frank Guarrera, Gabor Carelli, John Carmen Rossi, Norman Scott, Herva Nelli, Teresa Stitch-Randall, Nan Merriman, and Cloe Elmo.

The unusual balladeers, Marais and Miranda, have been highly praised more than once in this column. One has mixed emotions, however, concerning their new Columbia disk called **"Ballads of Long Ago"** (ML-4894).

This distinctive husband-and-wife team feel that they are playing an active part in the creation of folk music by adding their own variations to songs of earlier generations. In this disk they are accompanied not only by Marais' guitar, but by the Pardo Ancient Instrument Ensemble.

This collection of ballads, though delightful in many ways, makes me slightly uncomfortable. When I hear an ensemble of ancient instruments in the concert hall, they are usually playing music of their period. It seems a bit odd to hear the instruments in arrangements that are not of their period, sung by voices that are folksy in what doesn't seem to be a Renaissance style. But admirers of Marais and Miranda will enjoy the disk for its experimental nature.

Speaking of guitars, the most gifted exponent of classical guitar playing is doubtless Segovia. He now brings us a recital of some of his most delicate offerings in **"An Evening with Andrés Segovia,"** recorded by Decca (DL-9733). The sound is so live that one can hear Segovia's fingers on the frets, and the music is so carefully limned that one marvels at its miniature dimensions.

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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 99,633) (S 109,559)
This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT
SEP 26 1954

Classics

New Record Of 'Faust' Is Tasteful

Giuseppe Taddei

Arthur Fiedler

An impressive new recording of the vast **"Damnation of Faust"** **(BERLOIZ)** on three RCA-Victor LP's with a bold, splapdash cover design painted especially for the set by Mexican painter Tamayo is the most important among new operatic releases.

This strikes me as a tasteful and carefully performed work by competent musicians. David Poleri, singing the tenor role of Faust, is the best of a generally good group of solo voices. Martial Singher's Mephistopheles would be a great deal better were it not for a stiffness of approach and want of expression, though in truth the only notable weakness to be found in the work is the stuffy interpretation overall. Suzanne Danco is the Marguerite, Donald Gramm the Brander. The orchestral performance is by the Boston Symphony under Charles Munch, with the Harvard Glee Club and Radcliffe Choral Society assisting.

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Cir. (D 226,101) (S 261,386)
This Clipping From
WASHINGTON, D. C.
STAR
SEP 26 1954

More Berlioz by Munch

His [illegible] With Boston Orchestra Is "The Damnation of Faust."

By James G. Deane

It is rapid[illegible] becoming ap- rent that nothing could ve been more propitious for rlioz enthusiasts — or the ntemporary status of Ber- z' music—than the accession Charles Munch to the lead- ship of the Boston Sym- ony Orchestra.

n some musical areas—Mo- t and Brahms, for example he Munch baton may evoke s than unanimous admira- n, but as a Berliozan Bos- n's conductor lately has been quiring more than a mod- m of recognition. For one ing, he recently became, by vitation, president of a newly rmed Berlioz Society, dedicated to advancing public in- rest in Berlioz' music through th performance and record- gs. It was Munch's presence nich established his late fel- w Frenchman as the lodestar ; Tanglewood this summer, nd which brought "Romeo nd Juliet" to Washington last eason and will bring "The amnation of Faust" here in he season coming up.

"Romeo and Juliet," in the plendid performance which RCA Victor gave us a year go, was the first significant ruit for record collectors of he Munch-Boston-Berlioz ssociation. This month Victor has provided the second, "The Damnation of Faust."

An Exciting One

There has been only one full-length recorded "Damnation of Faust" available, this being a version originally on 78 r.p.m. shellac discs and transferred to LPs by Columbia. That performance, conducted in Paris by Jean Fournet, was an acceptable one, although the recorded sound left much to be desired. Just how inadequate the old recording was becomes strikingly evident almost as soon as you turn on the new one. The old set turns out to have been a pallid document, indeed. The new recording is a beautiful sample of modern high-fidelity engineering. Furthermore, Munch's approach is far more vital and Boston has provided markedly superior forces to work with. This is an exciting issue in every way, which entirely supersedes its competition.

Suzanne Danco, who has done good recorded things on the London label, is the Marguerite on this one, and a very effective one. David Poleri, who has the taxing tenor role of Faust, manages it with surprising ease, although without quite the expression of Georges Jouatte on the old discs. Martial Singher sounds reasonably cynical as Mephistopheles, and Donald Gramm does satisfactorily with the relatively brief part of Brander. McHenry Boatwright, a Negro bass who was very active at Tanglewood this summer, supplies the short epilogue which follows Faust's turbulent descent into hell, and the Harvard and/or Radcliffe choristers prove equally spirited as peasants, soldiers, revelers, gnomes, sylphs, students and demons. As for the orchestra, it plays as one would expect of an organization practically peerless.

Web of Striking Beauty

"The Damnation" is known primarily, of course, for certain components (the Hungarian March, Dance of the Sylphs, Minuet of the Will-o'-the-Wisps). Nothing could prove better than this new recording, the infinitely greater worth of the whole. Berlioz spins a web of striking beauty, which at last can properly become known in the only way it should be, which is in one piece.

Victor's set includes a French-English text and notes by John N. Burk. The three long-play discs are of a new type with raised center and edges designed to avert scratching of the playing surface by contact with envelopes, other discs, etc., which seems an innovation of value.

What surely must be the most sumptuous package for ballet fans ever devised by a record company has arrived from Victor this month. This is a handsome book-bound album containing nine selections of ballet music on three LP discs, an extensive text including a brief historical survey and synopses of each ballet, and half a dozen full-page photographs of such luminaries as Markova and Tallchief in appropriate poses.

The Boston Again

Victor has also drawn on some of its most luminous musical talent for this collection. The Boston Symphony is represented in the majority of pieces, Pierre Monteux conducting it in poised performances of the two popular ballets by Delibes, "Coppelia" and "Sylvia," Charles Munch presiding in Ravel's "La Valse" and Roussel's "Bacchus et Ariane," and Arthur Fiedler taking command for "Les Patineurs" by Meyerbeer and Walter Piston's "The Incredible Flutist." Toscanini and the NBC Symphony are heard in Ravel's second "Daphnis and Chloe" suite and Weber's "Invitation to the Dance." Stokowski and "his" orchestra perform the "Firebird" suite of Stravinsky.

Aural Standard High

Not all of these are brand-new recordings; in fact, all but the Delibes and Piston have been issued previously. The others evidently have been entirely reprocessed, however, and the aural standard is of the highest. The "Daphnis and Chloe," in particular, sounds notably brighter than in its original issue of several years ago, proving that Victor's engineers have accomplished a thing or two in the way of disc-making in the interim. Only the little Weber piece seems to be less suavely handled than it might be; it sounds a bit glassy and hard in the fortes.

In timely fashion, Angel has come up with a 10-inch LP by the Obernkirchen Children's Choir whose eight selections include six that were on the fresh-voiced aggregation's Constitution Hall program last week. Those who enjoyed the latter will find this little disc a pleasurable memento.

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Tel. CHelsea 3-8860
Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
SEP 26 1954

Berlioz' 'Damnation' Appears In Great New Munch Album

By RUDOLPH ELIE

I have written so much about Berlioz' "Damnation of Faust" since Charles Munch brought this incredibly effective work out last season [illegible] it again at Tanglewood and scheduling it for the coming season as well), I find it all but impossible to muster a new approach to it as it appears now in a superb Victor edition.

Performed by the Boston Symphony under Mr. Munch with the choruses of Harvard and Radcliffe and the original soloists—Suzanne Danco, David Poleri, Martial Singher and Donald Gramm, the only thing that needs be said, as I see it, is that Victor has caught all the magic of the living performance on these three discs. Everything about the album, from its design to its program notes by John Burk, from its matchless performance to its high fidelity characteristics are absolutely first class. The year's recording, in fact, and a treasure to live with, musically, for years.

Most of the other recordings of the summer season come under the heading of the miscellaneous and includes such diverse items as:

MOZART: Symphony Nos. 35 and 40; by the London Mozart Players, Harry Blech, conductor (Victor). This is a Bluebird, or less expensive, LP in the Basic Record Library series, but no less qualified as a fine disc nonetheless. Symphonies Nos. 25, 29 and 33, much less heard in concert, are presented by the Vienna Philharmonic under Jonel Perlea for Vox, while four violin Sonatas are available on a new Epic disc as played by Nap De Klun, violin, and Alice Heksch, playing a piano of Mozart's own time. Both discs are recommended, with particular emphasis on the unfamiliar symphonies, for Mozart's violin sonatas rank with the piano sonatas as lesser works.

SCHUBERT: Sonatas in D, Op. 33 and in G, Op. 78, for Piano (Vox). These two great keyboard compositions, appearing in volumes eight and nine of the complete piano works as performed by Webster Aitken, demonstrate the composer's matchless lyricism in the form. Although I am not acquainted with the previous seven volumes, I may say that Mr. Aitken's approach in these is flawless musically and technically.

LISZT: Sonata in B minor, with the Sonata after Dante, the Eroica Etude, "Gnomenreigen" and "La Leggerezza," as played by Orazio Frugoni, piano, for Vox. Here are four of the most bravura pieces ever composed for the piano in a brilliant performance by the Italian virtuoso, who gives these pieces a concert hall sweep on a first class recording. It may not be great music, but it is certainly the showiest in the literature for the instrument.

CHOPIN: Concerto No. 1 in E minor, Op. 11. Artur Rubinstein with the Los Angeles Philharmonic. There are many recordings of this exquisite concerto which, despite the weakness of its orchestral role, remains one of the most attractive examples of the form. But it is easy enough to proclaim Rubinstein's the finest so far; this Victor disc, indeed, is all but perfect for its technical and tonal excellence.

BACH: Goldberg Variations as played on the harpsichord by Gustave Leonhardt for Vanguard. Also the Concertos for Three Harpsichords (D minor and C major) and for Four Harpsichords (A Minor) with the soloists and orchestra of the Stuttgart String orchesra (Vox), and the Viola Da Gamba Sonata No. 2 in D by Gregor Piatigorsky coupled with Prokofieff's Cello Sonata Op. 112 (Victor).

This is the fifth version of the Goldberg Variations and those intimate with this great keyboard work may well feel Leonhardt's approach is too deliberate, too pedantic. The Concertos, are fine though of generally lesser musical value. The most stunning item among these three Bach discs is easily Gregor Piatigorsky's traversal of the marvelous D major Sonata for the Gamba. He does it with exactitude but also great flair and the disc itself is a gem in tonal excellence.

STRAUSS: Metamorphoses; with Stravinsky's Symphony of Psalms; Orchestra Nationale de la Radiodiffusion Francaise under Horenstein for Angel. One of Strauss's final scores and one of a rich emotional quality, here given a highly persuasive performance. The Symphony of Psalms is perhaps a trifle less convincingly done, but the reproduction is very fine.

DANZI: Sonatas for French Horn and Piano, Op. 28 and 44; Franz Koch, horn, and Lola Granetmann, piano (SPA). Seldom heard works of much charm and expressiveness beautifully played by these two artists.

BRAHMS: "Songs in Folk Style;" also DVORAK: "Gypsy Songs." Anny Felbermayer, soprano, with Victor Graef, piano, for Vanguard. Miss Felbermayer's voice is deliciously suited to these warm, throaty songs that include, inevitably, the Lullaby. A fine items on the sentimental side.

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Cir. (D 81,951) (S 101,368)
This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
SEP 26 1954

Although (The **Damnation of Faust**) may not be an opera in the strictest sense of the word (it is most generally described as a "dramatic legend") it definitely belongs under that broad classification, at least by virtue of its having been given performances in the traditional form at l'Opera in Paris.

At any rate, RCA Victor has made available the huge Berlioz work in a tremendous (literally and figuratively) performance with the Boston Symphony Orchestra under the inspired baton of Charles Munch (LM 6114).

It was the good fortune of this writer to have witnessed the historic Tanglewood performance of last July with virtually the same forces, and it is a pleasure to report that the recording has captured every last bit of effectiveness that was to be found in the live presentation.

For one thing, the Marguerite of Suzane Danco is an improvement over that of Eleanor Steber (the Berkshire Festival soloist). The other vocalists are the same: David Poleri, a strong-voiced Faust; Martial Singher, a suave Mephistopheles, and Donald Gramm, an enthusiastic Brander.

The playing of the orchestra is unsurpassed and beautifully balanced with the massed voices (the Harvard Glee Club and the Radcliffe Choral Society.)

An undertaking of this magnitude presents more than the ordinary share of problems to the recording engineers, but the RCA staff has been more than equal to the occasion, providing a reproducion rich in sonics and clear in texture. The notes by John N. Burk and the packaging are in keeping with Victor's customary standards—which are among the highest.—B. H. D.

This Clipping From
LITTLE ROCK, ARK.
ARK. GAZETTE
SEP 26 1954

Album Offers Complete Work of Berlioz'

By SIDNEY PALMER

Just released by RCA Victor is a complete recording of Hector Berlioz' dramatic legend "The Damnation of Faust Op. 24" performed by the Boston Symphony Orchestra conducted by Charles Munch (Vic. 3-12" LM-6114).

Harvard Glee Club and the Radcliffe Choral Society under the combined direction of G. Wallace Woodworth; soloists Suzanne Danco as Marguerite, David Poleri as Faust, Martial Singher as Mephistopheles, and Donald Gramm as Brander; and instrumentalists Joseph de Pasquale, violist, and Louis Speyer, English Horn.

Begun at 24, the "Damnation f Faust" was completed in 1846 hen the composer was 43. The omplete work was not performed ntil after Berlioz' death. The core is dedicated to Franz Liszt, ho, in turn, dedicated his "Faust ymphony" to Berlioz in 1854.

Berlioz used his favorite vehicle of expression, the most ample he could command—a large symphony orchestra with massed and solo voices. The three principal figures, in themselves contrasted, brought from him his most probing and striking musical characterizations. He makes his chorus a panoramic background to the soloists while the scene constantly changes at the devil's command. Thus, the drama is enacted almost entirely before crowds.

Having heard many of Munch's interpretations of the music of Berlioz, it is surprising to this reviewer that he conducts this fiery work with such restraint. Many of the opportunities for brilliance are neglected. (This comment must not be construed as criticism, for the omission of brilliance in these places was consistent with the overall performance and appears to be an attempt to dignify the score.

The difficult problem of maintaining good balance and ensemble for so long a period is masterfully handled here, and the entire performance, along with RCA's excellent recording job, is worthy of high commendation. This album comes complete with background commentary, synopsis and French and English libretto.

Fine Shostakovitch

A new Capitol release is of Shostakovitch's Fifth Symphony as played by the St. Louis Symphony Orchestra under Vladimir Golschmann. (Cap. 12" P-8268).

Certainly one of the finest works from the pen of Dimitri Shostakovitch's is this Fifth Symphony. It might also be termed a layman's modern classic, for in addition to its musical value, it is comparatively easy on the inexpert ear.

Golschmann gi[illegible] first three movements [illegible]-perfect reading, but falls down in the dramatic fourth movement. Peak performance by flutist Tipton and excellent general musical

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This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 26 1954

Records: Berlioz' "Damnation" by Munch, Boston Symphony

By CYRUS DURGIN

That wonderful performance of Berlioz' "The Damnation of Faust" was among the most important events of the last Boston Symphony season. Now it is at hand in recorded form, an enduring treasure in all the brilliance of Charles Munch's conducting, the splendor of the Boston Symphony's virtuosity, the choral excellence of the Radcliffe Choral Society and Harvard Glee Club, and the rich artistry of its principal soloists: Suzanne Danco, David Poleri and Martial Singher. The recording technic is of RCA-Victor's best. These factors stated, and considering the admirable features of the singing of Donald Gramm and of McHenry Boatwright, plus the typically fine program notes of John N. Burk, this is clearly an outstanding album of the record year. Even with its splashy, abstract cover painting by the Mexican artist, Rufino Tamayo.

It is difficult for me to choose, if that is necessary, among the "Fantastic" Symphony, "Harold in Italy," the Requiem, "Romeo and Juliet" and "The Damnation of Faust" to determine which is Berlioz' greatest masterpiece. Perhaps the "Damnation" deserves the place, in view both of its proportions and sustained quality. At any rate, there is no conductor superior to Munch, in the music of Berlioz, so far as I know. Therefore, let us assume without trying to be oracular, that this album is the finest performance of "The Damnation" available. More hardly could be said.

Toscanini's Wagner

The Olympian mastery of Arturo Toscanini in the music of Richard Wagner for years has been a glorious triumph of the century. Now that he has retired and the NBC Symphony is no more, a special value attaches to their Wagner recordings. A magnificent example is RCA-Victor's recently released album of excerpts from "Tristan and Isolde," "Goetterdaemmerung," "Die Meistersinger" and "Lohengrin," and the "Siegfried Idyll." It is worth its weight in the rarest substance imaginable.

This is indeed conductor's morning, for the next item on the list is a marvelous reading of Richard Strauss' tone poem "Thus Spake Zarathustra," by Fritz Reiner and the Chicago Symphony which he now heads. Reiner is justly recognized as a "Strauss specialist," with a great flair for making Strauss' orchestral polyphony clear as well as passionate. "Zarathustra," neglected in recent years, is as exciting as a general alarm fire in this performance, which is further testimony to the renascence of the Chicago Symphony unde Reiner. Though Reiner does n hang on to the portentous intr duction as, say, Koussevitzky use to do, his interpretation is ex tremely high voltage. So is th RCA-Victor engineering. The re mainder of the disc is filled ou with the "Dance of the Seve Veils" from Strauss' "Salome."

A much younger conductor tha any of the foregoing, but one im mensely talented, is Antal Dorat With the Chicago Symphony h produced for Mercury Schubert "Unfinished" Symphony and th Tchaikovsky Overture-Fantasi "Romeo and Juliet." Both are ful bodied in tone, well done in tech nic and expressive style. On m copy, however, the tracking of th Symphony is poor, the styl jumps in loud places.

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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 178,184) (S 307,172)
This Clipping From
BALTIMORE, MD.
MORNING SUN
SEP 26 1954

New Records: Disk For The Hi-Fi Fans

By HUNT RYAN

THE hi-fi craze finds its most ambitious tonal acknowledgement to date in a new Victor album that should be a delight for all those who find their greatest pleasure in life to soar up and down the full frequency range.

Also, the release has many attractive features for ordinary listeners, like the writer, who have not yet been seized by decibel madness.

The album offers one 12-inch L.P. record, an elaborate booklet on hi-fi and a special pad for use on hi-fi turntables.

The major musical work offered is a composition especially commissioned for this project and called, not unexpectedly, "An Adventure in High Fidelity."

Riot Of Timber And Color

It is a suite written by a modern master of orchestration, Robert Russell Bennett. Mr. Bennett was asked to go all-out in setting his music in a riot of instrumental timbers and colors. The result is very pleasing. Mr. Bennett's musical activities are associated principally with the Broadway style of writing, combined with an extremely well-developed knowledge of orchestration and a keen sense of color.

His new "Adventure" is fanciful and would make an excellent score for a ballet.

After the Bennett suite comes an interesting little idea called "The Orchestra in a Nutcracker Shell." Here most of the major instruments play unaccompanied solos — bits from Tchaikovsky, principally "The Nutcracker Suite." The particular characteristics of each instrument are well shown off.

Devoted To The Voice

Then follows a section devoted to the voice in hi-fi and featuring Victoria de los Angeles, Roberta Peters, Jussi Bjoerling and Leonard Warren. The record concludes with various examples of popular music demonstrating hi-fi.

This album is a novelty, but it is an appealing one.

Another new Victor release offers "The Damnation of Faust," by Berlioz, as presented by the Boston Symphony Orchestra, soloists and chorus, under the direction of a master interpreter of French music, Charles Munch.

Mr. Munch leads a well-integrated performance, marked by variety of color. The best part for this listener is the orchestra. Two of the singers, Suzanne Danco and David Poleri, leave much to be desired. Miss Danco is wobbly and Mr. Poleri can do little but shout. The other soloists, Martial Singher and Donald Grimm, sing well if not exceptionally.

Too Much Echo

Our main criticism of the solos is the reproduction. Victor has sought almost too much brilliance. Moreover, the emptiness of Boston's Symphony Hall where the recording was done, makes too much of a hollow echo around the voices.

As for the music itself, that is a matter of taste. We personally feel "The Damnation of Faust" is a mammoth bore, but for those who like it this interpretation (even though one might not like various details) is a convincing overall representation of the score.

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This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
SEP 26 1954

BOSTON SYMPHONY 24 RADIO CONCERT DATES ANNOUNCED

Saturday Night Series Is Scheduled to Start On Oct. 9

Newport, Sept. 25—The Oklahoma Symphony Orchestra and the Kansas City Philharmonic have been added to the list of orchestras in NBC Radio's symphonic series for the season 1954-55. The series, which will present the Boston Symphony Orchestra in 24 concerts, also will feature the Chicago Symphony in four broadcasts. All of the 30 symphony programs will be presented on Saturdays (8.30 p. m.-9.30 p. m., EST).

Formed in 1938

The Oklahoma Symphony will be heard on Saturday, Jan. 15, 1955, directed by its regular conductor, Guy Fraser Harrison. The orchestra was formed in late 1937 and gave its first concert on Jan. 3, 1938. It has continually expanded its schedule year after year; Harrison joined the orchestra in 1951.

The Kansas City Philharmonic will be heard on Saturday, March 12 under direction of Hans Schwieger, who has been regular director of the orchestra since 1948. This orchestra was founded during the depression in 1931. Schwieger also has appeared as a guest conductor in the United States and Europe.

All of the orchestras will be heard from their home cities. Following is the schedule:

Oct. 9, Boston Symphony; 16, Boston Symphony; 23, Chicago Symphony; 30, Boston Symphony.

Nov. 6, Boston Symphony; 13, Boston Symphony; 20, Chicago Symphony; 27, Boston Symphony.

Dec. 4, Boston Symphony; 11, Chicago Symphony; 18, Boston Symphony; 25, Boston Symphony.

Jan. 1, Boston Symphony; 8, Boston Symphony; 15, Oklahoma Symphony; 22, Boston Symphony.

Feb. 5, Boston Symphony; 12, Chicago Symphony; 19, Boston Symphony; 26, Boston Symphony.

March 5, Boston Symphony; 12, Kansas City Philharmonic; 19, Boston Symphony; 26, Boston Symphony.

April 2, Boston Symphony; 9, Boston Symphony; 16, Boston Symphony; 23, Boston Symphony; 30, Boston Symphony.

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Tel. CHelsea 3-8860
Cir. (D 109,041)
This Clipping From
GRAND RAPIDS, MICH.
PRESS
SEP 29 1954

Boston Symphony To Tour State

An extended tour by the Boston Symphony orchestra will include East Lansing, Kalamazoo, Ann Arbor and Detroit and other cities on a trip beginning Oct. 18.

The famed orchestra is opening its seventy-fourth season in Symphony hall, Boston, on Friday, Oct. 8, with Charles Munch in his sixth year as director.

Choral work will include the first performance by this orchestra of Verdi's "Requiem," a repetition of Berlioz' "Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's Mass in B Minor. Guest conductors will be Guido Cantelli, Pierre Monteux and Igor Markevitch.

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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 156,554) (S 207,593)
This Clipping From
COLUMBUS, OHIO
DISPATCH
SEP 26 1954

FIRST PROGRAM LISTED

Variety of Scores Selected by Munch

Charles Munch, musical director of the ~~Boston Symphony~~ Orchestra, who is known for the catholicity of his programs, fashioned the one which today is announced for the concert of the Symphony Club of Central Ohio at Memorial Hall on the evening of Oct. 18.

He includes a Beethoven overture; a symphony by Dvorak, played in commemoration of the Bohemian composer's 50th anniversary of his death; a short work by Roussel and excerpts from a favored work by Berlioz.

Thus, three nationalities and considerable diversity are represented in the following:

Leonore Overture, No. 2 .... Beethoven
Symphony No. 5, "From the New World" .... Dvorak
Intermission
Symphony No. 3 .... Roussel
Excerpts from The Damnation of Faust .... Berlioz
Minuet of the Will-o'-the-Wisps
Ballet of the Sylphs
Hungarian March (Rakoczy)

For this program by the Bostonians, a part of their 74th season and the second program Munch has conducted locally, tickets are selling at Heaton's, downtown, and at Zeisler's on Lane Av.

Other programs in the club's series include the Pittsburgh Symphony in November, conducted by Steinberg, and the Berlin Philharmonic, booked for mid-March, headed by Furtwaengler.

"Meet the Composer"

In connection with the "Meet the Composer—Joseph Clokey" program to be presented in the First Congregational Church Oct. 10, a public reception will be held following the program at which Dr. Clokey will speak informally on the subject of church music.

This reception is planned particularly as an opportunity for all people associated with church music to meet and hear Dr. Clokey speak on his favorite subject, "The Choir Loft and the Pew." The reception is open to the public and will be held in the Parish Hall of the church following the 4:30 p. m. program.

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220 W. 19th St., NEW YORK 11, N
Tel. CHelsea 3-8860
Cir. (D 390,772) (S 451,820)
This Clipping From
ST. LOUIS, MO.
POST-DISPATCH
SEP 26 1954

Classical Records

The Berlioz Faust

By
Thomas B. Sherman

THE treatment of the Faust theme by Hector Berlioz is distinguished by its tender poetic eloquence, a quality that more than offsets its deficiency in dramatic tension. Over and over again the listener will marvel at the delicacy of its musical thought and its working out through orchestral texture and the allusiveness of its melodic content as he listens to the impressive recorded performance of "The Damnation of Faust"' directed by Charles Munch. This recording involves the Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society, David Poleri as Faust, Martial Singher as Mephistopheles and Suzanne Danco as Marguerite. Munch has exacted a wonderfully plastic flow of sound from all the forces concerned. The girls and boys of Harvard and Radcliffe were evidently prepared for this undertaking with great care and skill; at least the singing of both choruses is always cohesive, fresh and expressive.

Poleri, the tenor who once sang in "Naughty Marietta" at the Municipal Opera, has precisely the right flexibility and light lyrical timbre for the role of Faust. Miss Danco is even more impressive. Even though her voice has a slight flutter, she conveys the feeling of mystical yearning by the most subtle devices of light shading. Singher also sings with great finesse though he does not impress you very strongly as a Prince of Darkness. The reproduction is highly favorable to the suppleness of movement with wich the performance goes forward as well as to the lustrous tonal quality of orchestra and voices. (RCA-Victor, three 12-inch LPs in album).

* * *

CONCERTO: Joseph Szigeti's

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 1 - 1954

Munch Returns Today From Paris to Begin 74th Symphony Season

Charles Munch, conductor of the Boston Symphony Orchestra, returns from Europe this morning, reaching Idlewild Airport, N. Y., at 8:15 Boston time.

Saturday evening, Oct. 9. from 9:30 to 10:30 (Boston time) in Symphony Hall, he will lead the Orchestra in the first of the coast-to-coast N. B. C. network broadcasts which are to replace those of the N. B. C. Symphony under Toscanini, now retired. Next Friday will be the opening concert of the 74th season of the Orchestra, and its sixth under Munch's conductorship.

On conclusion of his conducting duties in August at the Berkshire Festival, Munch flew to Paris to rehearse the famous French National Broadcasting Orchestra for its participation, with him, at the Edinburgh Music Festival. Later he conducted the same orchestra at Besancon. Finally, he was able to take a golfing vacation on the Riviera.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 2 - 1954

Munch Back From Paris

BSO To Appear Oct. 9 on NBC Symphony Hour

Charles Munch, conductor of the Boston Symphony Orchestra, arrived in New York yesterday aboard the Air France plane, "Golden Parisian," landing at Idlewild International Airport.

Mr. Munch and the BSO will replace Arturo Toscanini on the nationwide broadcast of the NBC Symphony Hour concert series. The first concert of the series will be given at Symphony Hall in Boston on Saturday, Oct. 9.

Mr. Munch left for Europe on Air France shortly after the close of the Berkshire Festival at Tanglewood, in order to return to the rehearsal podium of the Orchestre de la Radio Diffusion Francaise (The French National Broadcasting Orchestra). His rehearsal schedule with the orchestra was in preparation for appearances of the French symphony group at the Edinburgh International Music Festival. Before coming to the United States as conductor of the Boston Symphony, Mr. Munch had been conductor of the R.D.F. Orchestra in Paris.

Mr. Munch left immediately for Boston to commence rehearsals Monday with the Boston Symphony Orchestra.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

OCT 2 - 1954

Boston Symphony

The Boston Symphony Orchestra opens its broadcast series over the NBC radio network from 8:30 to 9:30 p. m. next Saturday, when Beethoven's second "Leonore" Overture and Dvorak's "New World" Symphony will be played under Charles Munch's direction. The concerts, which are those of the orchestra's regular Saturday night home series, will be broadcast from Symphony Hall in Boston. The series will continue weekly through April 30. The Chicago Symphony Orchestra will be heard on four of the six Saturdays when the Boston Symphony is on tour, and the Kansas City Philharmonic and Oklahoma Symphony on the two others.

Cir. (D 10,246)

This Clipping From
YONKERS, N. Y.
TIMES

OCT 2 - 1954

MAN OF MUSIC—Charles Munch, conductor and music director of the Boston Symphony Orchestra, which will start a new series on the NBC Radio Network Saturday, Oct. 9. There will be 24 concerts, with Munch conducting 18 and guest conductors the other six.

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 3 - 1954

'THREEPENN

By JOHN BRIGGS

in this recording.

Another new Victor release is Berlioz' The Damnation of Faust, heard in an excellent recording by the Boston Symphony Orchestra and soloists under the direction of Charles Munch.

Dramatic Legend

The Berlioz work, called by its composer a "dramatic legend" for voices and orchestra, is a curious patchwork reflecting its composer's habitual discursiveness and hectic, volatile imagination. There are splendid things in the score besides the three familiar excerpts, such as the "Ride to the Abyss," which Gounod must have had freshly in mind when writing the Prison Scene in "Faust." There are also dull stretches when nothing very much happens, and inexplicable scenes like the opening, which Berlioz appears to have set in Hungary simply as a pretext to introduce the "Rakoczy" March.

The work is given a conscientious reading by Mr. Munch. Martial Singher's singing of Mephistopheles is a distinguished performance. David Poleri, known hereabout chiefly for Italian opera roles, gives a knowing and polished performance as Faust.

Suzanne Danco sings expressively the music of Marguerite. Donald Gramm and McHenry Boatwright, basses, complete the cast.

Guess Who?

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 3 - 1954

BURGIN, MONTEUX GUEST CONDUCTORS IN RADIO CONCERTS

Boston Symphony to Open Nation-Wide Series Saturday

The Boston Symphony Orchestra will start its new series of broadcasts on the NBC Radio coast-to-coast network Saturday, (8.30 p. m., EST). The programs will be heard on Saturday evenings until April 30, except for six weeks. Details of these six weeks will be announced shortly.

Guest Conductors

The Boston Symphony Orchestra will be heard in 24 concerts, with its regular musical director Charles Munch as conductor for 18 concerts. There will be four guest conductors: Richard Burgin on Oct. 30, Guido Cantelli on Dec. 18 and 25, Pierre Monteux on Jan. 29 and Feb. 5, and Igor Markevitch on March 19. This will be Markevitch's first broadcast in the U. S.

This will be the 74th season of the Boston Symphony and the sixth for Charles Munch as musical director of the organization. The season will open in Boston's celebrated Symphony Hall with an afternoon concert Saturday. The broadcast series will be part of the regular Saturday evening subscription concerts.

The broadcasts will originate in the orchestra's regular home, Symphony Hall, in Boston and will be produced by a staff from WBZ, Boston's NBC affiliate. Ben Grauer, noted commentator, and for many years "the voice of music" on NBC, will be heard weekly on the broadcasts. The first program will include the Leonore Overture No. 2 by Beethoven and Symphony No. 5 in E minor by Dvorak.

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES

OCT 2 - 1954

Boston Symphony To Appear In R. I.

Five Concerts Booked For 1954-55 Season

The Boston Symphony Orchestra announced today that the 1954-55 schedule in Providence will comprise five Tuesday night concerts in Veterans Memorial Auditorium beginning Nov. 9.

This year will be the 74th season for the orchestra and the sixth under the direction of Charles Munch, conductor. The orchestra's schedule begins Friday afternoon in Symphony Hall, Boston. Mr. Munch returned last week from France where he conducted the French National Radio Orchestra at Besancon and, previously, in the Edinburgh Festival.

Mr. Munch will conduct the first and the last two concerts on the Providence itinerary. The dates of the series are Nov. 9, December 14, Feb. 1, March 1 and March 29.

Richard Burgin, concertmaster of the Boston Symphony, will conduct the Dec. 14 concert, and Pierre Monteaux will conduct on Feb. 1. At the latter appearance, Vera Franceschi, pianist, will be the soloist.

Season tickets, which have not been re-subscribed, are obtainable beginning Monday at the Avery Piano Studio, 256 Weybosset street, Providence.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

OCT 3 - 1954

Symphony Opens Next Friday

The 74th season of the Boston Symphony Orchestra begins this Friday and Saturday in Symphony Hall, Charles Munch conducting. The opening program lists Wagner's "Tannhauser" Overture, Beethoven's "Leonore" Overture No. 2, Norman Dello Joio's Variations, and Dvorak's "New World" Symphony.

The National Broadcasting Co. will carry one hour of each Saturday night's program over a nationwide network; these broadcasts can be heard locally over WBZ from 9:30 to 10:30 p. m. WGBH-Fm will broadcast the Friday program complete and that part of Saturday's program which is not carried by NBC.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

OCT 3 - 1954

Records: Best-Sellers

The following records were best-sellers last week, as reported by record stores across the United States and as compiled by "The Billboard."

Classical Records

1. Beethoven: Symphonies Nos. 5 and 8—NBC Symphony (Toscanini); RCA Victor.
2. Stravinsky: Le Sacre du Printemps—Minneapolis Symphony (Dorati); Mercury.
3. Respighi; Pines of Rome, Fountains of Rome—NBC Symphony (Toscanini); RCA Victor.
4. Berlioz: The Damnation of Faust — Boston Symphony (Munch); RCA Victor.
5. Albeniz-Arbos: Iberia; Turina: Danzas — Paris Conservatoire Orchestra (Argenta); London.
6. Beethoven: Symphonies Nos. 1 and 9—Shaw Chorale, NBC Symphony (Toscanini); RCA Victor.
7. Schubert: Symphony No. 9 in C Major — NBC Orchestra (Toscanini); RCA Victor.
8. Tchaikovsky: Swan Lake—St. Louis Symphony (Golschmann); RCA Victor.
9. Tchaikovsky: Violin Concerto —Milstein, Boston Symphony (Munch); RCA Victor.

Popular LP Albums

1. "The Student Prince"—Mario Lanza; RCA Victor.
2. "Music, Martinis and Memories" Jackie Gleason; Capitol.
3. "Swing Easy"—Frank Sinatra; Capitol.
4. "Music for Lovers Only"—Jackie Gleason; Capitol.
5. "Glenn Miller Plays Selections From 'The Glenn Miller Story' "; RCA Victor.
6. "Seven Brides for Seven Brothers" — Sound Track; M-G-M.
7. "The Pajama Game"—Original Cast; Columbia.
8. "Voices in Modern" — Four Freshmen; Capitol.
9. "The Glenn Miller Story"—Sound Track; Decca.

Popular Records

1. "Hey, There" (Rosemary Clooney); "This Ole House." Columbia.
2. "Sh-Boom" (Crew Cuts); "I Spoke Too Soon." Mercury.
3. "Skokiaan" (R. Marterie); "Crazy 'Bout Lollipop." Mercury.
4. "This Ole House" (Rosemary Clooney); "Hey, There." Columbia.
5. "I Need You Now" (Eddie Fisher); "Heaven Was Never Like This." Victor.
6. "Hold My Hand" (D. Cornell); "I'm Blessed." Coral.
7. "If I Give My Heart to You" (Doris Day); "Anyone Can Fall in Love." Columbia.
8. "Little Shoemaker" (Gaylords); "Mecque, Macque." Mercury.
9. "Shake, Rattle and Roll" (B. Haley); "ABC Boogie." Decca.
10. "High and the Mighty" (V. Young); "Why Should I Love You?" Columbia.

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Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

OCT 3 - 1954

Boston Symphony Debuts Saturday

By FRANCIS E. SWEENEY

The Boston Symphony Orchestra will start its new series of broadcasts on the NBC Radio coast-to-coast network Saturday at 9:30 p. m. It will be heard locally on station WBZ.

The programs will be heard on Saturday evenings until April 30, except for six weeks. Details of these six weeks will be announced shortly.

The Boston Symphony will be heard in 24 concerts, with its regular musical director Charles Munch as conductor for 18 concerts. There will be four guest conductors: Richard Burgin on Oct. 30, Guido Cantelli on Dec. 18 and 25, Pierre Monteux on Jan. 29 and Feb. 5, and Igor Markevitch on March 19. This will be Markevitch's first broadcast in the U. S.

This will be the 74th season of the Boston Symphony and the sixth for Charles Munch as musical director of the organization. The season will open in Boston's Symphony Hall with an afternoon concert on Oct. 8. The broadcast series will be part of the regular Saturday evening subscription concerts. In addition to its extensive series of concerts in Boston, this distinguished orchestra will play its regular concerts in Cambridge, New York, Brooklyn, Washington, Providence. Other cities in which concerts will be played by the orchestra this season are Columbus, Detroit, Ann Arbor, East Lansing, Kalamazoo, Northampton, New Haven, Newark, Hartford, New London, Philadelphia and New Brunswick.

A number of large scale works have been planned by the orchestra this season including Verdi's "Requiem," Berlioz' "Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's "B Minor Mass." In addition to Munch and the guest conductors, there will be many noted instrumental and vocal soloists heard on the broadcast portions of the concerts.

The Boston Symphony has often been described as the world's greatest symphonic organization. During its 74 years in Boston and in the many other American cities it has played, the orchestra has had a consistant success. Its broadcasts and its recordings have made it familiar to music lovers all over this country and in other parts of the world. Its tour of Europe several years ago was a triumph.

The broadcasts will originate in the orchestra's regular home, Symphony Hall, and will be produced by a staff from WBZ, Boston's NBC affiliate. Ben Grauer, noted commentator, and for many years "the voice of music" on NBC, will be heard weekly on the broadcasts.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 3 - 1954

Harvard's Music Man

PROF G. WALLACE WOODWORTH at organ in Harvard Memorial Church. He is the university organist.

By JOAN McPARTLIN

To hundreds of music-loving Bostonians, G. Wallace Woodworth is the genial Harvard professor who appears as guest conductor with the Boston Symphony Orchestra.

To thousands of Harvard and Radcliffe students, he is "Woody," the stern disciplinarian of Glee Club and Choral Society rehearsals.

To University men the world over, Prof. Woodworth is Harvard's man of music.

This Fall, several hundred freshmen at Harvard and Radcliffe will meet him in a new—and popular—role. He will take over Music I, the sweeping course on the History of Music which Dr. Archibald Davison, retired head of the Harvard Department of Music, took one year to prepare when it was introduced into the college curriculum in 1933.

"Woody" will meet many more students this year in his class, but he is already one of Harvard's most widely-known professors.

He is university organist and choirmaster, conductor of the Harvard Glee Club and the Radcliffe Choral Society as well as Ditson Professor of Music at Harvard.

He has lectured on music over WGBH, taught in the extension courses given at Harvard in the evening for adult students, and travels with the Glee Club and Choral Society members when they tour the country, as they do almost every year.

To his students, he is both strict and gay.

"He's dynamic, and terrifically energetic," says a former student. "He lives for the Glee Club and the Choral Society and he expects every member to do his very best.

★ ★ ★

"I remember once when a man missed a Glee Club rehearsal because he was writing a long, difficult paper. Woody was astounded. He couldn't understand ANYONE missing a rehearsal for ANY reason.

★ ★ ★

"But he's wonderful to work with. If he thinks the group is inattentive, he'll give a lecture on inattention for half an hour. When he finishes, everyone is shaking in his boots. But they sing better than ever."

Prof. Woodworth is the man behind one of Cambridge's most pleasant traditions. After the pre-Christmas concert in Memorial Chapel by the Glee Club and Choral Society (an event so popular that the spacious chapel is jammed each year), groups of singers wander through the streets around the University, carolling as they go. They end up at the Woodworth home on Francis av., for a holiday snack of hot cider and doughnuts.

★ ★ ★

The singing groups occasionally meet for purely social reasons. At their dances, Prof. Woodworth likes to sit down at the piano and play gay, swinging waltzes and the students can't decide whether they like to dance to these tunes or just sit and listen to them better.

★ ★ ★

Prof. Woodworth entered Harvard as a freshman in 1920. He didn't have a thought of making music his career in those days; as a matter of fact, his major study was one far removed from music—it was history.

But he met Dr. Davison at Harvard and became interested in music. He was the Glee Club's accompanist, having studied organ and piano before he entered college.

"While I was at school, I changed my mind," he says.

Prof. Woodworth reviewed his career for his classmates in his 25th Reunion class book, and told them what happened after his mind was changed.

"At nine o'clock on the evening of Class Day, 1924," he wrote, "I sat at the piano on the steps of Widener and played the accompaniment for the Yard concert by the Glee Club . . . Little did I dream that 25 years later I should have succeeded 'Doc' Davison as conductor of the club and as University organist and choirmaster. It would be my responsibility to arrange the music for all the varied Harvard ceremonies, from University funerals and the annual welcome to the freshman class, to the Oxford Convocation of 1940, the services on V-J Day the award of a degree to Mr Churchill and the recurring Class Days and Commencements, the 'festival rites' when the sons of Fair Harvard 'to thy jubilee throng.'

"The road from 1924 has been fairly straight, once I made the sharp turning from history, which had been my field of concentration, to music, towards which the powerful magnetism of Dr. Davison had attracted me all through my undergraduate years. I came back to Cambridge in September 1924, for two years' graduate work in music, followed by a year of study in England . . .

"The quarter century has spun around largely in the Cambridge orbit and it has been good to work in the Yard. There have been also pleasant connections and interests in the academic and musical worlds outside. As a trustee of Fisk University for 12 years, and chairman of its Music Committee, I have made a number of trips to Nashville. . . .

"It was an honor to be asked in 1946 to give a series of Lowell lectures in Boston . . . and it has been a privilege for a number of years to conduct the Boston Symphony Orchestra at the Pops and on the Esplanade and in 1944 at a pair of concerts in the regular series. . . .

★ ★ ★

"My evenings and week-ends give little opportunity for relaxation, since, in the line of duty, there are three regular evening rehearsals each week, some 30 or 40 concerts to conduct each season and daily and Sunday services at the College Chapel. An evening at home with the family, a free Sunday, or a month in the society of sand, sea and Nantucket moors—these have been my hobbies.

★ ★ ★

"The association with 'Doc,' my master and teacher, and now for so long my friend and colleague, has been possibly the strongest force over the years. I record gratefully the powerful impact and generous help of a few other friends—the late Thomas Whitney Surette . . . Serge Koussevitzky . . . George Judd, manager of the Boston Symphony Orchestra, and warm friend to Harvard music . . . my colleagues in the Department of Music and the Faculty of Arts and Sciences and my associates in Adams House.

★ ★ ★

But above all, my students, the generations of the Harvard Glee Club and the Radcliffe Choral Society, by their responsiveness, their devotion, their ardor and intelligence, and their deep love of music, have strengthened my faith and given me my best moments."

★ ★ ★

Last June "Woody" quietly marked the end of his 20th year as conductor of the Harvard-Radcliffe singing groups, to whom he has paid such high tribute.

His musical associations are numerous. He has lectured at Vassar, Miami University at Oxford, O.; Earlham College, University of California at Berkeley and the American Academy of Arts and Sciences in Boston. He has conducted conferences on church music in Indiana, Ohio and—this week—in Cambridge.

He is associated with the New England Conservatory of Music, many national music groups, the Longy School of Music and the Berkshire Music Center.

The Woodworths are a Harvard-Radcliffe family. Ellery, his son, graduated from Harvard in June and sang with the Glee Club while at college, under his father's direction. His daughter Harriet, treasurer of the Radcliffe Choral Society, not only sings with her father but went on the Choral Society-Glee Club tour to California, making the trip the first one in the group's history to include a father and daughter.

★ ★ ★

Over the years, Prof. Woodworth says, he's noted a "tremendous growth of interest in music at Harvard." Students' tastes have changed—and for the better, he says. "Now they are interested in serious, rather than popular music. I think it's because so many of them are record collectors."

★ ★ ★

New chores as the mentor of Music I have cut into the vacation time the Woodworths usually spend on Nantucket Island each Summer. They'll have three weeks on the island before classes start in September, however, and the professor is looking forward to his new class.

What is his prediction for Music I in this and future years?

"Continuity and change," he says, smiling. "That's a good Harvard tradition."

Cir. (D 158,150) (S 222,354)

This Clipping From
COLUMBUS, OHIO
DISPATCH

OCT 3 - 1954

FAMOUS FOR ITS STRINGS is the Boston Symphony Orchestra, which the Symphony Club of Central Ohio will present at Memorial Hall Monday evening, Oct. 18. Heading the 34 violins is the concertmaster, Richard Burgin. Principal of the dozen fine violas is Joseph de Pasquale (above). Tickets are at Heaton's and Zeisler's for this concert and the three-number series.

Cir. (D 175,944)

This Clipping From
BOSTON, MASS.
AMERICAN

OCT 4 - 1954

Symphony Set for 74th

Next Friday afternoon at 2:15 in Symphony Hall the Boston Symphony Orchestra will open its 74th season and its sixth under the direction of Charles Munch.

Mr. Munch has just returned from Europe, having conducted as guest in Edinburgh and at Besancon, France, activities followed by a vacation at the Riviera.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE 3

OCT 3 - 1954

‚4th Boston Symphony Season Begins Friday

Verdi Requiem, Bach Mass in B Minor in Symphony Tuesday, Sunday Series

Both the Sunday afternoon series of six concerts by the Boston Symphony Orchestra and the ~~Tuesday~~ evening series of nine concerts in Symphony Hall are rich in prospects for soloists, guest conductors and special works.

The Sunday afternoon series (for which seats are still to be had) will be opened Nov. 7 by Charles Munch. Guido Cantelli will conduct as guest Verdi's great "Requiem" which has never before been performed by this orchestra.

The soloists will be Herva Nelli, soprano; Claramae Turner, contralto; David Poleri, tenor; Nicola Moscona, bass; and the New England Conservatory Chorus.

Igor Markevitch, the Parisian conductor who is to make his first trip to this country, will appear as guest conductor in the Spring. Pierre Monteux will conduct a concert in this series. A notable soloist will be Margaret Harshaw, soprano of the Metropolitan Opera Company. The series will close with Bach's Mass in B minor which Charles Munch has not yet conducted in Boston. The dates of the series are: Nov. 7, Dec. 19, Jan. 30, Feb. 20, March 20 and April 24.

Mr. Munch will open the Tuesday evening series Oct. 12. Richard Burgin will conduct a concert as guest and Guido Cantelli, in Verdi's Requiem, and Pierre Monteux will be guest conductors. Soloists will include Alexander Brailowsky, pianist, and Maurice Eisenberg, cellist. The series will close with Bach's Mass in B minor, under the direction of Mr. Munch. The dates of the Tuesday series are: Oct. 12, Nov. 2, Nov. 23, Dec. 21, Jan. 25, Feb. 15, March 15, April 12 and April 26.

The season of 24 series of Friday afternoon and Saturday evening concerts will begin Oct. 8 under the direction of Charles Munch. Guest conductors will be Guido Cantelli, Pierre Monteux, and Igor Markevitch. Soloists will be: Joseph Fuchs, violin, Tossy Spivakovsky, violin, Irmgard Seefried, soprano, Alexander Brailowsky, piano, Leontyne Price, soprano, Joseph Szigeti, violin, Robert Casadesus, piano, Roman Totenberg, violin, Vera Franceschi, piano, Margaret Harshaw, soprano, Leon Fleisher, piano, Claudio Arrau, piano, Gary Graffman, piano, Victoria de Los Angeles, soprano, Isaac Stern, violin, in addition to the singers engaged for the choral works.

The following choral works are announced: Verdi's Requiem, a repetition of Berlioz "Damnation of Faust," Debussy's "The Blessed Damozel" and Bach's Mass in B minor.

Moriarty Plays Cogan

John Moriarty, pianist, will give an unusual concert at 4:40 this afternoon in the Lecture Hall of the Boston Public Library, Copley sq. Most of the program will be given to music, hitherto unknown, by Philip Cogan, an Irish composer, who lived from 1748 to 1833. The pieces chosen include from Op. 7, the Sonatas No. 2, in C major, and No. 3, in F minor; Variations on "Push About the Jorum," and the Sonata in G major, Op. 8, No. 2. The remainder of the program:

John Field: Three Nocturnes, No. 4, in A major, No. 8, in E-flat major, No. 10, in E major ("Pastorale"); Chopin: Impromptu in F-sharp major, Op. 36, Ballade in G minor.

CHARLES MUNCH begins his sixth season as director of the Boston Symphony Orchestra on Friday as the orchestra opens its 74th season.

Cir. (S 68,338)

This Clipping From
PORTLAND, ME.
TELEGRAM

OCT 3 - 1954

Records On Review

By STELLA MILLS

One of the major symphonic works performed at the Tanglewood Berlioz Festival this summer by Charles Munch and the Boston Symphony Orchestra was the composer's "Damnation Of Faust." This highlight of the Tanglewood season which commemorated the 150th anniversary of Berlioz' birth now has been recorded by RCA Victor in a boxed set of three long-play discs, as performed in the Berkshires.

The album uses the identical cast heard at Tanglewood with the single exception of Suzanne Danco whose interpretation of Marguerite has been a highlight of many European performances. Soloists in the album besides Miss Danco are David Poleri, Martial Singher, Donald Gramm with the Harvard Glee Club and Radcliffe Choral Society.

This is a beautiful set from start to finish, and marvelously recorded. Beautiful melodies abound, and the "dramatic legend" builds up to a tremendous climax. Special mention must be made of the choral work—it is excellently performed. The album cover features an abstract painting especially commissioned for this release by Rufino Tamayo, famous Mexican artist.

If you are a lover of Berlioz' music (as your reviewer happens to be) you will also enjoy the new Epic release "A Berlioz' Program." Willem Van Otterloo conducts the Concerts Lamoureux Orchestra in the "Roman Carnival" and "Benvenuto Cellini" Overtures, the "Marche Troyenne", the entire second part of "Romeo and Juliet", and familiar excerpts from "Damnation Of Faust".

Berlioz' music always amazes me—here was a composer whose ideas of instrumentation was certainly way beyond his own time. And in his own words he sums up the ingredients which he used: "Passionate expression, intense ardor, rhythmical animation and unexpected turns." All of these qualities can readily be found in the selections offered on this record.

Capitol's new release of the Brahms' "Quintet in F Minor" should convince the uninitiated that Brahms' music is not "purely intellectual." Beautifully performed by the Hollywood String Quartet with Victor Aller as pianist, this work brings out some of the finest lyrical qualities as found in Brahms' compositions. Of course the composer did not choose to wear his "heart on his sleeve" as many others did—his musical forms were always in the classical tradition—yet he belongs with the best of the "romanticists". With all the melodic detail displayed in the Quintet, yet there is a dramatic depth which underlies the work as a whole. With the understanding interpretation given by The Hollywood Quartet, coupled with Capitol's Full Dimensional Sound, this is a disc which will be a treasure to those who enjoy chamber music.

Popular:

The "incidental" music that is used as background for movies plays an important part in the production, although not always realized as such at the time. The music from "On The Waterfront", now appearing at one of our local theaters, is no exception. Composed by Bernstein and Latouch, two musicians who know what, and how to write, it provides the musical emotions that run rampant through this turbulent saga of corruption on the waterfront.

Undoubtedly, the record companies will be issuing discs featuring the "Waterfront" music in all sorts and sizes—the first one to reach me is a Benida pop platter by Bill Stegmeyer and his orchestra, with Ricky Denell as vocalist. This is a good starter, until other discs make their entrance. Coupling is the oldie, "We Just Couldn't Say Goodnight."

THE BOSTON DAILY GLOBE—

—THURSDAY, OCTOBER 7, 1954

Concerts Resume Tomorrow

Season of Many 'Firsts' Planned by Symphony

By CYRUS DURGIN

The Boston Symphony Orchestra has been invited to take part in the Edinburgh Festival of August-September of 1956. This news was brought yesterday by Charles Munch, back from Europe to begin the 74th season of the Boston orchestra and his sixth as its conductor. How this many be financed no one as yet has said.

"But it must be possible," smiled the impeccably-garbed Mr. Munch as he talked with the press in his room at Symphony Hall between rehearsals yesterday. He would also like to visit Denmark, Norway and London with the orchestra if the trip becomes a possibility.

Since he ended the Berkshire Festival last mid-August, Mr. Munch has conducted at Edinburgh (the French Radio Orchestra), and at Besancon, France. Thereafter he enjoyed a holiday on the Cote d'Azur in southern France, where "the weather was fine although it was terrible in Paris."

Naturally he got in a lot of his favorite sport, golfing. "I really improved my drive," he grinned, as he first waved away the inevitable question about his score and then, a little reluctantly, acknowledged: "Eighty-six."

Mr. Munch had a good deal to say about the novelties he will present during the season which will open at Symphony Hall tomorrow afternoon. The first of them will come in the second week, a Violin Concerto by an Italian, Mario Peragallo, which won the first prize in the International Contest conducted last April in Rome by the Congress for Cultural Freedom. The soloist will be Joseph Fuchs, a respected artist who has not before appeared with the Boston Symphony.

Harris to Conduct Own Work

Roy Harris will conduct the Boston premiere of his own Seventh Symphony Oct. 29 and 30. At the same concerts Richard Burgin will also direct a local first performance—the Sinfonietta by Hindemith. On Nov. 5 and 6, Tossy Spivakovsky, the formidable violin virtuoso, will return, this time to introduce here the Concerto by Gian-Carlo Menotti.

Mr. Munch has extremely high regard for Samuel Barber's Cantata, "Prayers of Kierkegaard," whose world premiere he will conduct here Dec. 3. The chorus of the Cecilia Society and Leontyne Price, Negro soprano, will assist. This work of the young American composer was commissioned by the Koussevitzky Music Foundation.

Honegger's Christmas Oratorio, a score 10 years old but new to this country, will come Dec. 31. It is based on traditional carols. Likewise new to Boston will be the Violin Concerto No. 2 by the late Karol Szymanowski, which will be played in the solo part by Roman Totenberg, Pierre Monteux conducting, Jan. 28 and 29.

For the first time in Boston Symphony history, all of the Ravel ballet score "Daphnis et Chloe" will be done—and with chorus. The Berlioz song-cycle, "Les Nuits d'Ete," with Victoria de los Angeles, the Spanish soprano, as soloist, will be a Spring feature, April 7 and 8.

Other prospective works are the Mexican Chavez' Sinfonia for String Orchestra, commissioned by the Koussevitzky Music Foundation; Vladimir Vogel's Pezzo Lirico, a prize-winning work in the Rome Festival competition, and unheard in this country; a Symphony by Marcel Delannoy, and a Concerto Grosso by Jean Martineau.

Symphony for Munch

Incidentally, Bohuslav Martinu, the Czech composer, has written a Symphony Fantastique, dedicated to Mr. Munch, which will be a highlight of the orchestra's 75th anniversary season, in 1955-56.

Mr. Munch plans to put forward various first desk men of the Boston Symphony during this season. The works he has chosen include Clarinet and Bassoon Concertos by Mozart, and an Oboe Concerto by Cimarosa. He feels very happy over the new broadcasting schedule whereby the Boston Symphony will replace the late N. B. C. Symphony on the N. B. C. network Saturday nights, beginning this week. He emphasized that he has, with N. B. C.'s blessing, a completely free hand in making programs.

Vaughan Williams, now at 80 the dean of English composers, will be at Cornell University during part of the academic year. He will visit Boston, and Mr. Munch plans to honor him, but thus far has not selected which of Williams' music he will perform. Munch also desires to have violinist Isaac Stern appear as soloist in Leonard Bernstein's new work recently performed in Venice.

"My motto for this season," concluded Mr. Munch, "will be a sentence from a letter that the composer Rameau wrote to his nephew: 'Live as though you had all eternity, and work as if you were to die tomorrow.'"

Boston Symphony's 74th Season Begins Friday Afternoon

Next Friday afternoon in Symphony Hall, at 2:15, the Boston Symphony Orchestra will open its 74th season and its sixth under the direction of Charles Munch. Mr. Munch has just returned from Europe, having conducted as guest in Edinburgh and at Besancon, France, activities followed by a vacation in the Riviera.

The first program will consist of Wagner's Overture to "Tannhauser," the Variations, Chaconne and Finale by Norman Dello Joio, Beethoven's Overture, "Leonore" No. 2, and the Fifth Symphony ("From the New World") by Dvorak. This Symphony will be performed in commemoration of the passage of 50 years since the composer's death.

[193]

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This Clipping From
BROOKLYN, N. Y.
EAGLE

OCT 8 - 1954

Heads Business Men's Drive For Boston Symphony Concerts

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The committee will conduct a direct-mail campaign to sell season subscriptions for the concerts to the borough's business men.

Appointed chairman by Robert E. Blum, president of the Brooklyn Institute of Arts and Sciences, Mr. Williams said the committee's goal is the sale of 800 season tickets, insuring a sell-out for the 1954-55 concert series The five concerts in the series, given at the Academy of Music, are under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

"The concerts are an integral part of our community's cultural life and as typically Brooklyn as our colorful ball club," Mr. Williams said. "Brooklyn business men have always shown their concern for the over-all interests of our borough, and I am sure that they will respond generously to this campaign to make this year's concert series a financial as well as a cultural success. The Boston Symphony concerts are always sold out in Manhattan. There is no reason why we in Brooklyn cannot support our concerts with the same enthusiasm."

LEGAL NOTICES

Cir. (D 7,306)

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Radio Daily-Television Daily
NEW YORK, N. Y.

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Cir. (D 124,110) (S 382,056)

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MORNING GLOBE

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The broadcasts will originate in Symphony Hall here, and will be produced by a staff from WBZ, Boston's N.B.C. affiliate. Ben Grauer, noted commentator, and for many years "the voice of music" on N. B. C., will be heard weekly on the broadcasts.

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AMERICAN HEBREW
NEW YORK CITY

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This Clipping From
JAMAICA, N. Y.
LONG ISLAND PRESS
OCT 9 - 1954

TV First Nighter

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As listeners long have recognized, this inspiring and beautiful composition is one in which Dvorak introduced native American Negro, Indian and folk melodies—a sensational but gratifying innovation at the time the symphony was first introduced to the American public. Dvorak's innovations, though commonplace nowadays, were considered impious by the orthodox contrapuntalists of the day.

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Cir. (D 149,902) (S 382,056)

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BOSTON, MASS.
EVENING GLOBE

OCT 9 - 1954

The Joyous Season Is Here!

Symphony Keeps Reputation as City's Musical Treasure

By CYRUS DURGIN

To the musically-minded, yesterday began The Joyous Season, as the Boston Symphony Orchestra and Charles Munch re-assembled in Symphony Hall. For of all the musical resources of the city, the virtuoso orchestra is our greatest treasure, the crown of crowns, and our foremost claim to musical distinction.

Everything passed in usual course at the opening concert of the 74th season—and the sixth of Mr. Munch as conductor—yesterday afternoon. Orchestra and audience rose in greeting as Mr. Munch first appeared upon the newly scraped and polished stage. The applause was warm, spontaneous and heartfelt, the conductor's bowing and smiling response to it plainly of the same nature.

Little was changed on the visual side—most of the faces in the orchestra were familiar with the exception of Jesse Ceci, who has joined the violins; John Fiasca, new member of the viola section, and Charles Yancich, who already has been a player on call, and now assumes the position of alternate first horn. In the aisle seat in the first balcony which used to be occupied from time to time by George E. Judd, however, now sits the Boston Symphony's new manager, Thomas D. Perry.

Conservative . . . With exceptions

Nor was much changed in the sound that came from the orchestra, some details excepted which will be tackled a few paragraphs along. According to custom, there was no soloist or any other variety of assistance at the opening concert. The program ran mostly to conservative music—the Overture to Wagner's "Tannhaeuser," Dvorak's "New World" Symphony played in commemoration of the 50th anniversary of the composer's death; the Beethoven Overture "Leonore," No. 2, with Norman Dello Joi's Variations, Chaconne and Finale as the single item of modernity.

Let us consider the latter first because, although introduced here by guest conductor Thor Johnson in January, 1949, yesterday's performance must have put the work in a new and better light. This ingenious piece, first of all, is highly detailed and intricately orchestrated, often tricky in rhythm, harmonically incisive, but discriminating and pleasant in its use of dissonance. It has constant motion, too, even when the tempo is very slow, and in the finale, it has notable bounce.

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Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor
OCT 9 - 1954

Gus Manos

Charles Munch begins his sixth season as conductor of the Boston Symphony Orchestra this week end. Starting tonight the Saturday concerts will be broadcast on the NBC network.

Cir. (D 158,150) (S 222,354)

This Clipping From
COLUMBUS, OHIO
DISPATCH
OCT 10 1954

NOTED BOSTON MUSICIAN

Lotto, Joachim, Auer Were His Teachers

A man destined for notable things orchestrally and also early destined for America was Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra which Charles Munch will direct in its Symphony Club concert Oct. 18, one week from Monday night. Burgin has headed the Boston Orchestra's string section for 32 years.

As a youth Burgin divided his time between study with such great ones as Lotto and Joachim in Berlin and with the mentor of many masters, Leopold Auer, in Leningrad. His first solo appearance, at 11, was with the Warsaw Philharmonic. While still in his teens he spent a year and a half in the United States.

In Eastern Europe he played, as soloist and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concertmaster and soloist of the Leningrad Symphony Orchestra, the Helsinki Symphony Orchestra, the Oslo Philharmonic Society, and the Stockholm Concert Society.

AS CONCERTMASTER he had served, before he came to Boston, under two former conductors of the Boston symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concertmaster under Richard Strauss, Schneevoigt, the Finish conductor, and under Sibelius in Helsingfors.

At Stockholm and Christiania he was assistant teacher to Auer in 1916-17. In Stockholm he formed the Burgin Quartet, which toured regularly from city to city, giving 12 recitals a season.

In the fall of 1920 he became concertmaster of the Boston Symphony Orchestra. In 1921 he organized the Burgin String Quartet. Mr. Burgin is the associate conductor of the orchestra, and has conducted many of its concerts.

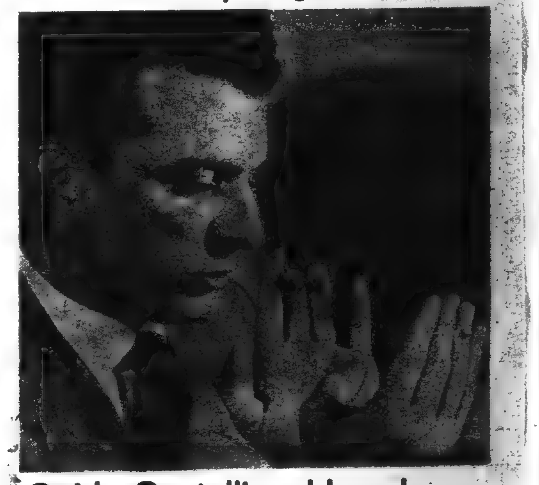
The Symphony Club is selling tickets for this concert and for its three-part series both at Heaton's, downtown, and Zeisler's on Lane Av.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
OCT 10 1954

Symphony Conductors

Charles Munch pays attention. Perspiring after conducting a concert last Summer in his native Strasbourg, Mr. Munch (on right) listens carefully to his relative, the celebrated Dr. Albert Schweitzer, organist, musicologist and African missionary-surgeon.



Guido Cantelli molds a phrase. Intense young Italian conductor reveals extremely expressive hands, in conducting either music or conversation.

Pierre Monteux modulates the brasses. The dean of American conductors (for leader of Boston Symphonny) shown rehearsing at Tanglewood last Summer.

Igor Markevitch ponders. Famous Russian-born French conductor looks forward to his United States debut with Boston Symphony.

Cir. (D 189,372) (S 275,666)

This Clipping From
NEWARK, N. J.
STAR-LEDGER
OCT 9 - 1954

TV FIRST-NIGHTER

NBC Radio offers Boston Symphony

By **BURTON RASCOE**

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Munch, a former direcor of servatory, had been a guest conductor of the Boston organization, under the reign of Koussevitsky, in 1947, 1948 and 1949. Munch was the management's choice among three possibilities, which included Bruno Walter and Leonard Bernstein, both of whom had also served as guest conductors.

Munch's program will open with the 'Leonaro Overture No. 2" by Beethoven. This was one of four overtures which Beethoven wrote for his only opera, "Fidelio." Tonight's program will be built around Dvorak's "Fifth Symphony" in E-minor, popularly known as "The New World Symphony."

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
OCT 9 - 1954

Music Review

By **TUCKER KEISER**

At 2:15 yesterday afternoon, Charles Munch strode briskly to the podium at Symphony Hall, and the capacity audience rose to greet him. He bowed gravely and turned quickly to give the downbeat to Wagner's Overture to "Tannhauser." Thus began the 74th season of our orchestra.

It is obvious that the role which the Boston Symphony will play in the nation's musical life through the coast to coast broadcasts each Saturday night from Symphony Hall will give our regular concerts peculiar programming. Yesterday, both first and second parts began with an overture. In fact, one got the feeling that he had actually heard two short but well-balanced programs in one afternoon.

The most significant piece in this concert was Norman Dello Joio's Variations, Chaconne and Finale, written in 1947 and conducted here by Thor Johnson in 1949. Plainsong forms the basis for Mr. Joio's piece. There are six variations, each one tuneful, richly developed, and handsomely orchestrated. The Chaconne, building its structure over the opening four notes of the theme, is a bit labored, yet it is seldom dull. The Finale, casting aside the formality of the Variations and Chaconne, becomes syncopated and bouncy. So infectious was its rhythm that Mr. Munch seemed momentarily about to go onto a buck and wing.

An overly dramatic reading of the Beethoven "Leonora" No. 2 Overture paced the way for Dvorak's "New World" Symphony. Never have I seen so many people leave before any piece; Mr. Munch was forced to wait for the audience to quiet down before he could continue. This wrinkled and sagging score was given a Munch face-lifting by means of his inimitable accelerandos and fortissimos. The audience applauded piano and departed presto.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
OCT 10 1954

Sunday Matters: Choral Music, Alley Cats and Little Wagner

By **CYRUS DURGIN**

As the French say, the more it changes, the more it is the same thing, an aphorism highly applicable to music. And yet, each year, there is a difference. Last Wednesday noon at Symphony Hall, Charles Munch was observing that he could not understand why the Boston public does not take readily to music involving vocal chorus. As well he knows, some of the greatest masterpieces, and some of the most beautiful music, require a chorus. Mr. Munch, in his five years among us, has brought into the Boston Symphony repertory a number of choral scores, not requiring an entire concert or a special occasion, for performance. In this time there have been audible grumblings from the public.

I know, because I received some of them, since a newspaper office is inevitably a bit of a sounding board for public opinion. The why of those complaints baffled me, too, for those pieces and their performance had considerably enriched our musical diet. The basic reason, probably, is the prevalent and well-known resistance to change. People do like what they know, even more, perhaps, than they know what they like.

At any rate, Mr. Munch kept on giving us choral music, and after a time fewer sputterings on the subject arrived at this desk. They still go on, but the volume is lessening. That, if not proof, is surely evidence that if exposed to anything long enough, the public usually will take to it. Over and over again, that is the experience of the better new music. At first it may require effort, but keep on listening cheerfully, and acquaintance will make a world of difference. Look at Wagner, now a reliable box office draw. Yet there was a time when that benevolent tyrant Leopold Damrosch was forced to say: "They do not like Wagner? Then they shall hear it until they do!"

Let us keep on listening to orchestra-with-chorus music. Mr. Munch, I think, does not overstress it in his programs. Day after tomorrow we'll be wondering why it took us so long to love it.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
OCT 10 1954

American Premiere

At the Friday-Saturday concerts this week end, Charles Munch will introduce to America the Concerto for Violin which, composed by Mario Peragallo, was the first prize-winning work in the International Contest held in Rome last April. The soloist will be Joseph Fuchs, who is making his first appearance at the Boston Symphony concerts.

[195]

Cir. (D 46,023) (S 174,898)

196

This Clipping From
PROVIDENCE, R. I.
JOURNAL

OCT 10 1954

Varied Music Events Planned for Season

WITH four long-established concert series resuming, a fifth series entering the field, and single offerings adding their riches to the calendar, a wide assortment of musical events has been planned for the season in Providence.

First of the series to get started—the newcomer this year—is that at Temple Beth El, five programs presented under the sponsorship of the Temple Sisterhood.

To be welcomed back again this year are the Boston Symphony, the Rhode Island Philharmonic, the Providence Community Concert Association and the chamber music programs offered by the Museum of Art, Rhode Island School of Design.

Charles Munch will conduct the first and last Boston Symphony concerts; Richard Burgin and Pierre Monteux will be two of the guest conductors.

The Rhode Island Philharmonic's 10th anniversary series will offer a concert version of an opera, Verdi's "La Traviata," and such soloists as Lois Fishman, Robert Casadesus and Eugene List.

The chamber music series will open with a program of baroque music by the Valenti-Wummer-Saidenberg Trio. The Quartetto Italiano, Berkshire String Quartet and the Trieste Trio will play for other programs. Luboshutz and Nemenoff, Isaac Stern, Nancy Chase and Jacques Abram remain on the Temple Beth El series calendar, while the Community Concert Association will present Ballet Russe de Monte Carlo, Clifford Curzon, Szymon Goldberg, the National Symphony Orchestra and Eileen Farrell.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD ✓

OCT 10 1954

Mr. Munch Meets the Press--But His Book Talks

By RUDOLPH ELIE

Charles Munch returned from his brief Cote d'Azur vacation last wee[illegible]ng exceedingly fit and exceedingly pleased with an ever decreasing golf handicap and, between the first seasonal rehearsals of the Boston Symphony, sat down for a while with the press. He didn't say much, but then he never does; the Boston Symphony possibly never had a conductor less communicative but at the same time more cooperative.

It is simply that Mr. Munch, though one of the most articulate of men, has little inclination to develop a yes or no sort of interview into an extended discussion of musical matters. You ask him if he is going to do any Mahler, for example, and he says yes, he will do the Fifth this year. You ask him what he is going to do in the way of new American works and he says he will do works by Harris, Barber, Menotti and so on. There is never any embroidery nor any development; the question is answered quickly, courteously and often humorously, but there is never any revelation of personality.

It was consequently of great interest, during the interview, to learn that the Orchestra's man of all work, Mr. Lanning Humphrey, had not only obtained a copy of Mr. Munch's new book entitled "Je Suis Chef d'Orchestre" recently published in France, but had translated many of the highlights. The book, one of a French series devoted to the personal expression of eminent men regarding their differing professions, will eventually be formally translated and published in English, but in the meantime it is interesting to note some of Mr. Munch's thoughts concerning his own metier, for to learn them through personal contact is virtually impossible on the journalistic level.

He begins, in Mr. Humphrey's translation, with an anecdote dating back 30 or more years when, following a concert he had conducted, he happened to overhear a self-assured couple discussing the concert in the street. One said that a really good orchestra really had little need of a conductor, a point of view so ill informed that Mr. Munch was seized with the impulse to dress him down then and there. But he restrained the impulse for 30 years. At last, after 30 years, Mr. Munch has given his reply.

"To be an orchestra leader," he writes, "is not a job. It is a high calling, sometimes a priest-like mission and often an affliction cured only by death. Ten or 15 years of study in music schools or conservatories avail little if one does not possess that inner exaltation, that consuming flame, that magnetism that can cast a spell upon the musicians and audience.

"In the very term orchestra leader there is an implication of command. But it matters less to give orders than to know how to express them and to do that not by issuing edicts but by gestures, postures, by an actual telepathy, by a radiation that is felt and irresistible."

Continuing, Mr. Munch discusses the principles of program-making, recommending a plan including a classical symphony of Haydn or Mozart or a score by Bach or Handel, then a difficult work in the contemporary vein, and finally a large-scale symphony. "It is a question of preparing the ground by first stimulating the receptivity of the public. Then, when this receptivity has reached its highest point, try to instill a love of harmonies the tartness of which might disturb the audience. After that, one must ease the atmospheric tension with music that is classical, substantial, rich."

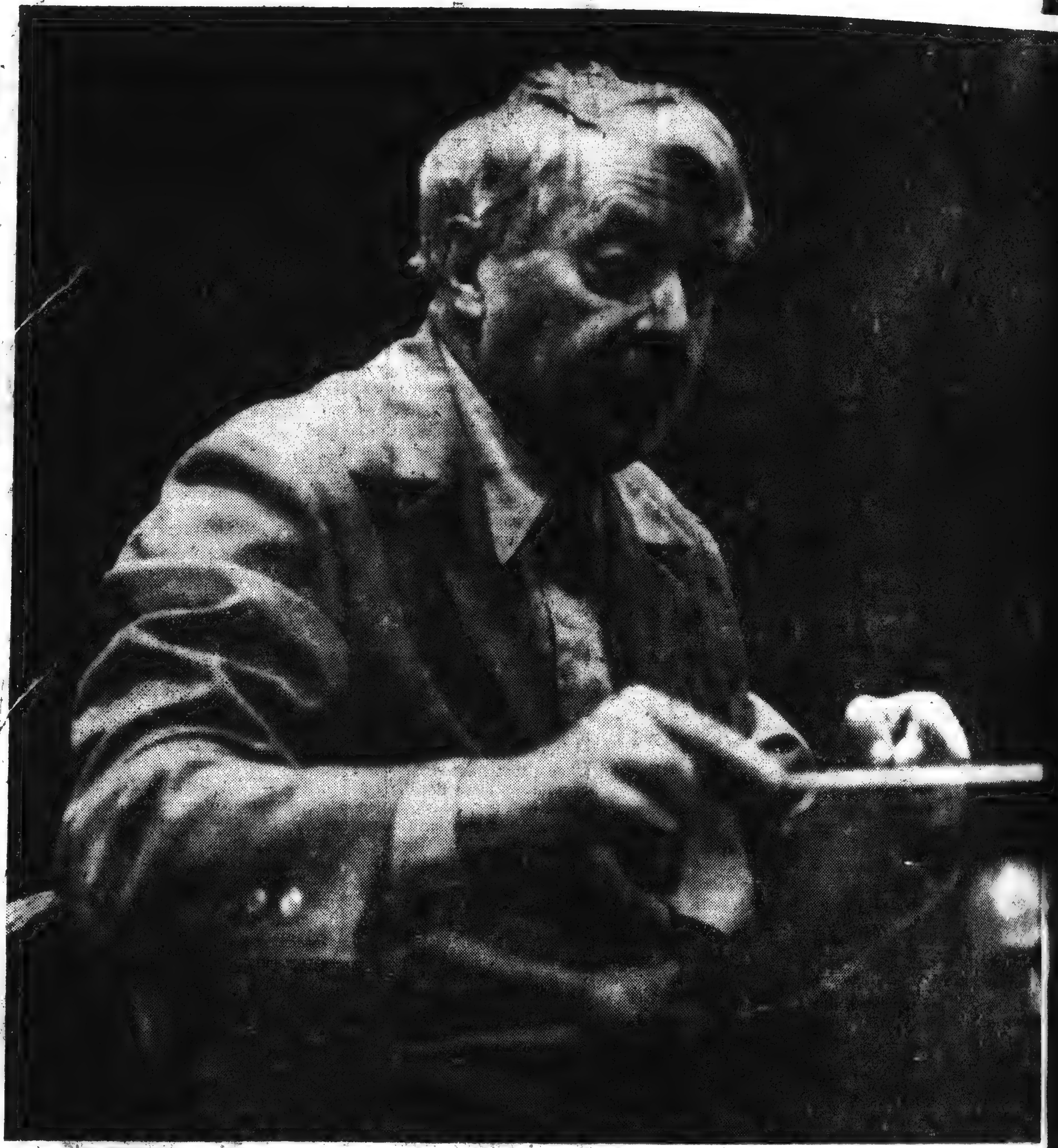
Turning to modern music, the conductor observes that it sometimes discourages the specialists themselves and asks, "How is the mere music lover to track down their mysteries?" Nonetheless, he adds, the music of our century translates the preoccupations, the uncertainties and tendencies of the world in which we live. "We must hear it in order to familiarize ourselves with the esthetic movements of the advance guard with new harmonies, unfamiliar forms."

In the brief excerpts from the book, Mr. Munch makes only one point that could remotely be termed controversial, and that is his remark that the majority of the public goes to a concert to listen, and not to look. Actually, the public goes to a concert both to listen and look. Indeed, if it may be said that the combination of visual appeal and auditory appeal is much more impressive than either alone, it may also be said that while an audience is more moved by what it hears, it is more permanently impressed by what it sees.

For Mr. Munch to say that he considers of no account the fraction of listeners whose response is aroused by the profile of the leader, by his art of proving his virility by threatening the trombones and by the cut of his coat is all very well: there are certainly few handsomer or more dashing men of music today than he. But what if some baggy little man, without appearance, without style, without personality, without—as Mr. Munch puts it—a radiation that is felt and irresistible—were in his position? What if the orchestra walked to its places in a disorderly scramble, sprawled in its chairs, and, in short, looked awful, yet played divinely? How long would such a leader and such an orchestra continue to draw a public to its auditorium?

Maybe I over do it; yet I think that the looks of the thing is still every bit as important as the sound of the music insofar as in-person performance is concerned. If it were not the case, records would have long supplanted the necessity for a live audience when actually, on the contrary, records have really stimulated the demand for the in-person experience. Why? To see for themselves as well as to hear.

Be that as it may, Mr. Munch has written a most stimulating book, and it is much to be hoped that an English version will appear very soon indeed.



Charles Munch, conductor of Boston Symphony, was caught in action by photographer Gus Manos at recent rehearsal.

Cir. (D 391,842) (S 759,683)

This Clipping From
LOS ANGELES, CALIF.
TIMES

OCT 10 1954

RECORD REVIEWS

Berlioz: "The Damnation of Faust," Dramatic Legend, Opus 24; Boston Symphony Orchestra, Harvard Glee Club, Radcliffe Choral Society, Charles Munch conducting; Suzanne Danco (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles), Donald Gramm (Brander); (RCA Victor, LM 6114, three 12-inch LP). It is one of the misfortunes of Berlioz's peculiar fate that his great works are cast in such a huge form that frequent performances are all but impossible. "The Damnation of Faust," which is too dramatic for an oratorio and yet has resisted successful attempts at staging, contains more first-c[illegible] music and more bold flights of imagination than the total output of many another composer, yet the work as a whole is quite unfamiliar in this country. This dashing performance conducted by Munch will probably help to remedy that state of affairs, for the orchestral elements are the last word of polished virtuosity, the choruses are splendidly sung, and the soloists not only have the right kind of voices but command the requisite style as well. As for the recording, it is another of Victor's triumphs, managing to be hi-fi without going overboard.

A. G.

Cir. (D 225,421) (S 283,744)

This Clipping From
PORTLAND, ORE.
OREGONIAN

OCT 10 1954

Faust Story Disc Treat

Harvard, Radcliffe Groups in Chorus

After the Harvard Glee club and Radcliffe Choral society concert here last June, they had to hurry off to Tanglewood to keep an appointment with Charles Munch and the Boston Symphony orchestra in a performance of the Berlioz "Damnation of Faust."

We have since learned that even before starting on their tour they had sung the work twice with Munch in Boston Symphony hall and made a recording of the work for RCA-Victor immediately thereafter.

This recorded performance has since been released, and one is amazed at all the excellent things it reveals. First of all it shows, under the persuasive attentions of Munch and his musical aides, that this is a "dramatic legend" of surprising power and beauty. It reveals subtleties in Berlioz creative impulses such as the ballet of the sylphs, and the equally literal showmanship that has the dragons flagging the air and the devil's horses doing a theatrical clop-clop.

Poleri Surprises as Faust

It shows David Poleri, who made no great impression when he sang here with Dorothy Kirsten, as an effective delineator of the role of Faust. It shows Suzanne Danco to be a fine Marguerite, which is no surprise. And it discloses considerable artistry from Martial Singher and David Gramm as Mephistopheles and Brander.

Berlioz mulled the Faust legend over for a long while, and it had some preliminary forms that developed finally into "The Damnation."

Those who know the music of Berlioz at all will be prepared to find the orchestral effects among the most notable qualities in the score. Because this is so, it is well that this complete recording is dominated by a musician who has an especial flair for Berlioz as well as the conductorship of one of the finest - sounding instrumental bodies in the world, the Boston Symphony. It is notable, too, that RCA-Victor has put its best engineering men to work on this set. The results are nothing short of phenomenal.

—by H. G.

Cir. (D 109,041)

This Clipping From
GRAND RAPIDS, MICH.
PRESS

OCT 12 1954

Discordant Note.

Howard Mitchell, conductor of the National Symphony orchestra in Washington, D. C., has real cause for complaint over the lack of financial support for the country's orchestras. Most of them have been having a hard time staying in business. Last year their combined deficits came to $5,000,000. And for a time at least one—the Boston Symphony—didn't know whether it could get through the last five or six weeks of its season.

Mitchell, like most orchestra conductors, is against state-supported orchestras. But if the United States is not to follow the pattern in Europe, where most major orchestras are subsidized by the government, the people in this country are going to have to take a greater financial interest in their musical organizations—either that or see these groups go by the board.

The ironic part about all this is that interest in good music, as indicated by vaulting phonograph record sales, never has been higher than it is now. But the orchestras that make these records can't survive on royalties. They need audiences, live audiences. The Grand Rapids Symphony orchestra opens its new season this week. It isn't a recording orchestra, but it is a good orchestra, the only symphonic orchestra we have here, and it is getting better. It needs support in the places where it counts most—in the seats at the auditorium when Conductor Desire Defauw brings his baton down for the first time at 8:30 Friday evening. With this kind of support, our orchestra can keep going and improving.

Cir. (D 78,153)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 12 1954

HUB SYMPHONY TO OPEN SMITH SERIES OCT. 23

Five Concerts On 1954-55 Program in Northampton

Northampton, Oct. 11—The Boston Symphony Orchestra, under direction of Charles Munch, will open the Smith College Concert Course in its 74th season on Saturday, Oct. 23, at 8.30 in John M. Greene Hall. The performance will include the fourth Suite of Bach, Beethoven's Seventh Symphony, and excerpts from the Romeo and Juliet of Berlioz.

Succeeding concerts will be presented in the 1954-55 series by the Spanish soprano, Victoria De Los Angeles, of the Metropolitan Opera Company, on Wednesday, Nov. 10; Erica Morini, violinist, on Friday, Jan. 14; the Cleveland Orchestra, conducted by George Szell, on Saturday, Feb. 12, and the English pianist, Solomon, on Tuesday, March 8. These concerts will be given at 8 in John M. Greene Hall.

Sale of tickets will take place in John M. Greene Hall beginning Wednesday, Oct. 13, from 9 to 5 according to the following schedule: renewals on Wednesday, Thursday and Friday, Oct. 13, 14 and 15; changes of location for those former subscribers who wish to present their tickets for any change Monday, Oct. 18; tickets for new members of the faculty and staff on Tuesday, Oct. 19; new student orders on Wednesday, and Thursday, Oct. 20 and 21, and new orders from outside the college to the capacity of the hall on Friday and Saturday, Oct. 22 and 23. The box office will be closed on Saturday, Oct. 16. Mail orders will be accepted before and within these dates.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 13 1954

N. B. C. WILL MARK U. N. DAY OCT. 24

Hammarskjold to Speak and Symphony of Air to Play at Event in Assembly

A special program in observance of United Nations Day will be presented over the N. B. C. television and radio networks on Sunday, Oct. 24, from 2:30 to 3:30 P. M. The program will originate in the U. N. General Assembly Building here.

The speakers will include Dag Hammarskjold, Secretary-General of the United Nations; Dr. Eelco Van Kleffens, president of the ninth General Assembly, and Mayor Wagner.

The program also will have as a feature a concert by the Symphony of the Air, which is composed of members who formerly made up the N. B. C. Symphony Orchestra. The Symphony of the Air will be directed by Charles Munch, conductor of the Boston Symphony Orchestra. Additional music will be offered by the Schola Cantorum under the direction of Hugh Ross.

Football scores, news reports, interviews and recorded music will be presented in a new weekly radio series, "Wismer's Musical Scoreboard," beginning Saturday from 2:30 to 5:30 P. M. over WOR. Harry Wismer will conduct the program.

A salute to the fiftieth anniversary of the Friars Club will be the theme of the "Comedy Hour" over the N. B. C.-TV network on Sunday from 8 to 9 P. M. The cast will include Milton Berle, Mitzi Green and Joel Gray.

William R. McAndrew has been promoted to director of news for the National Broadcasting Company. He was formerly manager of news and special events.

Jean Martin, singer, will be starred in a recorded program to be presented over WABC, WCBS and WNBC on Saturdays from 11:15 to 11:30 P. M. beginning Oct. 23.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 13 1954

Munch to Conduct 'Symphony of Air' in Concert at U.N.

Charles Munch will conduct the "Symphony of the Air," the former N. B. C. Symphony Orchestra, in the Assembly Hall of the United Nations building in New York on U.N. Day, Sunday, Oct. 24. This concert—part of the observance of the 10th anniversary of the founding of the U.N.—will be televised by N. B. C. and will run from 2:30 to 3:30 E. S. T.

Mr. Munch will conduct the orchestra founded for Arturo Toscanini in the finale of Beethoven's Ninth Symphony, the United Nations Hymn by Dmitri Shostakovitch, and Aaron Copland's setting of the Preamble of the Charter of the United Nations. The concert will mark the first use of the demountable semi-circular stage recently built for the Assembly Hall.

The works of Shostakovitch and Copland were heard several years ago when the Boston Symphony conducted by Leonard Bernstein played at the U.N.

Cir. (D 78,153)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

OCT 13 1954

CHARLES MUNCH OPENS 6TH YEAR WITH SYMPHONY

Old, New Works Will Be Featured in Boston Program

Last Friday, Charles Munch opened in Symphony Hall, Boston, his sixth season as conductor of the Boston Symphony Orchesrta. The French conductor has announced his plans for new and old works to be included in the coming season,, which is the 74th for this orchestra. The Saturday concerts will be broadcast at 8.30 (EST.)

A notable first performance will be Samuel Barber's cantata, "Prayers of Kierkegaard" for orchestra, chorus and soloists, to be introduced in Boston and New York. This Friday a new violin concerto by Mario Peragallo, which took first prize in the international contest held by the Congress for Cultural Freedom last April in Rome, will be introduced.

On Oct. 29 and 30 Roy Harris will conduct his Seventh Symphony. Two violin concertos will be Menotti's, to be performed by Tossy Spivakovsky and Szymanowski's (No. 2), to be performed by Roman Totenberg. New to Boston will be Chavez' "Sinfonia for String Orchestra."

Choral works will be Verdi's "Requiem" to be conducted by Cantelli as guest, Honegger's Christmas Oratorio, to have its first American performance, Debussy's "Blessed Damozel" and Bach's Mass in B minor. Berlioz' "The Damnation of Faust" revived last year (and then recorded) will be repeated in Boston and performed on tour. Another work by Berlioz will be the song cycle, "Cummer Nights." "Daphnis and Chloe" will be performed complete with chorus.

Guest conductors will be Guido Cantelli, Pierre Monteux, and, in the spring, Igor Markevitch, the Parisian conductor who will make his first visit to this country. The following cities will be visited: New York, Brooklyn, Washington, D. C., Providence, Columbus, Detroit, Ann Arbor, East Lansing, Kalamazoo, Northampton, New Haven, Newark, Hartford, New London, Philadelphia and New Brunswick.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

OCT 13 1954

Munch to Conduct 'Symphony of Air' in Concert at U.N.

Charles Munch will conduct the "Symphony of the Air," the former N. B. C. Symphony Orchestra, in the Assembly Hall of the United Nations building in New York on U.N. Day, Sunday, Oct. 24. This concert—part of the observance of the 10th anniversary of the founding of the U.N.—will be televised by N. B. C. and will run from 2:30 to 3:30 E. S. T.

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The works of Shostakovitch and Copland were heard several years ago when the Boston Symphony, conducted by Leonard Bernstein, played at the U.N.

This Clipping From
VARIETY
NEW YORK, N. Y.

OCT 13 1954

Boston Manners

Boston, Oct. 12.

With WBZ here now carrying the Saturday night full hour NBC Radio broadcasts of the Boston Symphony Orchestra, Hub clef dwellers are witnessing an unusual demonstration of New England good manners and courtesy.

When it comes to longhair stanzas, Boston traditionally tunes to WGBH, the non-profit cooperative station. However, each Saturday night at 8:30 the station not only goes off the air for 60 minutes, but makes a special point to advise its listeners to tune to WBZ and the Boston Symph concerts.

Cir. (D 158,150) (S 222,354)

This Clipping From
COLUMBUS, OHIO
DISPATCH

OCT 13 1954

Munch Incurred Wrath Of Arturo Toscanini

The friendship of Charles Munch and Arturo Toscanini dates back to 1934, when the former, still avid for points on conducting, "slipped into the Champs Elysees Theater," according to Time Magazine, "and sat himself down at the last desk of the first violins.

"The score of Debussy's 'Iberia' on his rack was of a different edition, and so violinist Munch found his bowing frequently out of step. From the podium, the great Arturo Toscanini noticed it, to.

"First, he chided; then he roared. Munch felt as hundreds of other musicians have felt, before and since."

Munch comes to Columbus Monday night to conduct at Memorial Hall. Under his baton will be the Boston Symphony Orchestra, opening attraction of the Symphony Club series.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

OCT 13 1954

Marriages

Mrs. Cornelia M. Baekeland, N. Penrose Hallowell Wed

Mrs. Cornelia M. Baekeland, of 230 E. 49th St., and Mr. N. Penrose Hallowell, of 1088 Park Ave., were married yesterday afternoon in Christ Church, the Rev. Ralph Sockman officiating. Mrs. Baekeland's first marriage to Mr. George Baekeland terminated in divorce in 1936. Mr. Hallowell's first wife, Margaret Bowditch Hallowell, died in March, 1953.

Mr. Hallowell, a graduate of Harvard College in the Class of 1897, is chairman of the board of Lee Higginson Corp., investment bankers and is a director in various companies and trustee of Milton Academy and the Boston Symphony Orchestra. He is an ex-Overseer of Harvard College.

Mr. and Mrs. Hallowell will live at 1088 Park Ave.

198

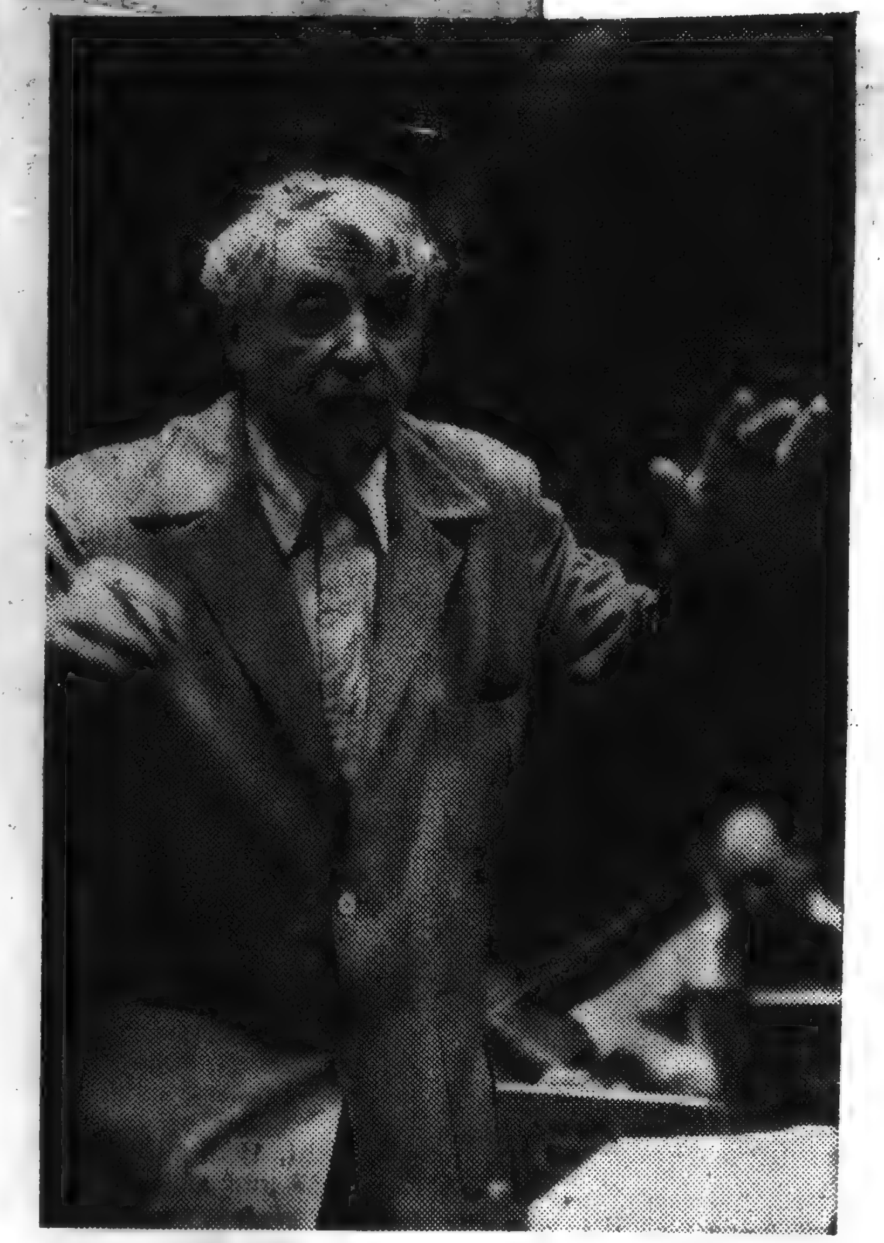
Cir. (D 179,261)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

OCT 15 1954

NBC's New Conductor

The baton for the National Broadcasting Company's Saturday night symphony concerts passes from the hands of Arturo Toscanini to Charles Munch and the Boston Symphony Orchestra



Conductor Charles Munch

Photographs
By Gus Manos

By Harold Rogers

Music Critic of The Christian Science Monitor

FIVE YEARS AGO the name of Charles Munch was little known in the United States.

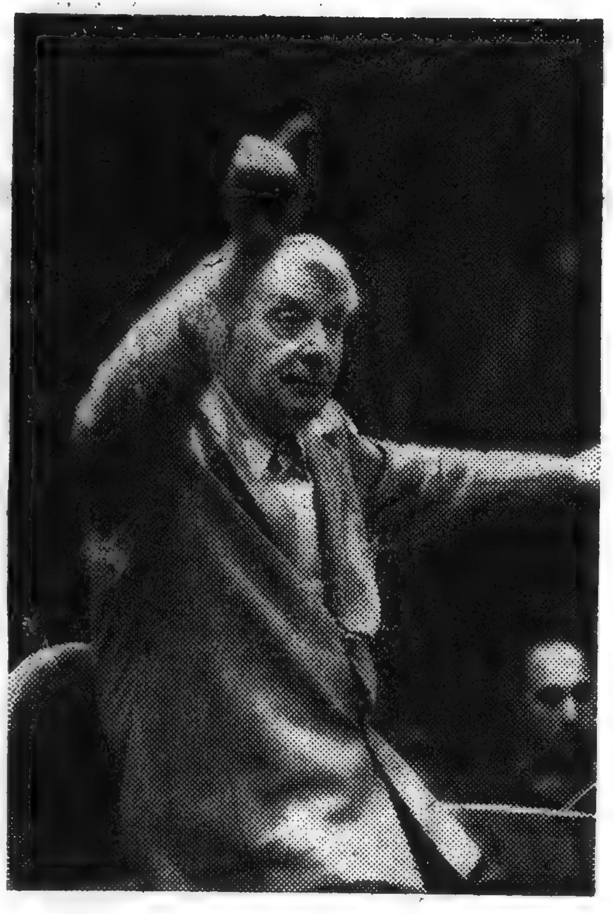
He had won a wide reputation in France, but the American public was not aware of him until he made some guest appearances with American orchestras in 1946-47 and an American tour as conductor of the Orchestre National de France in 1948-49.

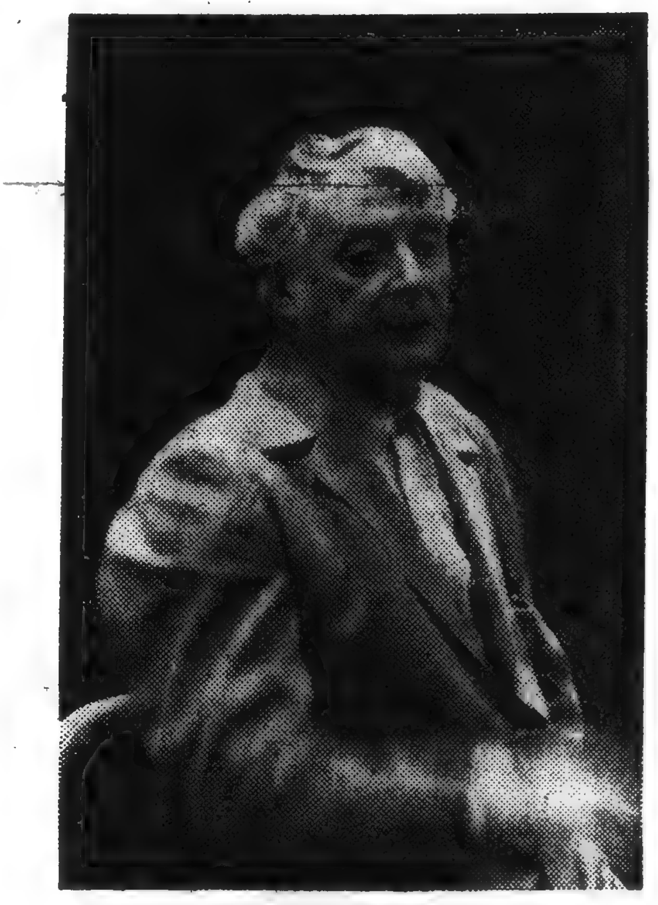
In the fall of 1949 he succeeded Serge Koussevitzky as conductor of the Boston Symphony Orchestra.

Since his arrival in Boston his reputation has been building steadily—through his good work in Symphony Hall, his tours with the Boston Symphony through Europe and the United States, and his RCA Victor recordings.

This season—his sixth as leader of the Boston Symphony—his name will be heard each week in millions of American homes. The Saturday night concerts of the Boston Symphony are now being heard over the NBC network, replacing the concerts formerly played by the NBC Symphony Orchestra under Arturo Toscanini.

It is, therefore, of interest to American music lovers to learn more of this genial, sensitive musician, of his approach to his art in theory and practice. These ideas he has set forth in a book called "Je Suis Chef d'Orchestre" (I Am a Conductor), recently published in French by Editions du Conquistador, in Paris. It is one of a series by noted personalities under the general title of "Mon Métier" (My Occupation). The English translation by Leonard Burkat will be published by the Oxford University Press in the spring of 1955.





Little Biography

Only one of its 10 chapters is biographical, and this one is limited to the beginnings of his career. The rest of the volume presents his personal views of his profession.

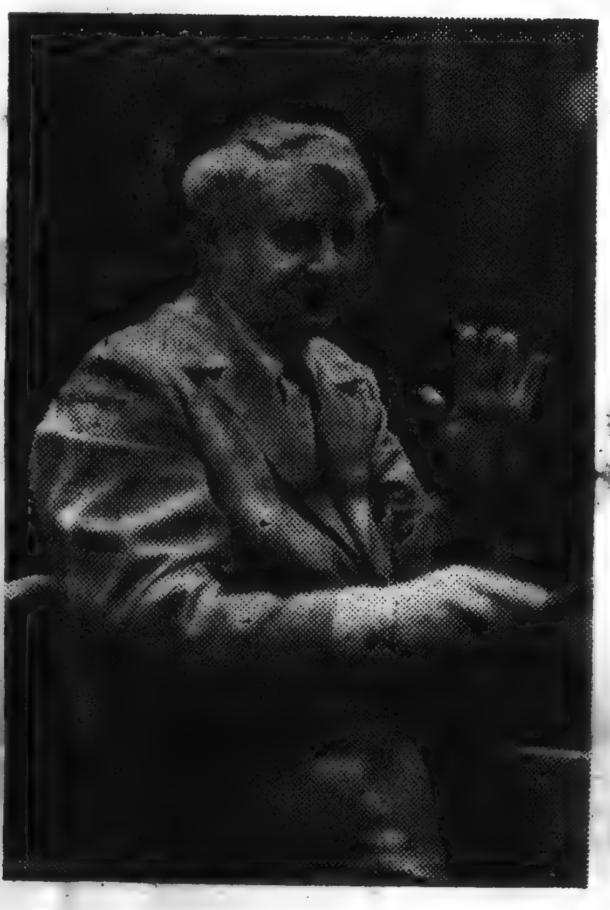
To be a conductor is not a job, he writes, but a high calling. "Fifteen years of work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making."

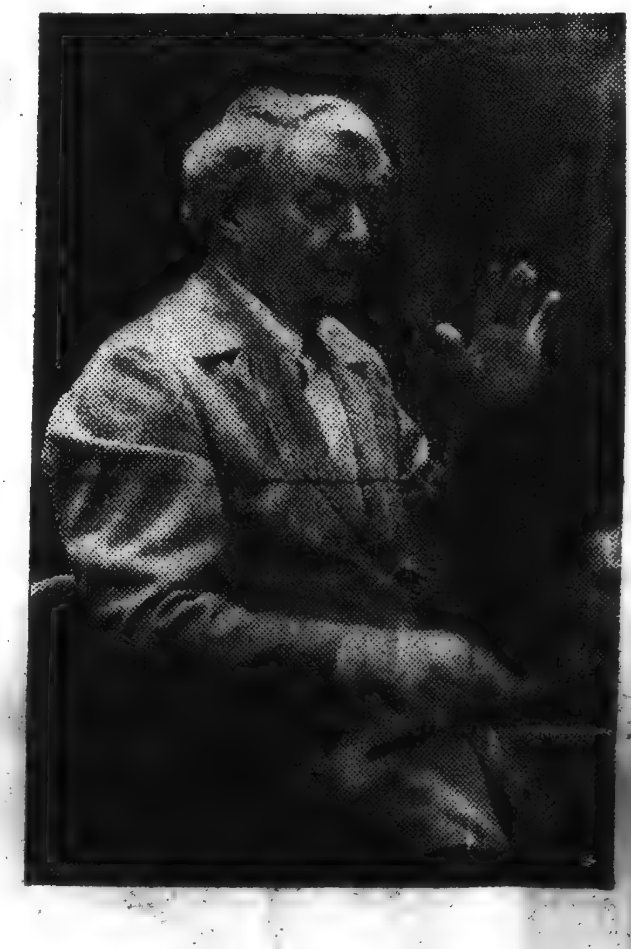
He says that it matters less to give orders than to know how to express them. This is not done by speech, but by gesture, posture, by an irresistibly keen radiation.

If a performance is a failure, is the public, the orchestra, or the leader to be blamed? Mr. Munch answers this question by recalling Hans von Bülow's assertion that there are no bad orchestras, but only bad conductors. Mr. Munch also asserts that there is no such thing as a "bad public." The technique, or the manual dexterity, of a pianist or a violinist is readily appreciated, he writes, but a conductor is judged only in relation to the artistic function he performs and the emotion he inspires.

Earning a Public

"The fraction of the public," he says, "whose sympathies can be moved by a good view of a handsome profile or by a demonstration of courage in attacking trombones, the few hearts that can be captured by a well-cut jacket, are negligible. The conductor need not dramatize his function. The best part of the audience has come to listen, to hear music that it loves, or at least finds interesting—not to look. . . . Let us sell good merchandise and I am sure that we will find good customers, a good public."





The first puzzle to confront a conductor before a concert, Mr. Munch points out, is forming a program. Play the music you love, he advises, but be on guard against building a career on two or three programs. This may assure your success, but it will not serve music. Don't run the risk of sinking in the quicksand of routine. Your reputation will not be able to resist increasing mediocrity.

"Many conductors have war horses that they ride at certain times, but if they wish to travel far, they must spare their mounts. Others pass themselves off as specialists in some particular piece or in one composer. These have never inspired anything in me but suspicion."

Public Taste

He feels that, within bounds, one must take notice of the taste and desires of the public. The composition, the interpreter, and the public are an entity, he says, and each of these factors is indispensable to the other two. Each has its rights and its obligations.

He does not believe in overlong programs. He feels, in general, that the average duration of a concert should not exceed 75 minutes.

Though he finds it difficult to offer a typical program, here is one among many that he considers reasonable:

1. A classical symphony of Haydn, Mozart, or a score by Bach or Handel.
2. A difficult work. Here is the place for Bartók, Stravinsky, or Berg.
3. A large-scale symphony.

"First we prepare the terrain and sharpen the receptivity," he explains. "Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich, and solid relaxes the atmosphere."

Contemporary Puzzles

In speaking of contemporary music, he says that it sometimes discourages even the specialists themselves. But he feels that it is the duty of a conductor to defend young composers.

He says that the music of our own century interprets the preoccupations and the concerns of the world we live in. "We must play it and listen to it, learn about advanced aesthetic positions, new theories of harmony, and new principles of construction."

He says that, basically, contemporary music presents no problems. It should be played at each concert, but with enough moderation to avoid discouraging the public.

Mr. Munch concludes his book with these words:

"In the end it is the public that writes our history, elects the masterpieces and the great interpreters. It is hard to please. There is only this one valid and certain way to keep its favor: to practice your art with frankness and joy, and to love music above everything else in the world."

Cir. (D 175,944)

This Clipping From
BOSTON, MASS.
AMERICAN

OCT 14 1954

ew Symphony Works

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NEW YORK, N. Y.
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Cir. (D 131,670) (S 258,529)

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HERALD

OCT 15 1954

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THE NEW YORKER

OCTOBER 16, 1954

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THE CHRISTIAN SCIENCE MONITOR
BOSTON, SATURDAY, OCTOBER 16, 1954

Peragallo Concerto in U.S. Première

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Mr. Fuchs is a musician's musician, and there is no higher praise to be given. Since he had but two weeks to learn this most difficult score, he wisely played it with the notes before him. It was pleasant to see that the fetish of having everything memorized can be occasionally ignored with no loss of beauty or communicating power.

Virgil Thomson, erstwhile critic of the New York Herald-Tribune, was in Rome for the première of the Peragallo work, and his illuminating comments bear repetition.

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"Not because modernists yearn secretly for the conventional," he explains. "But because today's musical problem, our mid-century preoccupation, is the combining of our diatonic and chromatic styles into a complete 20th-century musical language. . . . Peragallo is the first 12-tone composer to make a consistent effort toward incorporating diatonic melody and classical harmony into the strict canon of dodecaphony" (the latter being the atonal 12-tone technique developed by Schönberg).

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It is for these reasons that this concerto makes an immediate appeal to most listeners. Peragallo has included enough of the familiar with the unfamiliar. He gives us many areas—in melody, harmony, and rhythm—where we can get our bearings and catch our breath. He lets the solo violin speak in lyrical terms—even during the long cadenza of the first-movement Allegro.

The work opens dramatically, the mood portentous, the music agitated. At once one recalls the atonalism of Alban Berg, a Schönberg disciple who infused the system with marvelously lyrical flights of fancy. Peragallo's music, however, is more clearly defined, more firmly grounded in tradition.

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Cir. (D 503,999) (S 1,096,738)

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NEW YORK, N. Y.
TIMES

OCT 16 1954

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Special to The New York Times.

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Cir. (91,353)

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STAR

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[197]

Cir. (D [illegible])

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BOSTON, MASS.
AMERICAN

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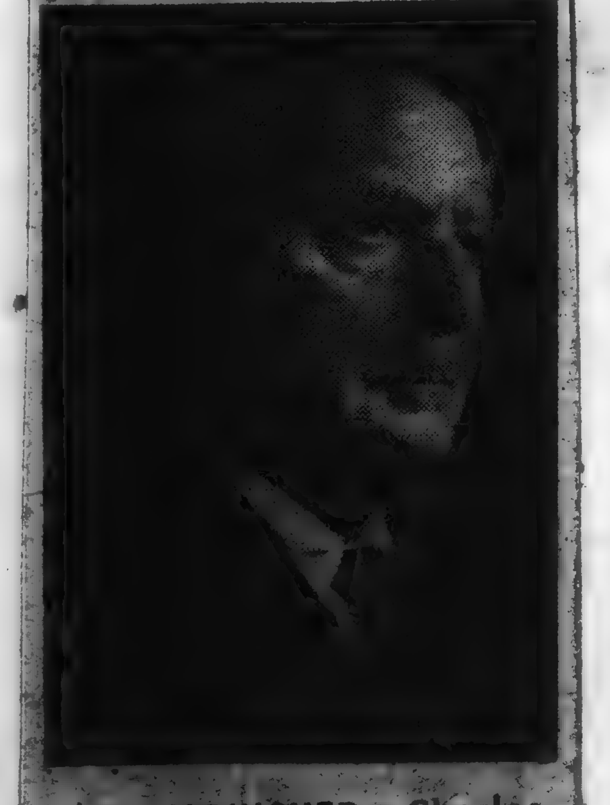

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[199]

200 REVIEWS -

[illegible]

Oct. 16., 1954 THE BOSTON HERALD, SATURDAY

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the second program of the 74th season in Symphony Hall yesterday afternoon.

The soloist was Joseph Fuchs, violinist.

The program:

Overture to "Alceste"............Gluck
Violin Concerto ....Peragallo
Suite No. 4 in D..............Bach
Symphony No. 7 in A major, Op 92
Beethoven

By RUDOLPH ELIE

THE AMERICAN PREMIERE of Mario Peragallo's Violin Concerto, a work that won the first prize in an international contest in Rome last April, was given yesterday afternoon and it achieved, strange to say, a quite surprisingly warm reception.

I say "strange to say" because the Concerto is easily one of the most difficult essays in the medium to appear in some time with few if any winning qualities on the surface and an overall mood of unrelieved severity verging on the grim. My impression is that the audience was applauding the performance mostly, and it was indeed a performance to applaud, for Joseph Fuchs, who played the work from the notes, displayed a technical security combined with a feeling for ensemble integration remarkable in the extreme.

Mr. Munch, meanwhile, who has always been an accompanying conductor of the most advanced character (and it is art concealing its exacting musical demands), provided a first-performance tutti of such perfection that the composer alone might have been able to discern its shortcomings. So there was no doubt about the performance: it was impressively conceived and boldly carried out.

There is doubt about the work, however, for despite the composer's obviously great knowledge of the violin, a less rewarding concerto as such could hardly be imagined.

One Against Many

Indeed, it brought up a question that might be phrased "Whither the Violin Concerto?" Viewed historically, the concerto is the musical struggle of the one against the many and it derives from a dramatic principle as old as mankind itself: the emergence and the subsequent fortunes of the hero against the background of the forces from which he has emerged.

With Peragallo's Concerto, however, as with a number of recent works in the idiom, the hero emerges all right and is instantly smitten by an orchestral force that from then on refuses to have much of any mercy on him.

In the end he neither conquers nor fails; he is merely there. And the point I wish to make about Peragallo's work is that there doesn't seem to be any real need of having him there at all. For all the really interesting things in the concerto—and there are many—happen in the orchestra. Save for the extended cadenzas, the solo violinist is quite out of the picture in the two outer movements, and only barely in it in the slow, insofar as the significance of what he is doing is concerned, for he is certainly busy enough.

Were this a symphony, and the obviously severe tone of the work suggests that it should be (for a concerto seems hardly the place to ponder so glumly on the woes of it all), it would, I am sure, make quite a startling impression. The composer is clearly a master of the orchestra while his musical language is original, urgent and powerful. He has a Mahler-like ability to intrude all sorts of irrelevant but effective contrasting sections as in the grotesque waltz in the finale, and he manages a continuity despite the ever-changing rhythmic pulsations.

Will Be Laid Away

It was interesting to note that Mr. Fuchs, a violinist of great attainment with a business-like approach, had not committed the concerto to memory. Doing so, indeed, does seem too formidable an effort for the results gained, for after a few firsts here and there about the country, it is reasonably safe to say that Mr. Peragallo's will be laid away for that illuminated audience of a century hence.

The concert began with Gluck's remarkably vital though, in our day, overly repetitious Overture to "Alceste." It seems hard to believe that music of such powerfully tragic import could have been written in the French court of the day, and after the overture "Alceste" steadily declines to end with a banal chorus and a conventional suite of ballets. But this music clearly foreshadows the trend to more personal revelation and today with the larger, fuller and more resonant orchestra, not to mention the more eloquent and discerning conductor, it speaks with surprising emotional force.

Oddly enough, Bach's brilliant little D Major Suite with its high trumpets, its massive string tone, its contrasted passages for woodwinds and, in the end, its jaunty high spirits, hasn't been done here since 1921. That, however, is nothing: the greatest of all the suites, the first one in C, has never been done here at all! From the reception the D major got yesterday, it is to be hoped that Mr. Munch, one of the most sympathetic Bach players I know, will be encouraged to dust off the first before the season is over. The concert came to a brilliant end with one of Mr. Munch's electrifying performances of the Beethoven Seventh. By the time the finale comes around, one is sure that it can lead to nothing but distaster, so inflamed is his approach, but there is no disaster, only excitement culminating in, as our bebop friends have it, the most.

The orchestra is on tour next week, returning on Oct. 29 under Richard Burgin to do works of Bach, Hindemith and Moussorgsky. Roy Harris will be on hand to give the first Boston performance of his Seventh Symphony.

Music Review

BOSTON POST

Oct. 16, 1954

By TUCKER KEISER

The first American performance of a prize-winning violin concerto by Mario Peragallo was featured on yesterday's Boston Symphony Orchestra program. Other works performed by the orchestra were Gluck's Overture to "Alceste," Bach's Suite No. 4 in D. Major, and Beethoven's Symphony No. 7 in A major.

While the concerto was vigorous in conception and craftsmanlike in execution, it was disappointingly brittle and uninspiring. It was as if the composer had watched someone heave a brick through a plate-glass window and had decided to present in musical form an impression of the next few moments. Jagged, cutting, inflexible fragments of sound fell in what seemed like unpatterned heaps, and the total effect was one of disintegration rather than of climatic development.

Evidently Peragallo suffers from the peculiar modern inhibition which makes it impossible to let a tune alone for more than one bar. His gift for melody obvious in lightning flashes here and there, is kept tightly reined in, and the result is something as patchy as the sound-track of a UPA cartoon of the Gerald McBoing-Boing genre.

Since he had received the difficult score less than two weeks ago, Josph Fuchs, the soloist, was forced to perform with the music before him. Whatever reservations may be held as to the quality of the concerto itself, there is no doubt that Mr. Fuchs performed brilliantly, with a surprisingly warm and singing tone even in an eseentially ungrateful solo part.

The orchestra played the other selection with a good deal of its mid-season form, but from my seat the Gluck sounded a trifle sturdy, the Bach somewhat stodgy, and the Beethoven unduly strenuous.

Tomorrow night's coast-to-coast broadcast will include Bach's Suite No. 4 and Beethoven's Seventh Symphony.

GLOBE—SATURDAY, OCTOBER 16, 1954

MUSIC

D

Fuchs Violin Soloist With Boston Symphony

Second pair of concerts in the Friday–Saturday series by the Boston Symphon Orchestra, at Symphony Hall yesterday afternoon and tonight. Charles Munch conducted the following program: Gluck: Overture to "Alceste;" Mario Peragallo: Violin Concerto (first performance in America, Joseph Fuchs soloist); Bach: Suite No. 4, in D major; Beethoven: Seventh Symphony.

By CYRUS DURGIN

The American premiere of Mario Peragallo's new Violin Concerto yesterday reminded me of what Mark Twain said about the music of Richard Wagner: "It is not so bad as it sounds." Actually this new Concerto, somewhat in the 12-tone style, part free invention, is an interesting piece, but it is essentially musicians' music. And perhaps not for all musicians, at that. It will not make many friends among the public who, in the first place, will not have opportunity to hear it enough to get acquainted, and in the second probably wouldn't bother, anyway. Mr. Fuch's and the orchestra's brave performance barely squeezed out two re-calls to the stage for the soloist, and in the lobby chatter at intermission, I heard few good words for the piece.

Strange thing is, while the solo part is demanding, the orchestra has all the best of it. This is a highly detailed and calculated score, most of it effective in combinations of different meters and rhythms, and unusual blends of instrumental color often sharply edged with percussion. Most of the score has that "inner motion" which really keeps music flowing, but some of it is sluggish, and that is when the inevitable dissonance of a partial 12-tone style really seems without logic, purpose or effect. When music is really getting somewhere you can sound wild, indeed, and yet be good, but if you write strong dissonance in measures that have the speed of molasses in January, you are doomed to failure.

A Labor of Love

The solo part is exacting rhythmically and with many out-of-key notes that must make it hard to memories. (Mr. Fuchs, who had received his part but recently, read from the music). Yet for all that, it is not un-violinistic, and the fiddle is given a chance to come into its melodic own with the slow movement. There are some absorbing cadenzas, too, and considerable writing high in the fiddle range that contrasts piquantly with the orchestra. In sum, the Concerto shows a certain talent and independence of mind, in spite of some rather piddling episodes. But probably I am in a small company of those wanting to hear it again. Mr. Fuchs, a true artist, deserves admiration for his labor of love in performing it.

The afternoon began with that miraculous masterpiece which is the Overture to "Alceste," miraculous because there is not one note too many, or an inexpressive measure in it. Here is genuinely tragic music, noble and grave in the literal sense of each word (noble, Webster, meanings 4, 5, 6, 7 and 8; grave, Webster, first meaning.)

The Bach Suite, peculiarly placed for the exigencies of broadcasting, had its own special tonic and bracing quality and it was played cleanly and well. (Was the gavotte omitted because of broadcasting time?) Beethoven's "Dance" Symphony was a credit to all concerned; rhythmically buoyant, solidly articulated and not once, even in the frenzies of the finale, taken so fast that the music become blurred. The pace of the allegretto, one of the fussiest in the symphonic repertory, was just right to my taste. All in all, one of Mr. Munch's finest concerts.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

OCT 16 1954

State Considering Extra Lane On Road Leading to Tanglewood

LENOX — The state is considering an extra lane on West St. 8,600 feet in length at an estimated cost of $50,000 to eliminate traffic problems there during the Festival season, the Board of Selectmen learned last night.

The board received a copy of a letter sent by John Volpe, commissioner of Public Works, to Henry B. Cabot, president of the Boston Symphony Orchestra in answer to Mr. Cabot's request for work on the street.

Commissioner Volpe told Mr. Cabot that at present no method of financing the project has been decided, but he suggested the state, county and town might contribute to the cost.

Reinke Removes Rock

Another new development in an old case was reported to the Selectmen last night when Herman W. Reinke of Holmes Rd. said he had removed the rock formation in front of his residence.

Mr. Reinke said that the job did not require blasting and that he had removed the rock with a bulldozer. He asked the highway department to clear away the rock in the area, and the Selectmen ordered this done.

Mr. Reinke had appeared before the board several times previously as he attempted to have the town pay half the cost of blasting the rock from his property. The Selectmen agreed to clear away the debris after blasting but would not agree to pay half of the blasting bill.

Wich's Trading Post, operated by Kenneth Wich, and the Lenox Hardware Co., operated by George A. Carpenter and W. T. McCormick, were granted licenses to buy and sell firearms and ammunition. The Selectmen so acted after they received a communication from the Department of Public Safety informing them that they had the power to grant such licenses.

The board sent a letter to the department requesting four gun sales record books to be used by the licensee. They also requested a book to issue such licenses.

A letter was received from the Department of Public Works certifying that $1,096.50 work had been done on the Chapter 90 construction job on East St. by the Mountain Sand & Gravel Co. They recommended payment of the sum, and the Selectmen ordered it paid by the town treasurer.

Contract Extended

The Department of Public Works also recommended that a request for extension of contract time to Nov. 15 be granted the construction company. The Selectmen did so.

William E. Dunn, chairman of the committee for Lenox Academy reported to the board that the new steam boiler in the building had been inspected and approved.

The junior class of Lenox High School was granted permission to award a cake as a special prize at their food sale Oct. 23 at Leo's Market.

A letter was received from County Commissioner John F. Shea expressing interest in the results of the local Dutch elm disease survey. Mr. Shea offered the assistance of the County Commissioners in the project. The Selectmen agreed to write a report for the County Commissioners when the project is finished.

A request for a building permit for a cottage on Laurel Lake was received from Max I. Alimansky of Pittsfield. The matter was turned over to the Planning Board.

Capt. Daniel F. Murphy of the State Police headquarters in Northampton notified the Selectmen that their request for troopers to help direct traffic during the Old Fashioned Days parade Sunday had been approved. He said Sgt. Francis J. McCarthy of the Lee Barracks had been instructed to have troopers on duty here.

The town of Russell asked the local board to send a copy of the 1953 annual town report. The Selectmen agreed to do so.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

OCT 16 1954

Symphony Season Opens in Boston

By FEROL AUSTEN
Special to The Hartford Times

Boston — This past week marked the opening of the symphony season. The customary standing ovation greeted Charles Munch as he came on stage and began his sixth year as conductor of the Boston Symphony Orchestra.

Besides Wagner's Overture to "Tannhauser" and Beethoven's "Leonore" No. 2, the program included Variations, Chaconne and Finale by the young New York composer, Norman Dello Joio and concluded with Dvorak's "New World" Symphony No. 5 in E minor.

* * *

IT IS INTERESTING to note that in the Saturday evening performance, which was broadcast by NBC, the last half of the program was played first to accommodate the discrepancy in daylight saving time, which prevails in Massachusetts, and standard time which except for a few states is being observed by the rest of the country.

These Saturday evening broadcasts will continue throughout the season, providing a remarkable opportunity for music lovers to strike up an acquaintance with one of the world's great orchestras.

In 1948 the Dello Joio work won the New York Critics Circle Award and was first played in Boston by the Symphony under the great conductor Thor Johnson. It is a virile work of tremendous scope, the Variations on a Gregorian theme encompassing a variety of moods which display an admirable virtuosity in scoring — compassion, scintillation, drama, even jocularity. The Chaconne is dolorous, emotionally gripping, and the Finale soars on the main theme to a powerful climax.

Mr. Munch revived the Dvorak work in commemoration of the 50th anniversary of the composer's death. The performance was forceful and inspired, as were Mr. Munch's readings of the two overtures.

* * *

Cir. (D 5,698)

This Clipping From
NEWBURYPORT, MASS.
NEWS

OCT 16 1954

Listeners Who Walked Out

With courtesy, but with at least part of his tongue tucked into his erudite cheek, a Boston music critic reviews the season's opening Boston Symphony concert—at which many Symphony Hall patrons left the hall just before the playing of the final number, which was Dvorak's New World Symphony.

It was explained that the Symphony programs are now gauged for radio listening, because the programs are being aired, nationwide.

People who listen to music on the radio—most of them, at least — like to hear what is familiar, and request it repeatedly. It is not that they are hostile to hearing something new, but it just doesn't interest them, perhaps because much contemporary music sounds strange to the ear, and is not easily translatable in terms germain to the average person's rudimentary musical-appreciation equipment.

Unfortunately, radio program makers are more likely to go along with the nigh universal desire for something familiar than to indulge the pioneering spirit and to try to increase the listener's scope of musical experience.

Persons who pay good money to hear "in the flesh" music—and this should be encouraged—will not appreciate having their programs modified to appeal to a radio audience which needs a bit of education in what's new in music and in the ability to absorb it.

This is not to belittle those radio listeners who are eager to be introduced to the new composers and their works. Apparently, however, they are too much in the minority.

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This Clipping From
THE CASH BOX
NEW YORK, N. Y.

OCT 16 1954

OPERA

"THE DAMNATION OF FAUST" Berlioz—RCA Victor LM-6114 (3-12" LP's) List: $17.01
Boston Symphony Orchestra, Charles Munch, Conductor.
Assisted by The Harvard Glee Club, The Radcliffe Choral Society, G. Wallace Woodworth, conductor.
Soloists: Suzanne Danco, David Poleri, Martial Singher, Donald Gramm.

With the buyer penchant for the deluxe album on the rise, RCA Victor offers the complete version of Berlioz' "The Damnation of Faust" with a fine cast that includes Suzanne Danco, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles; and Donald Gramm, bass, as Brander. Students, Citizens and Soldiers are portrayed by the Harvard Glee Club and The Radcliffe Choral Society and the brilliant orchestral work is done by The Boston Symphony Orchestra with Charles Munch at the helm. The opera is a seldom recorded work and this version should appeal to collectors of operas. An extensive booklet is enclosed with detailed notes and translation of the text. The hard cover book album is adorned with a brilliantly colored abstract original by the famous Mexican painter, Rufino Tamayo, on direct commission from RCA Victor.

Cir. (D 187,088) (S 268,139)

This Clipping From
CINCINNATI, OHIO
ENQUIRER

OCT 17 1954

RADIO

WLW Reverses Decision, Will Air Boston Symphony

BY MAGEE ADAMS

A COUPLE of weeks ago, this column reported that WLW Radio would not air the series of Saturday evening concerts by the Boston Symphony Orchestra, scheduled by the NBC Radio Network this season. It is a pleasure to add that officials of the Nation's Station have reversed that initial decision.

For the rest of the season, WLW Radio will broadcast the full hour program of the Boston Orchestra at 8 p. m. Sunday, from a tape recording of the Saturday evening network performance. On the score of program balance, this is not so desirable as taking the concert direct from the network on Saturday evening. But it is far better than the Sunday morning "Siberia" where WLW formerly consigned the NBC Symphony.

A program of classical music long was a familiar feature of Sunday evening radio. WLW's scheduling of the Boston Orchestra series already makes it clear that this was no hollow tradition.

A full hour broadcast of symphonic music by one of the nation's finest orchestras adds an interest and substance to Sunday evening listening not matched by supposedly popular radio fare. Certainly, the Boston Symphony's concert towers high above the pair of NBC network "whodunits" it replaces on WLW.

Although the decision came too late for advance promotion, WLW Radio is to be commended for adding a happy ending to the story of the Boston Orchestra broadcasts. Restoring classical music to Sunday evening well may be one of the soundest choices of the season.

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NEW SYMPHONY SEASON

Boston Sunday Herald
October 17, 1954

New men and new women guest artists being presented by the Boston Symphony Orchestra in its 74th season.

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CONTRALTO
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SOPRANO
Victoria
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Cir. (D 187,088) (S 268,139)

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CINCINNATI, OHIO
ENQUIRER

OCT 17 1954

Words and MUSIC

by Arthur Darack

'Damnation Of Faust"

"THE DAMNATION of Faust," a "dramatic legend" for orchestra, chorus and four soloists, by Hector Berlioz, is recorded in its entirety by Charles Munch, the Boston Orchestra, the Harvard Glee Club, the Radcliffe Choral Society and David Poleri, Suzanne Danco, Martial Singher and Donald Gramm. There are three records in this Victor album LM 6114.

This is a tremendous undertaking and its success is roughly commensurate with the effort that went into its making. The music has a variety and range only encountered in Berlioz at his best—take, as an example of contrast, the sweetly plaintive opening solo by Faust, and the famous, brazen orchestral "Hungarian" march soon thereafter.

The work is operatic in its layout, yet the orchestral and choral writing often have the intricacy and development of a classic oratorio or cantata.

Considering the various musical treatments accorded the "Faust" legend, this one, based on Goethe, appears now to be the richest in its nuance of expression and the most dramatic in its coloring and clash of forces.

Local fans of Poleri will be able to feast on the throbbing, sensuous operatic quality of a voice seldom displayed to better advantage than it is here.

The Boston Orchestra, the Victor engineers, the choruses and the three remaining soloists, Danco, Singher and Gramm, discharge their parts unerringly.

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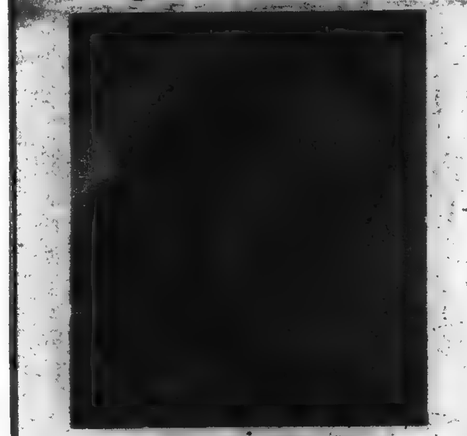
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A text is supplied and notes are by John N. Burk.

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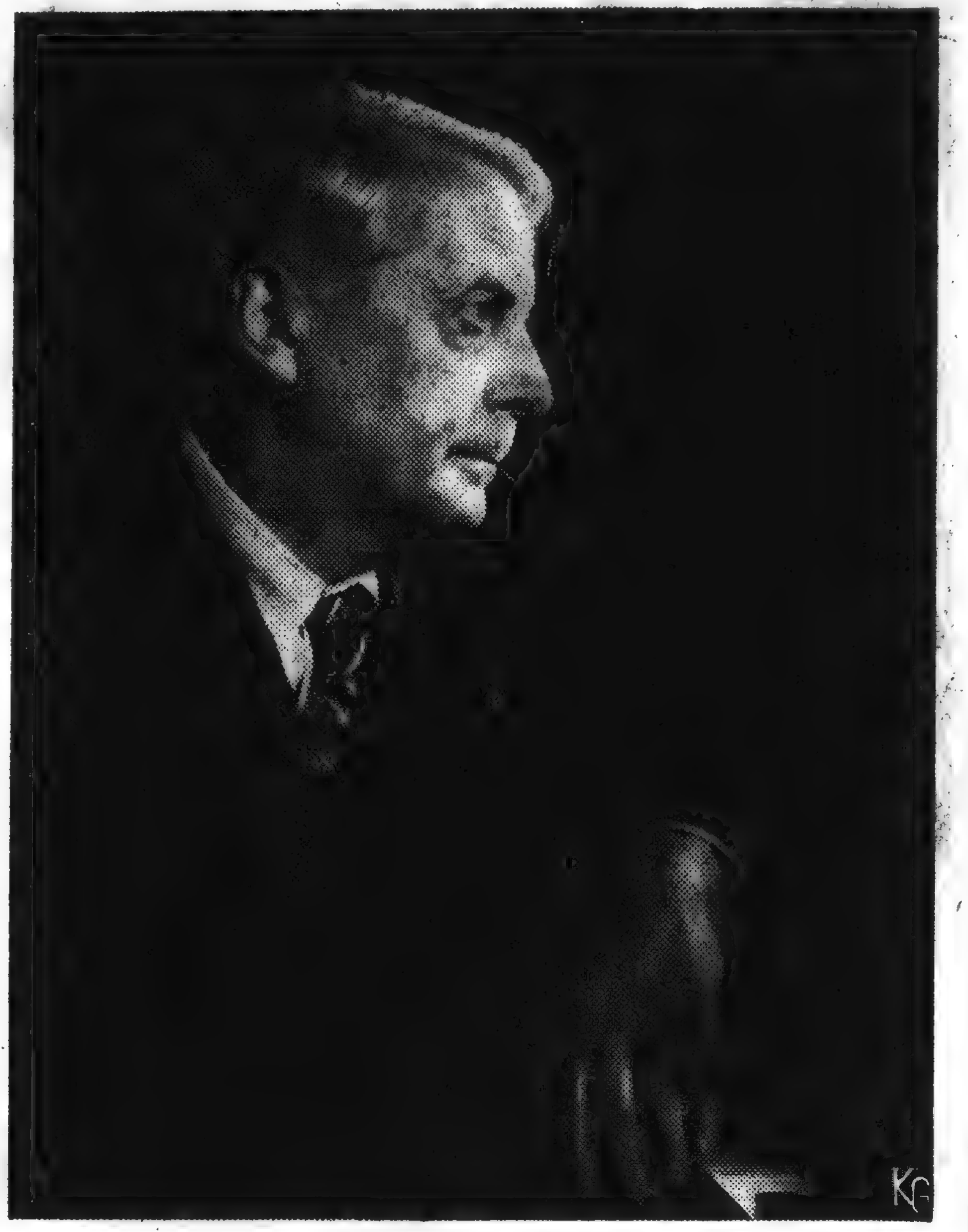
Cir. (D 44,460) (S 45,112)

This Clipping From
KALAMAZOO, MICH. GAZETTE
OCT 17 1954

Orchestra Under Baton Of Munch

Won Acclaim in 1951 Appearance Here.

Kalamazoo will have the unusual musical opportunity of hearing the Boston Symphony Orchestra the second time when the Community Concert Association opens its 1954-55 season with a concert at 8:20 Friday evening. The famous orchestra won much acclaim on its first appearance here in 1951, just after Charles Munch had taken over as conductor of the organization following the retirement of Serge Koussevitzky.



CHARLES MUNCH
Boston Symphony Conductor.

A capacity audience is expected for the concert, Community Concert officials said, on the basis of the orchestra's reputation and the fact that all mmeberships including tickets, are expected to be gone before the opening concert. Already, a long waiting list has been compiled for the regular memberships which were sold out during the campaign last spring.

ORCHESTRA 73 YEARS OLD

Called by many the greatest, and without question one of the three finest orchestras in this country, it is challenged only by the New York Philharmonic and the Philadelphia Orchestra for the excellence of its music.

The orchestra, with a 73-year-old tradition behind it, has added even greater luster to its reputation under Munch. It also is known as a musical group which has used many means to make its music available to the people.

The last three years, the Boston has added its "Open Rehearsals" to the four series of concerts in Boston each year. These make the orchestra's music available to students and visitors to Boston. Since 1951, 48 complete programs of the Friday-Saturday series have been broadcast over WGBH.

The public has gained wide familiarity with the orchestra through records made and released each year by RCA Victor. The orchestra won triumphant applause when it toured Europe in the spring of 1952 under sponsorship of the Congress for Cultural Freedom and the U.S. State Department.

Sponsored by the orchestra, the summer concerts of the Berkshire Festival at Lenox, Mass., have been expanded to six full weeks the last summer. The free outdoor Esplanade concerts given on the Charles River Embankment in Boston under direction of Arthur Fiedler also were expanded to six weeks.

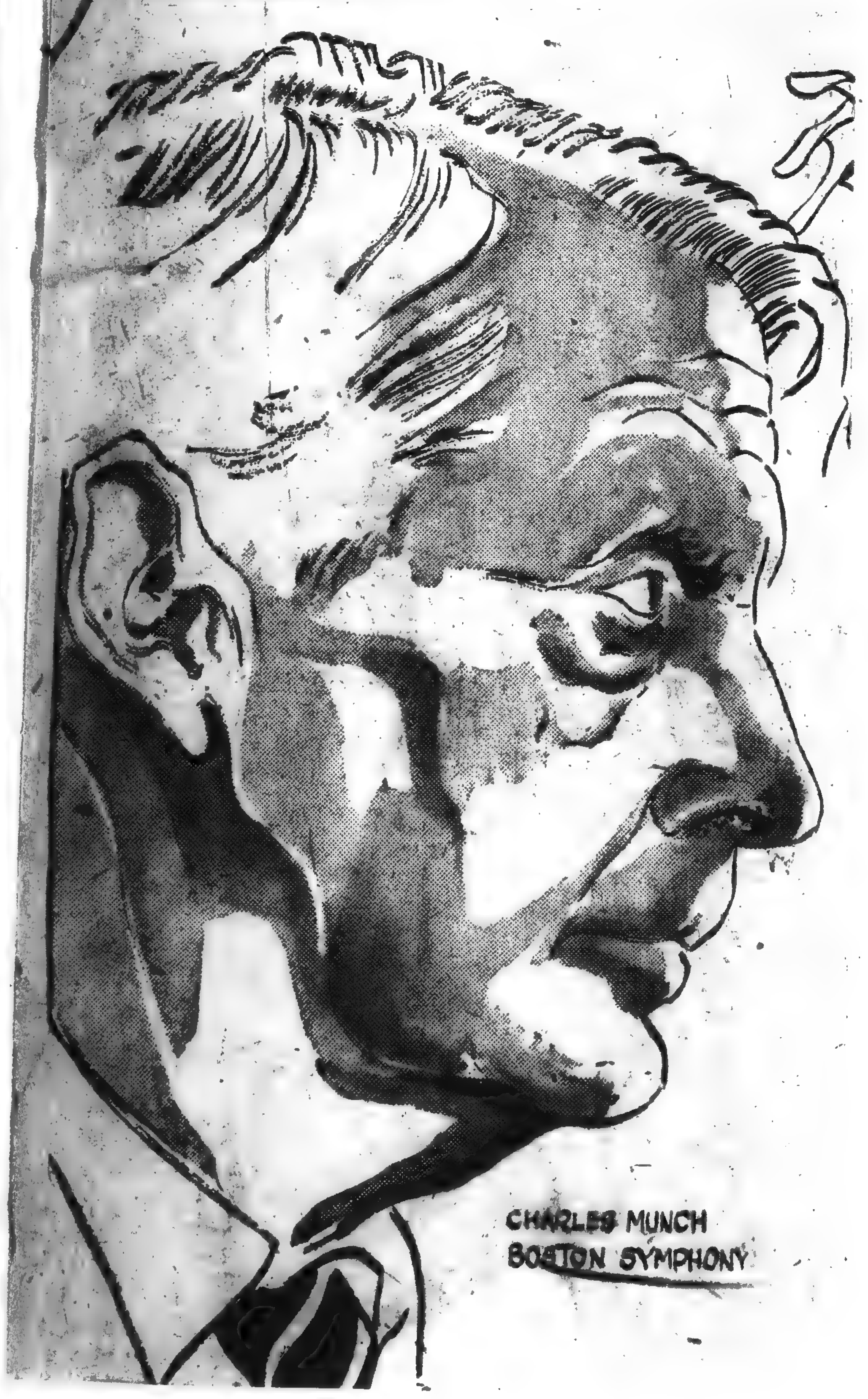
217 CONCERTS

During 1953-54 season, 217 concerts were given.

Munch, the director, quickly earned a foremost reputation in this country as a conductor during his five years with the Boston Symphony. He is a violin virtuoso as well as a director. Early in his career, he was concertmaster for the Gewandhaus Orchestra in Europe, directed by Wilhelm Furtwangler. Furtwangler is bringing the Berlin Philharmonic Orchestra to the United States this season for its first American tour.

Prior to coming to the United States, he directed the Paris Symphony, Lamoures, Straram, Paris Philharmonic and Paris Conservatory orchestras. He was the founder of the Paris Philharmonic.

This Clipping From
BROOKLYN, N. Y. EAGLE
OCT 17 1954



BOSTON SUNDAY POST, OCTOBER 17, 1954

The Music Critic

Wherein the Opinion Is Expressed That Charles Munch Is Mistaken

By **TUCKER KEISER**

At his annual press conference Charles Munch dropped a few sage observations about the functions of critics which have made at least one critic do some serious thinking. Quoting a composer to the effect that one snide review makes 3000 auditors gay and one anguished performer gloomy, the conductor argued that a critic should resist the frivolous desire to be on the side of the malicious multitude and should accept the responsibility for directing it in the way it should go.

Symphony Hall patrons have been receiving the numerous choral offerings on symphony programs like reluctant schoolboys creeping to Massachusetts ave.; perhaps they need a rap of the critical ruler on their reluctant-to-applaud palms. But a critic who agrees to "educate" the public to like what is given it is in danger of becoming the apologist for an artistic clique. If a critic is to teach he is in a much better position to teach musicians what is expected of them by the "many-headed beast" on the dark side of the footlights than he is to persaude the audience that it really does too like that odd-looking mixture being tendered it by men in boiled shirts.

His Chief Reason

It is his identity with the audience which gives the critic his chief reason for being. With neither the time nor the training to appraise accurately the ever-changing musical scene, John Q. Auditor can look to the critic for the friendly guidance of informed opinion; he should not expect propaganda from a partisan briefed by those who are soliciting his approval.

As any performing musician knows, participation in a concert colors one's feeling toward it. To the listener, who has no stake in the success or failure of the concert, the performance appears quite different than it seems to the performer. It is vitally important to every artist to know how his work appears to that sometimes merciless but seldom mistaken body, the public; and the articulate spokesman for the public is the critic.

Nothing gives greater happiness to a reviewer than an outstanding concert which he can praise highly. A Gieseking recital, a "Damnation of Faust," or a Lehmann concert is exhilerating, and reviews of such affairs are actually easier to write than dismal columns of reproof.

An umpire probably thrills at a mighty four-bagger with the same delight and awed admiration as any urchin at a knothole. Nevertheless he's there to call them as he sees them, and so is the critic. To one critic it now seems urgent to say that our orchestra at Symphony Hall has been presenting an excessive amount of choral material.

No one loves such music more than this particular critic who, for years, has himself sung in choruses and choirs. Yet neither he nor most of the audience at the Hall, apparently, wants a third of its 24 "symphonic" concerts filled with choral music.

Too Many Soloists

Strike two at Symphony Hall is called because of the number of soloists scheduled for the coming season. Soloists, listed for almost every concert, are expensive and supererogatory. The orchestra needs not a single guest artist to have a completely subscribed season. Boston has always been loyal to the orchestra itself and that is what it goes to hear. The parade of guest artists obscures but does not conceal a certain lack of substantial material in our programs, possibly.

An organization like the Boston Symphony Orchestra, with its well-earned prestige and its continued superb proficiency, requires the sort of kindly and avuncular criticism given an inept but sensitive infant. There are two types of critics, those who entice with a carrot of praise and those who urge on with the shillelagh of censure. Those who urge our orchestra on to excel its own past performances are, it seems to me, better serving its interests than those of the other kind.

OCTOBER 17, 1954
BOSTON SUNDAY HERALD

Season Tickets for Symphony Rehearsals

In a season all but fully subscribed the Boston Symphony Orchestra is still available to all who are interested by the opening of six rehearsals to the public through the course of the season. The custom of Open Rehearsals is now much sought and resulted last year in capacity audiences. They will be given on Wednesday and Thursday evenings at 7:30 (November 11, December 16, January 5, February 2, March 3 and April 14); each consisting of the final rehearsal of the week.

The series will include in most cases a soloist or the group of soloists engaged for two choral works which are listed: Verdi's "Requiem" and Berlioz' "The Damnation of Faust." Charles Munch will conduct four of the Rehearsals, Pierre Monteux and Guido Cantelli one each as guests. Season tickets are now available at Symphony Hall at $7.00 for the six, a considerable saving over the single price of $2.00, should any remain.

A few subscription seats are still to be had for the Sunday afternoon series of six concerts. The dates are November 7, December 19, January 30, February 20, March 20, and April 24, at 3:00 o'clock. Guest conductors will be Guido Cantelli, Pierre Monteux and Igor Markevitch. Choral works will be Verdi's "Requiem" and Bach's "Mass in B minor." Another soloist will be Margaret Harshaw, soprano.

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THE BOSTON SUNDAY GLOBE

Boston Symphony Again Schedules Six Open Rehearsals

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Cir. (D 503,553) (S 819,226)

This Clipping From
CHICAGO, ILL.
HERALD-AMERICAN

OCT 17 1954

RECORDS

CLASSICAL

Reviewed by Roger Dettmer

BERLIOZ: "DAMNATION OF FAUST" (Complete). Charles Munch conducts the Boston Symphony, two choruses and soloists. (3 12" Victor Lps, boxed).

A gigantic undertaking on Berlioz's deserving behalf by Charles Munch and his Massachusetts forces, comparable in scope and significance to last year's "Romeo," if not quite so vividly executed. It is, withal, so affectionate and generally effective a presentation of this dazzling "dramatic legend" that one urges it be heard promptly.

"The Damnation" has in it much of Berlioz's greatest writing, both for voice and orchestra.

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There is Marguerite's "King of Thule" (the most striking melodic invention in all 19th century French music) and "Romance" arias, sung poignantly by Suzanne Danco. And there are Mephisto's several sardonic songs, with Martial Singher to dramatize their mocking texts.

But for vocal beauty, David Poleri's Faust is the astounding contribution—artful, impassioned and wholly convincing. Donald Gramm delivers Brander's brief but beguiling "Song of the Rat" with abundant artistry and voice.

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IN SUPPORT of these thoroughly impressive soloists are the Harvard Glee Club and Radcliffe Chorale Society, performing spiritedly as they did in the "Romeo" of 1953. Yet Charles Munch remains the master pilot of these forces, and steers them on an exciting course.

There have been more magical performances of the several famous orchestral excerpts on other Lps, but only once before in context and never with quite the precision of Munch's Bostonians—a precision lavished, furthermore, on the total orchestral fabric. A pioneer recording from France, transferred to Lp by Columbia is unable to compete in any important particular with Victor's new edition. Especially it cannot compete in terms of sound—a degree over-resonant here, but otherwise ice-brilliant and atospheric.

Columbus Dispatch
TUESDAY, OCT. 19, '54

MUSIC IN REVIEW

By SAMUEL T. WILSON

Rousing Account Given Familiar Fare At Concert By Fabulous Bostonians

The most nearly a capacity audience any orchestra has drawn to Memorial Hall in a good many years heard the Boston Symphony Orchestra, Charles Munch conducting, give the first concert of the season in the Symphony Club series on Monday evening.

On paper, the program presented was one it was possible to regard with considerable detachment. In performance, however, the program provided the fabulous Bostonians with opportunity and more opportunity for brilliant show of every degree and kind of excellence in playing for which they are famous.

That took care of the matter of detachment by routing it completely.

BEETHOVEN'S second "Leonore" Overture, in Mr. Munch's solidly dramatic reading and the orchestra's beautiful playing of it brought the audience to a markedly high pitch of enthusiasm at the evening's outset.

I can't remember ever hearing more beguillingly relaxed or tonally more refulgent a performance of the Dvorak "New World" Symphony than that given it last night after the Beethoven.

Mr. Munch, if he has any theories on the subject, was not out to prove points about sources of thematic material. He was content to let lovely melody speak for itself, to let the composer's organization of the musical discourse take care of all else and just to see that there was no bogging down in schmaltz or running amok in uncontrolled show of earthy spirit which often mars presentation of the symphony.

HEARING IT last night was a sheerly delightful experience. Considerably engaging, too, was the Roussel Third Symphony which followed intermission. Here was taut, terse writing, music that is thoroughly contemporary in feeling but never startlingly modern in sound, a score in felicitous but not shocking contrast to the Dvorak. Again a dazzling performance.

Thrice-familiar exceprts from the Berlioz "Damnation of Faust" ended the program. The Minuet of the Will-o'-the-Wisp was a miracle of suavely delicious rhythmic animation. Ravishingly exquisite pianissimo, incredibly full bodied in its incredible softness, characterized the playing of the Ballet of the Sylphs. The Rakoczy March set off a prolonged and clamorous ovation that was quieted only by repetition of the Ballet of the Sylphs.

Tues., Oct. 19, 1954 OHIO STATE JOURNAL, Columbus 7

Symphony From Boston In Top Form Technically

By ETTA RUTH WEIGL

The Boston Symphony, Charles Munch conducting, presented its usual superlative performance at Memorial Hall Monday night, under the auspices of the Symphony Club of Central Ohio.

The unfortunate theory an orchestra on tour must present standard works in order to draw audiences is still with us. Beethoven's Leonore Overture Number 2 opened the program, and was followed by Dvorak's Fifth, or New World, Symphony. As a finale, Munch conducted a rousing performance of three excerpts from Berlioz' Damnation of Faust, ending with the familiar Rakoczy March.

Only item on the program which had not been heard many times by its audience was the Third Symphony of Roussel, a rapidly paced and pleasant work with strong rhythm.

THIS SYMPHONY was written expressly for the fiftieth anniversary season of the Boston Symphony in 1930, and was written and played in a mood similar to that evoked by Piston's "Incredible Flutist." The composer's main concern seemed to be to keep the whole orchestra busy, with lots of percussion, some rapid counterpoint, and just one solo for first violin by way of contrast.

As always, the Boston Symphony was in top form technically, and Mr. Munch, in excellent spirits, kept the program well above the usual pot-boiler level.

EVEN THE DVORAK symphony, so often performed the listener is prepared for the boredom which comes from familiarity, was by no means a routine thing. Munch obviously loved the work, in particular the passages for solo woodwinds, and he communicated his enthusiasm to both orchestra and audience.

Memorial Hall was well-filled with an appreciative turnout. It is to be hoped Mees Hall likewise will have a capacity audience for the opening of our own Little Symphony at 8:30 p. m. today.

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4 The Columbus Citizen TUESDAY, OCTOBER 19, 1954

On The Aisle - - -

Boston Concert Impressive But Not Always Perceptive

By NORMAN NADEL

Any performance by the Boston Symphony Orchestra is bound to be impressive, and last night's concert in Memorial Hall, under Symphony Club auspices, was no exception.

The impressive ingredients were there — a famous conductor, and more than 100 of the finest instrumentalists in the country, demonstrating their skill both in solo passages and in ensemble. No one could have asked for more sonorous fortissimos, or more delicate pianissimos. The orchestra showed resonance, rich tonal texture and fire.

BUT IT DOES NOT necessarily follow that an impressive performance also is a musically perceptive one, though by rights it should be. It so happens that the second half of Monday's concert was perceptive; the first half, on occasion, was not.

The fact that this was, in part, a hackneyed program cannot constitute a valid excuse, because there was hackneyed material in the second half, and it fared as well as anyone could desire. Actually, the opening Beethoven Leonore Overture No. 2 is not frequently played — No. 3 is the real warhorse in that league — but its material is almost too familiar on concert programs.

The Leonore was good in its broad concept, but we expect more refinement, more fastidious detailing that conductor Charles Munch and the orchestra gave it.

DVORAK'S Symphony No. 5 ("From the New World") was appropriate to this program because this is the 59th anniversary of the composer's death — and it is a lovely work, no matter how often it is programmed.

Munch's reading was driving, nervous, frequently beautiful but not always penetrating. More could have been evoked in the way of stringtone, though the woodwinds—prominently used in this—were exquisite, and the brasses were brilliantly articulate throughout the concert.

There were a few moments when it was not a perfectly organized rendition. In the final analysis, there is reason to doubt that Munch and his crew ever got to the heart of the "New World" despite some stirring moments—particularly the Largo and the final Allegro.

IT WAS IN ROUSSEL'S Third Symphony that the orchestra first achieved the immaculate execution, technically and in spirit, of which it is capable. This is a refreshing work that is firm in design and warm in character. Munch read it impeccably.

Roussel seems to be one of the relatively few composers who find the Romantic and Modern idioms compatable. In this case the happy union is expressed in a work which is Romantic in spirit and outline, yet reasonably Modern in techniques the composer uses to epxress his ideas.

CONSIDERING the wealth of fascinating Berlioz music available, it's too bad Munch had to schedule the three excerpts from "The Damnation of Faust," which just about everybody else plays. Fortunately, they were performed with brilliance and style.

Cir. (D 86,285) (S 107,217)

This Clipping From
COLUMBUS, OHIO
CITIZEN

OCT 18 1954

SYMPHONY ARTIST—Doriot Anthony Dwyer is principal flutist with the Boston Symphony Orchestra which will play a concert here tonight in Memorial Hall. The concert will be under the auspices of the Symphony Club of Central Ohio.

Cir. (D 13,153)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

OCT 18 1954

State Sympathetic To Proposed Third Lane to Tanglewood

The state is sympathetic to a proposal of the Boston Symphony orchestra trustees that it add a third lane to West street, Lenox, as a means of relieving traffic congestion before and after Berkshire Symphonic festival concerts.

State Public Works Commissioner John A. Volpe has written to Henry B. Cabot of Boston, president of the orchestra, saying the state is considering his request for such a project but has decided on no means of financing it. He suggested that it might be scheduled as a joint state-county-town project.

West street extends from the monument in front of the Curtis hotel in Lenox to and past the Tanglewood gate. Commissioner Volpe said the project would involve 8,600 feet of construction and would cost about $50,[illegible].

[203]

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DETROIT FREE PRESS
26 Wednesday, Oct. 20, '54

Boston's Symphony Sanguine

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Charles Munch, conducting the Boston Symphony Orchestra at Masonic Temple Tuesday night, ushered in the season of major musical events with a program designed to popular taste.

And lest the phrase be misinterpreted, 'popular taste" is meant in its better sense . . . that of an affection for the melodic and dramatic in the upper reaches of orchestral music.

The entire program, as conducted by the French maestro, was of a sanguine character, even including the often lugubrious allegretto of the Beethoven Seventh Symphony.

This spirit of optimism gave the concert a lift that was greatly appreciated by a near-capacity audience. The program, opening with the Bach Suite in D, included Albert Roussel's Third Symphony; three excerpts from "The Damnation of Faust" by Berlioz and the Beethoven symphony.

The Roussel symphony was especially notable for its optimistic character. It is a brilliant exploitation of orchestral color, lying for the most part in the brighter areas of the tonal spectrum.

The Boston orchestra has a proprietary interest in the composition, as it was given its first performance 24 years ago at the 50th anniversary of the organization.

And Munch and the orchestra made excellent play of it. What may have been a shocker in terms of modernity in 1930, seems a little old hat in these days of atonality. That it is derivative to a certain degree (there are close paraphrases of Wagnerian idiom in it) does not lessen its attractiveness.

* * *

A BIT OF editing, however, would do it no harm, even though it has scholarly organization.

The Bach work was an extension of the brilliant in orchestral writing, with unusually exact work by the trio of high trumpets, and the Berlioz excerpts, consisting of the Minuet of the Will-O-the-Wisps; the ballet of the Sylphs and the Rakoczy March provided excitement of their own.

Beethoven's Seventh, which occupied the entire last half of the program, had the Gallic elan which has come to be the new hallmark of the orchestra. It served to round out a concert which earned much applause for orchestra and conductor alike.

The Detroit Times
Wed., Oct. 20, 1954

Boston's Luster Undimmed

By Harvey Taylor
Music Editor

CHARLES MUNCH, the conductor of the Boston Symphony, is beyond question one of the great musicians of the day and, because he is, the remarks which are to follow should be interpreted as comments rather than as criticism.

Why? Not because his position is so exalted that he is beyond criticism. More, because his position is so eminent that what he does should be evaluated and compared with what other men in similar jobs do under like conditions.

For the purposes of this little essay suppose we begin by repeating as every one has for so many years that the Boston Symphony is among the greatest and that its performance last night in Masonic Auditorium did nothing to mar its luster. That takes care of the mechanics involved.

As to Munch: his conducting of Beethoven's Seventh last night leads one into the realms of "aesthetics," that vague science into which only college sophomores venture with any degree of confidence.

Should Go Slower

Given a score with thousands of notes, what is the correct interpretation—dictated, in the case of this symphony, by a terrifying mass of vague historic allusions to what the Master said about his work and what great musicians have seen in it?

Munch's interpretation of the "allegretto," which he took at an unusually slow tempo last night, was fortified, apparently, by a note on the program to the effect that Beethoven in his "later years" though it should go slower than he had originally intended.

This poses a problem for the re-creative artist. Is he going to go along with Beethoven in the full flush of creation—when he felt the movement should be more flowing—or with the aging Beethoven seeking a more romantic interpretation of the work?

Tinged Conception

Munch chose the latter and this choice tinged his conception of the entire symphony. It was interesting, well realized but very disturbing in that it placed false emphasis on details which are not really important. Munch was trying to make significant "melody" in a work which is essentially rhythmic and abstract.

One very fine thing did come of this interpretation: his conception of the relationship between the introduction and the vivace in the first movement. Most conductors think of the introduction as merely a somber and not too important preparation for the vivace in which they intend to get down to business.

Munch made the introduction the rigidly disciplined portion and the vivace as a sort of escape into sunny joyousness that was free, airy and untrammelled. It was a relief from the usual hard-driving, ruthless interpretation.

The other major work on the program was Roussel's excellent and imaginative third symphony. A much underestimated composer, Roussel had a keen ear for what the radical moderns were doing (this was back in 1930) and also for what the classicists stood for. His symphony is a brilliant synthesis of the two schools and a very good piece to listen to.

Another Munch eccentricity was his excessively rapid tempo in the Berlioz "Racoczky" March. Instead of the proud, stately rhythm it should communicate, it seemed to have the frenetic tempo of a circus band introducing the trained seal act.

THE DETROIT NEWS—Wednesday, October 20, 1954

Boston Symphony Holds Huge Audience in Spell

By JOHN FINLAYSON

The Boston Symphony Orchestra, annual visitors on the subscription series, apparently can do no wrong in Detroit and, what is more, did no wrong in a concert presented last night at Masonic Auditorium before an audience that in numbers lacked only a few seats of filling the capacity of the hall.

The crowd, as in years past, came saw and was conquered by America's most venerable orchestral institution and again in this instance by the wizardry of Charles Munch, the handsome Frenchman who took over the Boston podium from inspired hands six years ago.

UNERRING CONTROL

Munch may lack the fire and showmanship of the [illegible]sevitsky, whom he [illegible], but he employs all the subtlties of direction and exhibits with pardonable pride the fingertip control he exerts over as fine a body of musicians as is assembled in the whole of the United States.

The program was varied and had something for most musical tastes, even though the audience, somewhat subdued and reverential, appeared willing to make a polite clamor over anything served them.

The beauty and intricasies of Bach's "Suite No. 4 in D Major" comprise a sort of musical perfectionism which is warm only in its insistent beauty and not in its emotional appeal. Roussel's Third Symphony in G Minor, which he wrote for the 50th anniversary of the Boston orchestra, is beautiful in the modern manner and represents a flowing musical unreality and delicate disharmony probably not of general appeal.

MURMURS OF PRAISE

These, with Berloiz excerpts from "The Damnation of Faust" were the three compositions played before intermission time. It was the latter, especially the second movement, "Ballet of the Sylphs," with the huge orchestra reduced to a wonderful whisper by Munch, that brought murmurs of praise from the large audience.

The closing number was Beethoven's "Symphony No. 7." Again it was revealed clearly and without question how far above and beyond the others this Titan of musical sound and substance stands.

The popularity of the Seventh rivals the composer's much-played Fifth. And like the latter it throws no formidable obstacles of understanding in the path of the average listener. The allegretto of the second movement remains astonishingly beautiful and haunting and its finale is vigorous, virile and soul shaking.

Order Bargaining on Stock Sale Plans

Christian Science Monitor
Oct. 20, 1954

Open Rehearsals

In a season all but fully subscribed, the Boston Symphony Orchestra is still available to those who wish to attend six public rehearsals through the course of the season. These open rehearsals will be given on Wednesday and Thursday evenings at 7:30 (Nov. 11, Dec. 16, Jan. 5, Feb. 2, March 3, and April 14), each consisting of the final rehearsal of the week.

The series will include in most cases a soloist or the group of soloists engaged for two choral works which are listed — Verdi's Requiem and Berlioz' "The Damnation of Faust." Charles Munch will conduct four of the rehearsals. Pierre Monteux and Guido Cantelli each conduct one as guests.

Season tickets are now available at Symphony Hall at $7 for the six, a considerable saving over the single price of $2.

A few subscription seats are still to be had for the Sunday afternoon series of six concerts.

Symphony Program

The Boston Symphony Orchestra is now making its season's tour of the Midwest and will give the third pair of Friday afternoon and Saturday evening concerts on Oct. 29 and 30. Richard Burgin will conduct. The guest composer, Roy Harris, will conduct his Seventh Symphony, which is his latest. These performances will be the first for Boston.

Mr. Burgin will open the program with Bach's Passacaglia and Fugue in C minor, as orchestrated by Respighi, and close it with Hindemith's Sinfonietta in E (first performance in Boston) and Moussorgsky's "Pictures at an Exhibition," as orchestrated by Ravel.

BOSTON HERALD, WEDNESDAY, OCTOBER 20, 1954

NEW ENGLAND HIGH-FIDELITY MUSIC SHOW plans were reviewed yesterday by Arthur Fiedler, left, Boston Pops conductor, with Lynn Eaton, vice-president of the National Company, Inc., and show chairman. Judith Drake, Miss Massachusetts of 1954, looks on. The Hi-Fi Show will be held Friday through Sunday at Hotel Touraine.

Michigan Daily Oct 21,1954 Ann Arbor

MUSIC

AT HILL AUDITORIUM . . .

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor

Bach: Suite No. 4 in D major
Dvorak: Symphony No. 5
Berlioz: "Romeo and Juliet" excerpts)

APPROPRIATELY last night's performance of Dvorak's fifth symphony by Dr. Munch and the Boston Orchestra commemorated fifty years since the passing of that famous Czech composer. The concert's significance however was in the playing of excerpts from the "Romeo and Juliet" by Berlioz.

Dvorak's symphony is of course melodious, and in a sense heroic. Its themes are interesting, easily understood and communicated, and the symphony's presentation is straight-forward and vigorous. Its popularity is not undeserved. But not even the stunning performance that Dr. Munch gave it could conceal the fact that it is not impassioned music like the Berlioz. The Dvorak and Berlioz had performances of which only a truly great orchestra is capable. The result was that side by side the Dvorak was a work of equal proportion, but less import.

A good deal of the recent revival of Berlioz can be attributed to Dr. Munch. He has recorded him faithfully so that LP catalogs now allow him as much space as other famous composers. Dr. Munch even devoted the major portion of last summer's Berkshire Festival to the works of Berlioz.

There is good reason. Berlioz could never find a better champion than in his fellow countryman, nor a conductor more at home in marshalling the full orchestral forces to best advantage. The orchestral tone last night, both in solos and ensemble, was a perfect blend; the low strings, violas and cellos, were matchless in their beauty. Interpretively, Dr. Munch, with a truly sensitive understanding, reproduced the work's grand conception, with all its subtleties, from tricky rhythmic phrasings in the Queen Mab Scherzo to the long line of the love scene, elegantly pictured.

But Berlioz, himself, contributed the most. Here is music really intended for the orchestra. The increased orchestration he requires is not for the sake of increased bombast, but for finely shaded nuances and balances which give the orchestra increased richness and flavor. The Dvorak with its simple and plain orchestration had ten times the bombast, one tenth the subtlety or refinement.

The music of Berlioz is a very meaningful personal expression. Previously when he was little performed, except for the Symphonie Fantastique and a few overtures, he was known as an innovator, a crackpot always seeking new devices. The many performances he receives today show him as a composer of great art.

The concert began with the Bach Suite No. 4 in D major. I have heard Dr. Munch conduct this work with a small orchestra, many less strings. The result then was that the piece had vitality and movement which was not weighed down by a large orchestra. Also it had a balance so that the strings didn't obscure the woodwinds or trumpets.

With last night's performance by the full orchestra much of this was lost. The trumpets seemed more like added color or doublings which would appear at various moments; the balance favored the strings far too much. Though these things did hamper the performance, it did not become too unsatisfactory. It would take a good deal more tampering to destroy the effectiveness of such great music. The vitality and enthusiasm which Dr. Munch has as a conductor were communicated to the orchestra, and thus to the music itself, giving it life even though handicapped.

The Boston Symphony is always a welcome visitor to Ann Arbor. The impression they leave year after year has been one of gifted musicianship and inspired playing. Their concert last night was as good an example of this as ever.

—Donald Harris

Ann Arbor Oct 21,1954 ANN ARBOR NEWS

Boston Symphony Performs Works Rarely Heard Here

By Marion E. McArtor
(U-M Assistant Professor of Music Theory)

A capacity audience enthusiastically received the Boston Symphony Orchestra concert at Hill Auditorium last night. The orchestra, which appeared under the able direction of Charles Munch, presented works by Bach, Dvorak, and Berlioz for the third concert of the Choral Union Series. Although the composers represented on the program are frequently played locally, the compositions interpreted last night are virtually new to the University Musical Society's offerings. Even the familiar Dvorak Symphony, "From the New World," has been performed here but once since 1905.

The concert opened with Suite No. 4 in D major by J. S. Bach. The suite was originally scored for oboes, bassoon, trumpets, timpani and strings. It is unquestionably true that Bach's orchestral works sound more effective and satisfying when performed with an instrumentation and balance more in keeping with 18th century practices. Such considerations are, however, beside the point here when practical conditions are understood. Even though the use of large string choirs, doubled bassoons and flutes (not specified in the score) seem out of place, Bach is always rewarding and especially so with the irresistible tone and balance produced by the Boston Orchestra. Especially effective were Bouree I and II in which Bach employs scoring which anticipates 19th and 20th century techniques in the manipulation and interplay of the orchestral families.

Trumpeters Outstanding

Bach orchestral works that include trumpets seldom appear on regular concert programs anywhere because of the extreme virtuosity demanded in the trumpet parts. The three trumpeters who were accorded a [illegible] bow, executed their [illegible] skill.

The Dvorak Symphony No. 5 in E minor followed. [illegible] famous work fails to grow in stature with the passing of time, and particularly in the first and fourth movements the obviously developed musical motives frequently seem contrived and melodramatic. It is a tribute to Munch and his orchestra that their precision and their beautiful conception of even the most trite detail produced a performance that was at once exciting and satisfying.

The entire second half of the program was given over to three excerpts, "Love Scene," "Queen Mab" and "Concert and Ball," from the Dramatic Symphony, "Romeo and Juliet," by Berlioz. It had almost become a tradition for the Boston orchestra to include a contemporary work, and the lack of one last night was something of a disappointment. The inclusion of the "Romeo and Juliet" excerpts provided ample compensation. Curiously, in the long history of Choral Union and May Festival concerts, only the "Ball Scene" had been played here previously, and that in 1907. The remaining excerpts constituted a brilliant first performance in Ann Arbor. The expressive utterances of the "Love Scene" were delivered with perfection, while the wondrous "Queen Mab" scherzo with all its intricacies was the highlight of the evening.

Wind Players Excel

Although the playing of the string choirs was beyond criticism, attention was focused on the wind players throughout the evening. Of especial note were the many fine unison passages produced by the first flute and first oboe players.

An encore, the waltz from the "Dance of the Sylphs," from "The Damnation of Faust," again by Berlioz, concluded one of the finest of the many fine concerts that are heard in Ann Arbor year after year.

Munch on NBC Show

Charles Munch, conductor of the Boston Symphony Orchestra, will direct the Symphony of the Air (the former NBC Symphony) in the musical portion of the United Nations Day celebration which will be broadcast Sunday from 2:30 to 3:30 p. m. by N. B. C. radio and television. The finale of Beethoven's Ninth Sympony, with the Schola Cantorum as the choristers and Adele Addison, Elena Nikolaidi, David Lloyd and Yi-Kwei Sze as soloists, will be the principal item in the program which also includes Beethoven's "Coriolanus" Overture, Aaron Copland's setting of the preamble to the United Nations Charter and Shostakovitch's "Hymn to the United Nations."

N.Y. TRIBUNE Oct 21.

CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, OCTOBER 23, 1954

Bostonian to Conduct Philadelphians

Bob Barrett

Eugene Ormandy will conduct the Philadelphia Orchestra in a concert at Symphony Hall Monday night.

Ormandy Invites Stanger For Concerts in February

Russell Stanger, Boston conductor, has been invited by Eugene Ormandy to direct the Philadelphia Orchestra in two concerts on Feb. 11 and 12. These concerts will be held in the Academy of Music, Philadelphia.

"I have long been greatly impressed with the musical talent in this country and particularly with that of the conductors who have attended our workshops," Mr. Ormandy said.

"Some of these men are equipped for a major symphony post, but the number of such positions is of course limited. Our directors have agreed that if I find a person particularly deserving of greater opportunity, I may invite him to conduct our orchestra at the regular concerts.

"After my European tour this summer I was firmly convinced that we must encourage our own young talents even more. I have therefore invited Russell Stanger, who impressed me as outstanding among the participants at our symposiums, to conduct our orchestra. He has accepted."

Mr. Stanger conducted at Mr. Ormandy's symposium a year ago. The symposium scheduled for this month was called off owing to the wage dispute, now settled, that existed between the orchestra's management and the union.

For his Philadelphia concerts Mr. Stanger will conduct the Mozart "Linz" Symphony, Chopin's Piano Concerto No. 2 in F minor (with Eugene Istomin as soloist), Hindemith's "Mathis der Maler," and Ravel's La Valse.

Next month Mr. Stanger will go to Portland, Ore., where he will be guest conductor of the Portland Symphony Orchestra in 11 concerts. These include the "Standard Hour" broadcast over the NBC network on the West Coast. The soloist for this broadcast will be Virginia Haskins, soprano.

Mr. Stanger's two major concerts in Portland will take place on Nov. 29 and Dec. 13. Astrid Varnay, soprano of the Metropolitan Opera Association, will be featured in the first of these and will sing the final scene of Richard Strauss's "Salome."

Poets' Theater Première

The Poets' Theater will present the première of "I Too Have Lived in Arcadia," by V. R. Lang, at the Poets' Theater Workshop, 24 Palmer Street, Cambridge, Tuesday evening, with performances scheduled through Sunday, Oct. 31. On the same program will be Alfred de Musset's Regency comedy, "A Door Must Be Either Open or Shut."

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
OCT 23 1954

Muench Concert Feature of U.N. Day Fete

UNITED NATIONS, N.Y. (UP)—More than 300,000 persons will celebrate United Nations Day Sunday at the world headquarters building on the bank of the East River.

At the same time, cities around the world will observe the ninth anniversary of the peace organization.

A concert by the Boston Symphony orchestra, [illegible] by Charles Munch in the U.N. Assembly Hall, will feature the headquarters celebration. The City of New York and the American Association for the U.N. [illegible] will tak[illegible]

Similar celebrations will be staged by cities throughout the United States except in Utah, where Gov. J. Bracken Lee has ignored President Eisenhower's proclamation of U.N. Day.

Instead, Lee has proclaimed today as "United States Day" in Utah.

[205]

206

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 24 1954

ADELE ADDISON SINGS TODAY IN THE 'ODE TO JOY'

Charles Munch to Direct United Nations Day Program

Charles Munch, conductor of the Boston Symphony Orchestra, will direct the Symphony of the Air with chorus and soloists in the "Ode to Joy," the final movement of Beethoven's Ninth Symphony, as the climax of the United Nations Day celebration to be simulcast live by NBC Television and Radio from the U. N. headquarters in New York, today, (2.30-3.30 p. m., EST). Channel 4.

The vocal soloist in the Beethoven work will be Elena Nicolaidi, contralto; Adele Addison, Springfield, Mass., soprano; David Lloyd, tenor, and Yi-Kwei Sze, bass-baritone. The chorus will be the Schola Cantorum. The Symphony of the Air is composed of members of the former NBC Symphony Orchestra.

The musical portion of the celebration also will include Beethoven's "Coriolanus" overture, Aaron Copland's setting of the Preamble to the United Nations Charter, and the "Hymn to the United Nations" by Shostakovich.

Additions to the list of speakers are Mrs. Franklin D. Roosevelt, formerly a member of the United Nations Commission on Human Rights, and V. J. Skutt, national chairman of U. N. Week for the American Association for the United Nations. Other speakers, previously announced, will be Dr. Eelco van Kleffens, president of the Ninth General Assembly of the U. N.; Dag Hammarskjold, secretary-general of the U. N., and Mayor Robert Wagner of New York.

The program will mark the ninth annual observance of U. N. Day by the United Nations, New York City and the American Association for the United Nations. It will originate in the UN. General Assembly Hall—the first public concert to be held there. Leopold Stokowski, the conductor, acted as music consultant to the United Nations in the planning and preparation of the concert.

Cir. (D 115,194) (S 121,885)

This Clipping From
RALEIGH, N. C.
NEWS & OBSERVER

OCT 24 1954

A United Nations Day celebration, originating in New York, will be heard over WPTF this afternoon at 2:30 o'clock. Speakers will include Dag Hammarskjold, secretary general of The United Nations and Dr. Eelco van Kleffens, president of the Ninth General Assembly of the UN. Charles Munch, conductor of the Boston Symphony, will direct the Symphony of the Air, with chorus and soloists, in the "Ode to Joy," the final movement of Beethoven's monumental Ninth Symphony.

Cir. (S 91,933)

This Clipping From
PEORIA, ILL.
JOURNAL-STAR

OCT 24 1954

United Nations Day Celebrated On Radio Today

A program in observance o United Nations day will be hear (WEEK) at 1:30 this afternoor The program will originate in th U. N. General Assembly buildin in New York City. Speakers wi be Dag Hammerskjold, secretar general of the U.N. Dr. Eelc Van Kleffens, president of th ninth General Assembly, an Mayor Robert Wagner of Ne York City.

The program also will have a a feature a concert by the Bostc Symphony orchestra unde Charles Munch who will direct th orchestra and chorus and solois in "Ode to Joy," the final mov ment of Beethoven's Ninth Syn phony. The Schola Cantoru under Hugh Ross also will heard.

Cir. (D 54,143) (S 104,048)

This Clipping From
WORCESTER, MASS.
TELEGRAM

OCT 25 1954

Janet Sobel Is Bride of M. Bookspan

Miss Janet S. Sobel, daughter of Mr. and Mrs. Jacob Sobel of 2 Dorset street, became the bride of Martin Bookspan, son of Mr. and Mrs. Simon Bookspan of Mattapan Sunday in Temple Emanuel. Rabbi Joseph Klein, assisted by Cantor Hugo C. Adler, performed the ceremony. A reception followed in the vestry.

Mrs. Mendel J. Kaufman of Norwalk, Conn., was matron of honor. Miss Mariane Goldner of Quincy was maid of honor. Bridesmaids were Miss Marlene Sobel of Waterbury, Conn., and Miss Norma Glazier. Barbara L., Wendy L. and Winifred L. Myers of West Newton, cousins of the bride, were junior bridesmaids. Talam Shelkan of Roxbury, cousin of the bride, was flower girl.

Sidney Schwartz of Newton Center was best man for his cousin. Sidney H. Sobel, brother of the bride, was head usher, assisted by Oscar Bookspan, Myron Jaffe of Waban, Dr. Abraham Kagan of Boston, Richard Kaye of Waltham and Mel Silberberg of Newark, N. J. Edward W. Schwartz of New York City was junior usher.

The bride chose a gown of Chantilly lace and nylon tulle over ivory satin, fashioned with fitted bodice, high neckline, fitted sleeves and bouffant skirt of nylon tulle, cut en train. Her fingertip length veil of illusion was caught to a cap of seed pearls and sequins. She carried a Bible with a cover corsage of orchids and streamers of white chrysanthemums.

After a trip to the Pocono Mountains, Pa., the couple will make their home in Brookline.

The bridegroom is executive director of the New England Opera Theater and has recently been appointed director of radio and TV promotion for the Boston Symphony Orchestra.

Miss Sobel was graduated from Classical High School and Emerson College. She is a member of Zeta Phi Eta, national honorary speech fraternity, and toured as a member of the New York Matinee Opera Company.

Mr. Bookspan received his bachelor of science degree cum laude from Harvard University. He is assistant managing director of the Boston University Celebrity series and is director of music with stations WCOP and WCOP-FM in Boston. He is also recording editor for the Jewish Advocate.

MARRIED IN TEMPLE

MR. AND MRS. MARTIN BOOKSPAN

Temple Emanuel was the scene Sunday of the marriage of the former Miss Janet S. Sobel and Martin Bookspan of Mattapan.

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

OCT 24 1954

SYMPHONY OPENS SMITH COLLEGE CONCERT COURSE

Munch Conducts Boston Orchestra in Superb Performance

By WILLARD M. CLARK

Northampton, Oct. 23—The Smith College concert course opened tonight with a concert by the Boston Symphony Orchestra, Charles Munch, conducting. It is hardly necessary at this date to detail the excellencies of this group of players or the imagination, musicality and profound knowledge of its conductor.

The program was routine but but of vast interest. It opened with the Bach "Suite No. 4 in D major." These suites, with their delightful dance movements, their contrapuntal variety and rhythmic charm are always delightful to hear. Mr. Munch and his players provided a thoroughly satisfying performance, rich in contrasts and color.

The principle work on the program was Beethoven's "Symphony No. 7 in A major." This symphony and the third symphony have always seemed to us the most profound and uplifted of the nine symphonies. Particularly splendid in its ceaseless motion were the Allegretto and the final Allegro.

The final work, which we could not hear because of an early deadline, was a collection of excerpts from "Romeo and Juliet" by Berlioz. Mr. Munch has made the music of Berlioz particularly his own and the past Tanglewood season included all the composer's principal works.

Cir. (D 96,045) (S 140,832)

This Clipping From
DAYTON, OHIO
NEWS

OCT 24 1954

ODE TO JOY PERFORMANCE FOR U. N. DAY

CHARLES MUNCH, conductor of the Boston Symphony orchestra, will direct the NBC Symphony of the Air, chorus and soloists in the Ode to Joy, the final movement of Beethoven's Ninth Symphony, as the climax of the United Nations Day celebration to be simulcast today. The performance from U. N. headquarters in New York will be carried by NBC television and radio from 2:30 to 3:30 p. m.

Soloists will be Elena Nicolaidi, Adele Addison, David Lloyd and Yi-Kwei Sze. The chorus will be the Schola Cantorum.

Speakers will include, Mrs. Franklin D. Roosevelt and Dag Hammarskjold.

Cir. (D 389,011) (S 258,545)

This Clipping From
NEW YORK, N. Y.
POST

OCT 25 1954

UN Enters 10th Year After Birthday Party With Peace as Theme

The UN today enters its 10th year on a fresh note of hope for lasting peace in the world.

A world-wide celebration of the international organization's 9th anniversary was held yesterday.

Focal point of the birthday party was the General Assembly hall. Some 3,000 persons jammed the hall to hear the first public concert ever staged at the UN.

Used for the first time was the $25,000 demountable stage recently donated to the UN by Thomas J. Watson, chairman of the board of International Business Machines. Charles Munch conducted the Symphony of the Air. Hugh Ross led the Schola Cantorum.

Brief addresses were given by Secretary General Hammarskjold; Assembly President van Kleffens, V. J. Skutt of Omaha, national chairman of UN week, and Mrs. Franklin D. Roosevelt.

Cir. (D 12,308)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

OCT 25 1954

Boston Symphony Opens Smith '54-'55 Concert Program

An extension of Tanglewood appeared at Smith College last Saturday in John M. Greene Hall when the famed summer festival orchestra, the Boston Symphony, opened the current concert series. Charles Munch, its distinguished music director, led the members of the orchestra through three B's, Bach, Beethoven and Berlioz.

The major work of the evening of most substance, was Beethoven's 7th Symphony and Mr. Munch thriled his hearers with an outstanding reading of an impressive symphony. The immensity of this symphony seemed to be just what Mr. Munch and the orchestra needed as the Suite No. 4 by Bach which opened the program was disappointing.

The last half of the evening was devoted to Berlioz. One might almost say that the excerpts from his "Romeo and Juliet" Dramatic Symphony were in themselves a work of devotion for those on stage, as Berlioz has been pretty largely favored at Tanglewood for a year or more and seems to be held in special favor by the Boston Symphony. They included the beautifully romantic love scene, the wonderfully colorful Queen Mab, the Fairy of Dreams, and an extremely effective section featuring a solo oboe accompanied by massed cellos in arpeggios. The full orchestra, as usual added to somewhat to satisfy a Berlioz score, really unwound itself in the finale which was the kind of a rousing climax which you can expect of this composer.

The encore, chosen by Mr. Munch, was in the nature of an echo, in kind, of the "Queen Mab" movement of the symphony. The orchestra played the small gem of a composition entitled "Will O' the Wisp" from "The Damnation of Faust." It requires a lightness of touch and a tinkling airiness, though in direct contrast to the handling of the large immensity of the Beethoven symphony, was that it displays the extraordinary versatility of these musicians.

Mention should be made of the fine solo work of the oboe, already discussed, and even more of the solo trumpets featured in the Bach suite and the artistic, always impressive ability of the first flutist.

A special concert, not in the regular concert series, but one which should not be missed, will be presented Tuesday evening, Nov. 2, at 8 by the Juilliard String Quartet in Sage Hall.

F.M.R.

NEW YORK, MONDAY, OCTOBER 25, 1954. THE NEW YORK TIMES,

The New York Times (by Fred J. Sass)

U. N. DAY OBSERVED HERE: General view as Richard C. Patterson Jr., representing Mayor Wagner, reads proclamation naming yesterday as United Nations Day. On the demountable stage are the Symphony of the Air and the Schola Cantorum.

9TH U. N. BIRTHDAY WIDELY OBSERVED

Leaders Attend Celebration Here—World Body's Aims Praised in Many Nations

By KATHLEEN McLAUGHLIN
Special to The New York Times.

UNITED NATIONS, Oct. 24—World-wide observance of the ninth anniversary of the United Nations today pivoted upon the first public concert ever staged at headquarters of the world organization. Nearly 3,000 persons filled the General Assembly hall.

The $25,000 demountable stage, recently donated to the United Nations by Thomas J. Watson, chairman of the board of International Business Machines, was used for the first time. It has three semi-circular levels, extending over the first few rows of delegates' seats.

Brief addresses were made by Secretary General Dag Hammarskjold, Assembly President Eelco N. van Kleffens, V. J. Skutt of Omaha, national chairman of United Nations Week for the American Association for the United Nations, and Mrs. Franklin D. Roosevelt.

Millions in the United States and Canada saw and heard the proceedings on television and radio.

Charles Munch conducted the Symphony of the Air (formerly the N. B. C. Symphony) with Hugh Ross on the podium to lead the Schola Cantorum. Leopold Stokowski was musical consultant.

The hour-long program included the Beethoven overture to "Coriolanus"; "Hymn to the United Nations," by Shostakovich, especially arranged by Mr. Stokowski; Aaron Copland's setting for the Preamble to the United Nations Charter; and the final movement ("Ode to Joy") of Beethoven's Ninth Symphony. For the last, soloists were Adele Addison, soprano; Elena Nikolaidi, contralto; David Lloyd, tenor, and Yi-Kwei Sze, bass-baritone.

Observers said that Soviet representatives present did not join in an ovation given to Mrs. Roosevelt, who spoke in her capacity as chairman of the board Association for the United Nations, although they applauded the musical numbers enthusiastically. Georgi N. Zaroubin, Soviet Ambassador to the United States, was the ranking member of the delegation attending.

In the absence of Mayor Robert F. Wagner, who was out of the city, his proclamation of Oct. 24 as United Nations Day was read by Richard C. Patterson Jr., Commissioner of Commerce and Public Events.

The volume of applause indicated the peak of the program came with the processional of white-capped, white-gloved United Nations guards down the two main aisles of the hall, each bearing aloft one of the banners of the sixty member nations, during the playing of the "United Nations March."

The staffs of the flags were grounded by the guards, forming two opposite arcs, until the Schola Cantorum began the singing of the Charter preamble. At that point the flags were lifted in salute.

Each of the speakers echoed the sentiments reflected in Mr. Hammarskjold's greetings, that the still imperfect United Nations needs the renewed pledge of governments and individuals to the objectives of its Charter, before its aim of world peace can be attained.

Mrs. Roosevelt expressed the desire to speak as a representative of the women of the world in celebrating the ninth anniversary of the United Nations, "for which we have worked together." She voiced the hope that "no great war will engulf the world," and conveyed the appreciation of Americans to those who have worked in the organization, which has had "so much success in increasing world understanding.'

Heads of nations in many parts of the globe joined in endorsement of the observance. Either in personal addresses, on radio broadcasts or through special statements released for publication, they included, in addition to President Eisenhower, Emperor Haile Selassie of Ethiopia; Presidents Ramon Magsaysay of the Philippines, Tito of Yugoslavia, Ba U of Burma and William V. Tubman of Liberia (now in the United States); and Prime Ministers Moshe Sharett of Israel and Y. T. Pyun of South Korea. T. Clifton Webb, Minister of External Affairs of New Zealand, and Halvard Lange, Foreign Minister of Norway, were also represented.

Magsaysay Assails Reds

Magsaysay labeled communism "wrecker of world peace." At a luncheon sponsored by civic organizations in Mainal he declared that the Communist world had shown again and again its unwillingness to accept peaceful coexistence."

In South Korea, air and ground troops of fifteen nations participated in observance of the anniversary, through memorial rites for their soldiers who fell during the war there. Premier Pyun assured a crowd assembled in the plaza of the capital at Seoul that Communist opposition prevented acceptance of their country into membership of the United Nations.

Brig. Gen. Richard S. Whitcomb, United States commander at Pusan, and Col. Gonzalo Mont, Chilean delegate to the United Nations, placed wreaths at the foot of the flagpole in the U. N. cemetery at Pusan, in the presence of 2,000 Allied troops.

On Governors Island, Lieut. Gen. Withers A. Burress, First Army Commander, urged in a message to troops and civilians, that everyone learn more about the United Nations. He termed the U. N. "this vital organization whose purpose is so close to the hearts and aspirations of our people."

Observance Elsewhere

Elsewhere throughout the world the day was marked by special prayers and services in churches, synagogues and mosques; by school and club rallies, picnics and parades; by the planting of "friendship groves" of trees; by issuance of special stamps, or special mail cancellations, and by radio broadcasts and the showing of the United Nations' hour-long film, "World Without End."

Henry Cabot Lodge Jr., chief of the United States delegation to the United Nations, in a speech at Minneapolis, and his deputy, James J. Wadsworth, speaking at Toledo under auspices of the Toledo Council on World Affairs, emphasized Soviet "sabotage" in their analysis of the current status of the world organization.

At Wilkes-Barre, Pa., Sir Percy Spender, Australian Ambassador to Washington, likewise blamed the Soviet Union for a lack of a unanimity among the member countries. He declared the Soviet was trying to pervert the organization in its own interests, and contrasted this attitude with President Eisenhower's assertion that the United Nations still represents "man's best hope of substituting the conference table for the battlefield."

In several countries the United Nations flag was raised in public ceremonies, at places of particular significance. In Mexico, for example, it was flown for the first time at the summit of Mount Popocatepetl, while the principal observance was in progress in Mexico City.

Senator H. Alexander Smith, Republican of New Jersey, declared in Princeton that a free and independent China is the key to peace in Asia. Senator Smith, a delegate to the United Nations, spoke at a United Nations Day program under auspices of the Student Christian Association.

Gov. Robert B. Meyner and Charles R. Howell, Democratic candidate for the United States Senate from New Jersey, agreed that the United Nations had a record of solid accomplishments. Both addressed a rally in Montclair in observance of the anniversary.

Benjamin V. Cohen, former United States delegate to the United Nations, said today in Washington that this country should ask the world organization to demand a cease fire in the Strait of Formosa. He said there could be no peace so long as Mao Tse-tung asserted the right to unite Formosa with the mainland, or Chiang Kai-shek defended the use of Formosa as a base for invasion of the mainland.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

OCT 25 1954

The U. N.'s 9th Birthday: World-Wide Observance Held

By John Molleson

UNITED NATIONS, N. Y., Oct. 24.—The ninth birthday of the United Nations was a cause for prayer, dedication and rejoicing throughout the world today. At U. N. headquarters the anniversary was celebrated with the first public concert ever held in the United Nations General Assembly Hall.

About 2,500 people in the hall, and an overflow crowd which listened to loud speakers in the Trusteeship Council Chamber, heard the Symphony of the Air, formerly the NBC Symphony Orchestra, directed by Charles Munch, leader of the Boston Symphony Orchestra, and Hugh Ross, director of the Schola Cantorum.

Dag Hammarskjold, U. N. Secretary General; Eelco N. van Kleffens, president of the General Assembly, and Mrs. Franklin D. Roosevelt spoke briefly between the musical portions of the program. The concert was televised nationally over NBC facilities at 2:30 p. m. It was also televised in Canada and broadcast by short wave overseas.

The music for the concert, selected by Leopold Stokowski, consisted of Beethoven's "Ode to Joy" finale from the Ninth Symphony, and "Coriolan" Overture, Aaron Copland's musical setting of the U. N. Charter preamble and Dimitri Shostakovich's United Nations March. During the march, sixty U. N. guards strode down the aisle of the Assembly Hall carrying the many-colored flags of the U. N. member nations.

Soloists in the "Ode to Joy" were Adele Addison, Elena Nicolaidi, David Lloyd and Yi-kwei Sze. The Schola Cantorum sang the choral passages in the Beethoven and Shostakovich se-

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AY, OCTOBER 7, 1954 Post

Music in Review

By TUCKER KEISER

Charles Munch began rehearsals with the Boston Symphony Orchestra yesterday in preparation for the opening of the 74th season tomorrow afternoon. The conductor, who begins his sixth year as head of our world-famous organization, met the press briefly between rehearsals to discuss plans for the year.

Mr. Munch has planned many works of unusual interest and, perhaps because of the coast-to-coast broadcasts every Saturday night from Symphony Hall, will include more American compositions than was his practice in the past. We will have Roy Harris' Symphony No. 7, Gian Menotti's Violin Concerto, the premiere performance of Samuel Barber's cantata, "Prayers of Kierkegaard," and Leonard Bernstein's Violin Concerto, which was heard for the first time this year in Florence, Italy.

Mr. Munch is so delighted with Martinu's new symphony, written for the 75th birthday of the Boston Symphony, that he hinted that he may not wait until next year to perform the work.

An unusual feature this season will be three classical concertos for wind instruments, two by Mozart and one by Cimarosa, which will be played by members of the orchestra as soloists.

Two prize winners of the Rome Festival this summer will be included. Next week will witness the American premiere of the first, Mario Peragallo's Violin Concerto, with Joseph Fuchs as soloist.

For the coming season many works requiring chorus are also slated which the conductor considers as missionary works to Boston audiences. "I cannot understand the reason why Boston audiences dislike choral works on symphony programs," he said. "Some of the greatest masterpieces are for chorus and orchestra."

He then entreated the critics to help him in his task of breaking down prejudice.

Choral works to be heard include the "The Damnation of Faust" by Berlioz, the Barber Cantata, the Verdi Requiem, Honegger's Christmas Cantata, the Bach B Minor Mass, and the original scoring of Ravel's Daphnis and Chloe. The Harvard Glee Club and the Radcliffe Choral Society, the New England Conservatory Chorus, and the Cecilia Society will assist in these scores.

The conductor seemed tired yesterday, but he spoke with enthusiasm of the coming season. Since the end of Tanglewood in August, he has conducted in France and had considerable success at the Edinburgh Festival.

Don Rice

Attending the U. N. Day celebration yesterday were (left to right) Richard C. Patterson, representing Mayor Wagner; Dag Hammarskjold, U. N. Secretary-General; Mrs. Roosevelt, Eelco N. Van Kleffens, president of the General Assembly, and V. J. Skutt, national chairman for U. N. Week.

U. N.'s 9th Birthday

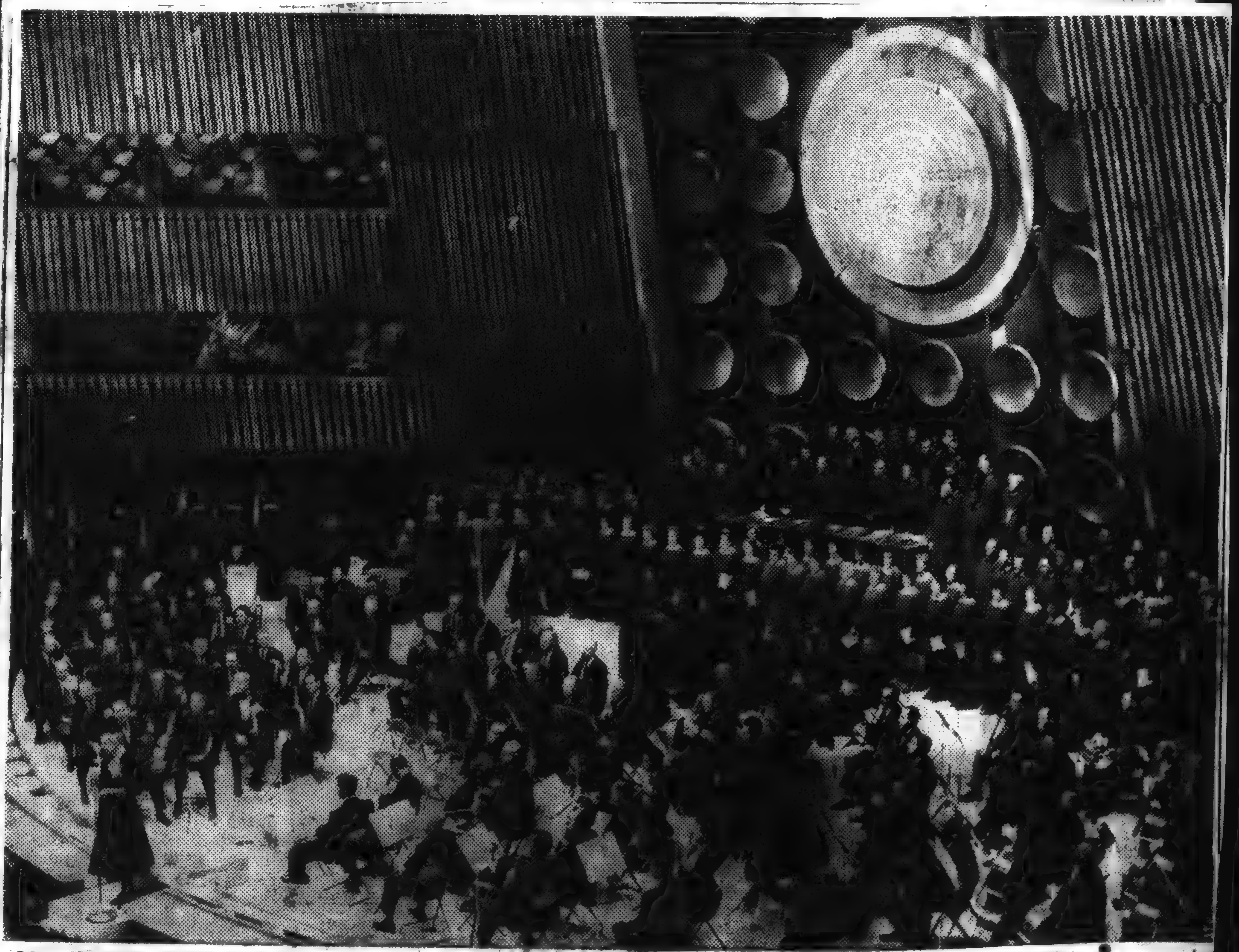
(Continued from page one)

lections, and a group of them spoke the words of the Charter preamble in Mr. Copland's setting.

The Schola Cantorum and the more than 100 musicians of the Symphony of the Air were the first to use the specially designed demountable stage presented to the U. N. by Thomas J. Watson, chairman of the International Business Machines Corp. When fully extended on its aluminum supports, the wooden surface of the new stage has an area of 1,000 square feet. A few rows of desks and seats normally at the foot of the Assembly podium were removed to accommodate the stage.

Other speakers at the concert, jointly arranged by the U. N., New York City, American Association for the U. N. and the American Federation of Musicians, were V. J. Skutt, national A. A. U. N. chairman for U. N. Week, and Richard C. Patterson, representing Mayor Wagner.

In other parts of the world, ceremonies of various kinds reaffirmed the faith of many nations in the U. N. These included tree-planting ceremonies in Cuba, the placing of a U. N. flag on a mountain in Mexico, the raising of a U. N. flag in Trafalgar Square, London, releasing of peace doves in the Philippines, decoration of taxis in Karachi, Pakistan, with U. N. flags, a parade in Athens, a national holiday in Israel, a public meeting in Rome, a ball in Ankara, Turkey, and lectures in the Soviet Union.



Mrs. Franklin D. Roosevelt speaking yesterday in the U. N. General Assembly Hall at U. N.'s ninth anniversary. On stage is the Symphony of the Air, which gave first public concert ever held in the hall.

VIEWS #3

CONCERT

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the third program of the 74th season in Symphony Hall yesterday afternoon. Roy Harris was the guest conductor for the occasion, which offered the following program:

Passacaglia and Fugue in C minor .... Bach-Resphighi
Symphony No. 7 .... Roy Harris
Sinfonietta in E .... Hindemith
"Pictures at an Exhibition" .... Moussorgsky-Ravel

By RUDOLPH ELIE

The problem of the just evaluation of Roy Harris' Seventh Symphony, in its Boston premiere yesterday afternoon with the composer conducting, is a fierce one not because the inner ear fails to respond to what is going on but because the mind fails to grasp why what is going on is going on.

On the surface it is very easy to follow: a broad and sustained opening of the greatest promise—and Mr. Harris is a master in achieving a warm and glowing line in the strings—leading to an extended development containing snatches of this and that leading to chaos and then all coming to an end with a cryptic punctuation mark.

Describes Work

Mr. Harris describes his work in the program as being "in a sense a dance symphony." He then goes on to inform us how it works into a climax in 11-4 meter which served as a bridge to the second part, which eventually treats the 11-4 meter as a duple meter (2-2) and so on, including the footnote that he has used the 12-tone scale and polyharmonic textures. But with all this gigantic musico-intellectual equipment, has he produced a work that, when all is said and done, gets anywhere? I am much inclined to think not; it is like a play that begins intelligibly enough in English but by the second act the characters begin to intrude fragments of some peculiar gibberish that seems to be English, only it isn't really, whereupon the stage manager drops the curtain with a thud, the play only half finished, leaving the audience bewildered and nonplussed.

It is, in fact, the half-finished quality this symphony reflects that makes it so dsconcerting. What Mr. Harris has here is a very noble introduction followed by an orchestral scherzo, the whole lasting 12 or 15 minutes at the most. The scherzo is, in many ways, good fun. For the composer introduces tricky little passages here and there, using all kinds of off-beat instrumental colors that dart from one section to another. The rhythmic variations are lively and vivacious, too, whle Mr. Harris' references to all sorts of indigenous musical materials are easily identified. But if this is a symphony, where is the rest of it?

What is lacking in this brief essay is a really musical plan. The composer has no doubt a whole series of blue prints as to the structural nature of the work, and a study of the score would doubtless reveal many an ingenious brick. But what is the musical significance of the edifice? What is it to be used for, and who is going to use it? Certainly not an audience, for although it may well remark the cleverness of the textural detail as it might in a painting by Jackson Pollack, it can hardly discern the overall esthetic significance of the work.

Not Open Book

These observations were given additional weight yesterday by the esthetic trajectory, so to speak, of everything else on the program. The C minor Passacaglia, despite Resphighi's often muddy orchestration, moves forward to its great final statement in a truly inexorable procession of musical planes while the Moussorgsky, with the connective links of the Promenade, comes to a consummation in a towering sense of the fulfillment of everything that went before.

Even the Hindemith, itself by no means an open book on a first hearing, proceeds in so orderly, so just and so inevitable a course that while each of the four movements are entities in themselves, all lead to the final resolution of the whole. The Sinfonietta, in fine, has a full and completed flight, while the Seventh simply does not.

The composer, however, proved himself to be a very accomplished conductor insofar as achieving the emphasis he wished in his own music. He brought out the many interesting and curious sounds of the work with authority and no little elan, and the audience did its best to warm up to his music. But it was clear it had not touched a really responsive chord as both the Third and the Fifth had in years gone by.

Mr. Burgin, conducting all but the Harris Symphony, again demonstrated, as he always does, the unfaltering musicianship of his approach, and he achieved a very great success with the Moussorgsky. Mr. Munch returns next week in a program including Mozart, Honegger and Dukas with Tossy Spivakovsky appearing in the first Boston performance of Menotti's Violin Concerto.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

OCT 30 1954

Music In Review

By TUCKER KEISER

Two relatively new works, Roy Harris' Seventh Symphony and Paul Hindemith's Sinfonietta in E, gave the Boston Symphony program more excitement in one program than we have had all season; each received its first local hearing yesterday afternoon. Mr. Harris conducted his own work, and Richard Burgin did the podium honors for the Hindemith and the Bach-Respighi Passacaglia and Fugue in C minor and Moussorgsky's "Pictures at an Exhibition."

The Harris piece is a compelling new work. Once the composer drops the rather self-conscious pose as the American Sibelius, picturing the expansive Great Plains in open chords over a pedal point accompaniment, the symphony propells the listener along in a vigorous, complex dance.

The work is a tour de force for the percussion and the brass, who do more labor in this one piece than they normally do in six concerts. While these sections of the orchestra are always prominent, they never become obstreperous. Their function is a highly rhythmical one, generating enough drive to overcome every technical obstacle which gets in the way of this tremendous energy.

Mr. Harris, though a member of the Boulanger school, has always avoided emotional sterility. What he writes is urgent and sincere and reflects the compulsion of great musical creativity.

On the other hand, the Sinfonietta, admittedly skillfully constructed, is cut from the same Hindemithan cloth. The colors are different, but the stitching and stylish cut remain familiar.

However, the finale does provide the string section an opportunity to prove that, given a chance by the conductor, this choir can play with all the vibrancy of old.

In both the Bach and Moussorgsky, Mr. Burgin was more properly concerned with visible downbeats helpful cues, and choir balance than with interpretative gestures and personal radiation. The results? The most accurate and musical playing so far this fall.

Boston Globe
Oct. 30, 1954

MUSIC

Burgin Conducts Harris, Hindemith at Symphony

Third pair of concerts by the Boston Symphony Orchestra, in the Friday afternoon—Saturday evening series, at Symphony Hall. Conducted by Richard Burgin. The program: Bach: Passacaglia and Fugue in C minor (orchestrated by Respighi); Roy Harris: Symphony No. 7 (first performance in Boston, conducted by the composer); Hindemith: Sinfonietta in E (first performance in Boston); Moussorgsky: "Pictures at an Exhibition" (orchestrated by Ravel).

By CYRUS DURGIN

This is a very hearty program, rich in decibels and the vitamins of orchestral skill. There is so much to talk about that only the high spots can be touched. The two highest, yesterday afternoon, were Hindemith's expert Sinfonietta, and the superb conducting of Richard Burgin. The three numbers he conducted are very demanding in various ways, but in each case the sum total was brilliance, vigor and authority. Mr. Burgin from time to time, when he leaves his concertmaster's seat for the conductor's stand, gives us excellent performances. I doubt that he has ever surpassed his work of yesterday.

The idiom of Hindemith's Sinfonietta is much like that of "Mathis der Maler." You find the same insistent rhythms, the suggestions of 12-ton melodic procedures, the same involved figurations over thumping accompaniment, the lean muscularity of style, the same personal use of dissonance which, far from giving a thick tone, makes a sonority notably clear in its contrasts of individual colors. He writes a good bit in extreme parts of the range for some instruments. The Sinfonietta, among other values, is a good lesson in a certain type of orchestration.

The rhythms are always tricky, within the bar and from one change of meter to another. Some of those fast pages must be fiercely difficult to learn. The adagio and the recitative are among the finest modern slow movements I ever have heard. They are also full of melody—but not the obvious kind. This is a piece we ought to hear again.

Mr. Harris calls his Seventh Symphony "in a sense a dance symphony," with about half of it a passacaglia in recognizable three-time, the rest rather jazzy in an involved way. Since the days when his Third Symphony was a forceful if turgid promise for his future and that of American music, Mr. Harris has increased his skill at writing for orchestra. But the Seventh Symphony, slick as it may be, sounds like a large, efficient engine, all cylinders hitting at once and all the time. It becomes monotonous and wearisome. Perhaps further acquaintance will show us there is more in these pages than was heard yesterday. The composer seemed to have a pretty good grasp as conductor, and he was applauded courteously.

Respighi's and Ravel's virtuoso translations of Bach and Moussorgsky, respectively, could not fail to make effect. They did so, but the effect was as much musical as in the dazzling texture of sound those two orchestral wizards produced. For that they deserve credit. So do Bach and Moussorgsky—and so does Mr. Burgin.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

OCT 31 1954

Musical Plain Speaking About Qualities of Two Orchestras

By CYRUS DURGIN

Let us have a few minutes of musical plain speaking this morning. It is high time, and should do us good. Such plain speaking is generated by certain comment that has come to my attention, some of it loose and conversational, some evidently to be taken as responsible and seen in public prints. This comment takes the view that the Boston Symphony Orchestra, since the advent of Charles Munch, has lost its rich tone and its technical sheen. In short, it has slipped from its position as "the best orchestra in the world," as the late French critic, Henry Prunieres, called it nearly 25 years ago.

An important premise in this discussion, granted that the budget permits the hiring of the finest playing, talent, is that any orchestra is no stronger, and seldom weaker, than its conductor. The individual capabilities of the men may be high, but as an instrument, as an organic whole, an orchestra is able to function only in the image of the conductor. If he is a strict disciplinarian and a fanatic upon the finest sonority and neatness of detail, if he is a musician of broad general culture, then the orchestra must rise with him.

WILLIAM HOLDEN is one-third of a triangle, romantic variety, in "Sabrina," at the Astor Theatre.

Difference Of Ear

The Boston Symphony's budget is geared to procure the finest of talent, and has done so. We have a group of extremely able players, I think, and in nearly all the first desk men, executants of virtuoso calibre. It is prevailingly a young orchestra; much effort can be asked of it and will be forthcoming. It is, as all American orchestras are bound to be, cosmopolitan, flexible, extremely sensitive.

Serge Koussevitzky, who carried the Boston Symphony to its great peak after the ravages of World War I, the strike and Pierre Monteux's incalculably valuable reconstruction, lived and breathed for music. He was a tireless rehearser—too much so in the case of a few scores known inside out by the men. He was a disciplinarian of the strictest sort. His ideal of orchestral tone was a sonority rich, deep and yet bright, based upon string tone that was thoroughly blended and silken, but very intense. His woodwinds were on the bright rather than the mellow side, and he liked brass, I think, just the other way. Under him, the Boston Symphony was a gorgeous instrument, but hard-driven and sometimes wearyingly intense.

Mr. Munch has the combined inheritance of German and French blood, as an Alsatian, where Koussevitzky was a Slav. There is great difference in ear and entire musical approach between the national backgrounds. Mr. Munch naturally inclines to a French tone: strings light, clear and sweet, dry rather than lush; woodwinds delicate, bright and sweet (and firmly in tune); brass decidedly bright, never mellow and always sounding as individual sections, not in homogeneous blend.

Another Instrument

Naturally the Boston Symphony of 1954 is another instrument from that of 1949; it could not be otherwise, but to my mind it is still a very great instrument. It is vigorous and healthy, never mechanical (as I found the Philadelphia Orchestra to be last Monday). Frankly I would prefer a technical level of high competence to mechanical perfection where details usurp importance. That is where decadence sets in, and I wonder whether the great Philadelphia Orchestra has not begun to show a few signs of it.

Mr. Munch is no tyrant, as I have observed, but exercises discipline with restraint and gentleness, but with firmness when necessary. I do think he has carried string and brass tone too far in the directions noted above, yet just this Fall, to my ear, the strings have shown better ensemble and more fluidity in sound. The brass emphatically needs blending, especially the trumpets, which in a tutti with all the orchestra, do scream at the top.

Whether the Boston Symphony today is the best orchestra in the world I do not know, nor is it important. In fact I am convinced that for musicians and public to regard any orchestra as such indefinitely, means inevitable relaxation of standards and enervating complacency. It is far better, I believe, to think in terms of effort toward improvement, and not bother about the compliments.

Top Level

With great orchestras you are dealing on the top level, in superlatives. What would be a lesser orchestra's best is their second or third best. Little things count heavily in such exalted circumstances. The Philadelphia Orchestra is in the first rank, but it has its blemishes. Last week it sounded magnificent, but also tense and a little jaded. It gave a slick but somehow lifeless account of "Petrouchka," and one of Tchaikovsky's Fifth Symphony that had some glaring distortions of detail and some places where the sound was thick and the balance poor. Why do clarinets play a G marked mezzo-forte at a certain strength, and, two measures later, take the same note, again marked mezzo-forte, at a volume about one-third softer? A trifling detail? Not with a virtuoso orchestra.

I have mentioned the Philadelphia only because it has been proclaimed in some quarters, the ideal orchestra today. Not that Boston has any reason to be jealous of Philadelphia, or vice versa. But I do not think it serves either common sense or art to set one against or above the other.

Each orchestra is of very high rank. Munch and Ormandy are conductors of high competence and perception. Each has his virtues, each his faults, and they inevitably are reflected in the performance of the two orchestras. Let us retain a sense of proportion in our regard for them.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
OCT 31 1954

Nov. 17 at Carnegie Hall

Prize Concerto to Make N. Y. Debut

By FRANCIS D. PERKINS

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Do you describe the warm glow you feel at seeing familiar though perhaps unknown people back in their usual chairs? Or the charm of a quick greeting with an old friend following a summer's parting? Or the quickening emotions engendered by a beginning again of the fellowship of music? Or the way the orchestra played. or what it played, or what?

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The music, save for Norman Dello Joio's "Variations, Chaconne and Finale," was all familiar and all appropriate: Wagner's Overture to "Tannhaeuser," with its solemn beginning and its final chorus of mystic exultation; Beethoven"'s Second Leonore with its Promethean finale, and Dvorak's Fifth with all its beguiling though often melancholy melodic radiance and its final proclamation of optimism All thrice familiar, to be sure, but old friends that can never wear out.

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Today it is possible to say that it is an exceedingly beautiful and exceedingly musical work, abounding in melodic invention of great persuasion clothed in harmonies and rhythms at once bold but never aggressive, original but never obtrusive or eccentric.

The form emerges with remarkable clarity now; it is possible to follow each of the six variations after the oboe statement of the melody itself, a very fine one, without ever losing the contour of the line while at the same time noting the differing lights and shadows of each. In this second hearing, too, it reveals a much deeper emotional range than at first; the general mood of the variations and chaconne is one of a subdued and thoughtful character, largely untroubled in spirit and entirely without self-conscious striving for significance.

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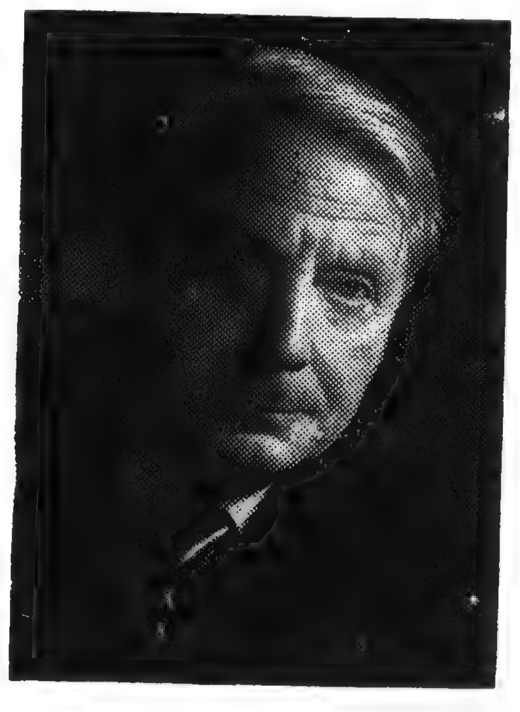
Mr. Munch, who drew a rising audience as a tribute at the beginning, was in top form throughout, giving the program a sense of animation and impetus all through. Oddly enough, however, the audience—those who didn't find it necessary to drift away during the symphony, that is—failed to be too enthusiastic about the Dvorak. Could it be that it is too often encountered on the radio? Anyway, it will be encountered again tonight, for it will appear on the first of the orchestra's season of national broadcasts.

The program next week includes Beethoven's Seventh Symphony, Bach's D major Suite, the Overture to Gluck's "Alceste" and a new violin concerto by Peragallo performed by Joseph Fuchs.

The Simmons

Thursday, October 21, 1954

Six Open Rehearsals With Guest Soloists Listed By Symphony



Charles Munch, conductor of the Boston Symphony Orchestra.

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Season tickets are now available at Symphony Hall at $7.00 for the six concerts.

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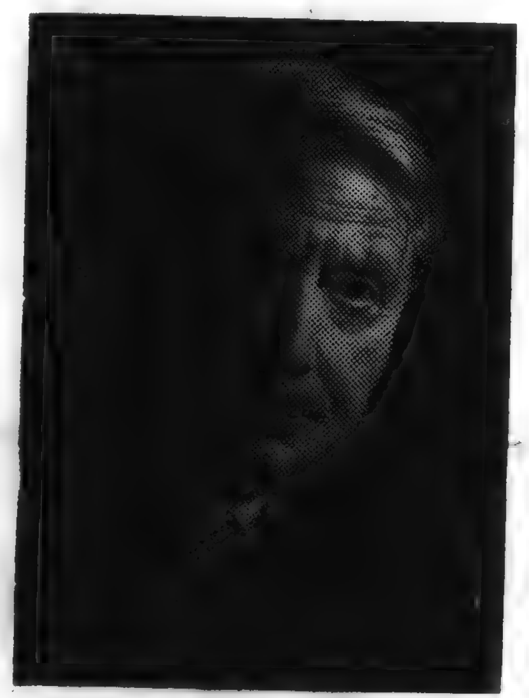

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212 June - (Continued from page 169)

BOSTON GLOBE 6/20/54

(Globe Photo by Paul Connell)

MUSIC IN ITS NATURAL SETTING—Beside the shadow-cast waters of the Public Garden Pond thousands of Bostonians listen to the Boston Pops directed by Arthur Fiedler.

SPRINGFIELD, MASS.
REPUBLICAN

JUN 27 1954

10 Top Records

(Selected from a poll of listening audiences)

Popular

"Little Things Mean a Lot," K. Kallen (Decca).

"Wanted," Perry Como (RCA Victor).

"Young at Heart," F. Sinatra (Columbia).

"Three Coins in a Fountain," Four Aces (Decca).

"Point of Order," Stan Freberg (Capitol).

Classical

"Les Preludes," (Liszt), P. Monteux and Boston Sym. (RCA Victor).

"Rosamunde" music (Schubert), Dean Dixon conducting (Westminster).

"I Puritani" (Bellini), Maria Callas (Angel).

"Tamar" (Balakirev), A. Fistoulari conducting (M-G-M).

"French Songs," etc., Maggie Teyte (RCA Victor).

(Copyright, 1954, by the Saturday Review)

MERIDEN, CONN.
RECORD
JUN 28 1954

Premier Slated For Newsman's Composition

BOSTON, June 27 (AP) — A newspaperman — a self-taught musician — will have a new composition performed Wednesday night for the first time by the big Boston Pops Orchestra in Symphony Hall.

Lucien H. Thayer, assistant managing editor of the Boston Globe, started with the flute in his teens, played in his Quincy high school orchestra and Harvard's Pierian Sodality.

While carrying on his profession as a newsman, he studied harmony and piano arrangement, developed his ability to read musical scores, and finally launched into the complicated field of orchestration. This, he polished off with lessons from Jacobus Langendoen of the Boston Symphony Orchestra.

One of the results will be Wednesday's premier of "The Brook And The Dragonflies," which was based in part on another hobby of Thayer's — trout fishing. One day when the trout showed little disposition to bite and the mosquitoes were biting right and left, and the air hummed with flying insects, Thayer found himself humming a tune which lent itself to the scene of bright day, babbling brook, and flashing dragonflies and damselflies.

The babble of the brook runs all through the music and in musical leaps and gyrations, the dragonflies and damselflies flit — with an occasional big dobson-fly chasing the others away.

Thayer also has composed "Saratoga," a horse-racing composition, and "Valse Creole."

Sidewalk Symphony

20,000 Hail Fiedler, Pops at Arts Festival Concert

By CYRUS DURGIN

The musical big do of the 1954 Boston Arts Festival surely was the concert by Arthur Fiedler and the Boston Pops Orchestra in the Public Garden, last night. Though it came near the end of the Festival, which will close tonight, this event drew what must have been the largest audience of the two weeks, estimated at more than 20,000 persons.

Not only did Mr. Fiedler and the Pops Orchestra move downtown from Symphony Hall, but they brought what was more nearly a symphony than a Pops program. There were four pieces: Brahms' "Academic Festival" Overture, the Eighth Symphony of Beethoven; MacDowell's Second Piano Concerto, in D minor, with Jesus Maria Sanroma as soloist, and the "Tannhauser" Overture of Wagner.

Once again a huge crowd gathered 'round the three sides of the semi-arena stage listened quietly and with enjoyment, some few thousands occupying rented chairs, and many more standing or sitting on the grass.

FESTIVAL

Continued from the First Page

box), even if, at first, there seemed to be a little fuzziness as the players got accustomed to their unfamiliar surroundings. But the Boston Pops Orchetra (which is one way of meaning most of the Boston Symphony Orchestra) would sound glorious anywhere.

Arthur Fiedler is the recipient of this year's Music Award of the Arts Festival, an award in the form of a citation signed by Mayor Hynes and Nelson Aldrich, general chairman of the Festival. It reads as follows:

"To Arthur Fiedler on the occasion of his 25th year as conductor of the Boston Pops Orchestra—whose enthusiasm, musicianship and ceaseless search for new talent during those years has immeasurably enriched the musical life not only of his own community but of his country."

The citation was presented by Boston Symphony trustee, Michael T. Kelleher, former Fire Commissioner and long a close friend of the conductor. The white dinner-jacketed Mr. Fiedler, known for his reluctance to speak in public, stepped hesitatingly toward the microphone, smiled that broad, friendly smile, now recognized virtually the world over, thanked the audience and reminded them of the Esplanade concert season presently to begin.

The applause upon Mr. Fiedler's first appearance was hearty, but at the conclusion of the MacDowell Concerto it was terrific. All on the stage shared it, as Mr. Fiedler bade the orchestra rise.

It was like old times to see Jesus Maria Sanroma, once the official pianist of the Boston Symphony, upon a local stage again. He played the lovely, old-fashioned and romantic work beautifully, not only as keyboard technician, but as a musician with a real grasp of the poetry in the Concerto.

Always a man with a quick sense of fun, Mr. Sanroma wheeled on the piano bench, as the last chord was played and with his left hand, grabbed in congratulation the left hand of Mr. Fiedler, as the music still was sounding.

Prizes for the winning entries in the art exhibition were presented at intermission by Jerome Rosenfeld and Nelson Aldrich.

CLEVELAND, OHIO
PRESS
JUN 24 1954

Ringwall to Conduct Boston Pops in July

For the second straight year, Rudolph Ringwall will conduct the Boston Symphony's esplanade concerts in Boston.

The associate Cleveland Orchestra conductor has been invited by Arthur Fiedler, head of the Boston pops, to conduct the concerts of July 12, 13 and 14.

Longtime pop concert conductor here, Ringwall is also scheduled to direct two Public Hall pops, on Aug. 7 and 12.

BOSTON, MASS.
HERALD
JUN 27 1954

Esplanade Season Is Launched July 5

After concluding his Silver Jubilee season as Pops conductor next Friday, Arthur Fiedler and his Boston Symphony musicians will launch into the twenty-sixth season of free Esplanade Concerts on Monday evening, July 5 at the Hatch Memorial shell, at the foot of Mt. Vernon St. There will be a radically new plan this year. Instead of being concentrated in July, the concerts will extend from July 5 through August 10. They will be played on Monday, Tuesday, and Wednesday evenings from 8:30 to 10:00, and on Tuesday mornings from 10:15 to 11:15. In the second half of each week the orchestra will commute to Lenox to play in the Berkshire Festival concerts at "Tanglewood" under Charles Munch. By this plan, the daytime concerts will be raised from three to six, and also July vacationists will have an opportunity to hear five evening and two daytime concerts in August. Adults are welcome at the Tuesday morning concerts, long popular with children, although the music is of general appeal. As before, the maintenance of the concerts free of admission charge is dependent on contributions to the Esplanade Concerts Fund, which may be sent to the Merchants National Bank at Copley Sq.

HARTFORD, CONN.
COURANT
JUN 28 1954

Composition By Editor To Be Played

Boston Orchestra to Play Number Based On Trout Fishing

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BOSTON, MASS.
EVENING GLOBE

JUN 28 1954

New Music by Lucien H. Thayer, Globe Editor, at Pops Wednesday

"The Brook and the Dragonflies," a new musical composition by Lucien H. Thayer, assistant managing editor of the Boston Globe, will be given first performance at the Pops in Symphony Hall Wednesday night. Arthur Fiedler will conduct the Pops Orchestra in the work.

"The Brook and the Dragonflies" was a product of a trout-fishing trip. While fishing in a mountain stream in New Hampshire one day when the trout were biting a little, and mosquitoes were biting a lot, the air was humming with the drone of insects in flight, the composer found himself humming a tune that seemed in harmony with the brightness of the day.

Thayer came off the stream and set his inspiration down in bare outline on paper. From that, the four themes of the piece were worked out into melodic outline. The theme of the babbling brook runs continuously through the three-minute orchestration; and above it, in a succession of leaps and gyrations, the dragonflies and damselflies set out on little excursions into the breeze and return to their resting places. Occasionally the big dobson-fly moves out into the open spaces, and the little fellows skitter right out of his way.

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Robert Grant Jr., 30, of Cambridge, a multiple sclerosis patient at the West Roxbury Veterans Hospital, will be honored the same night. Arthur Fiedler and the Pops Orchestra will include Grant's composition "My Evening Prayer," on the basis of his recognition as a professional writer with his recent article, "I've Got the Most Mysterious Diseases," which appeared in a recent issue of a national magazine. The composition for voice and orchestra, orchestrated by Peter T. Bodge, was first introduced by Mr. Fiedler on May 16, 1951.

June - 1954

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 29 1954

Chamber Music

Special to the Herald Tribune

PITTSFIELD, Mass., June 28.—Six chamber music concerts will be given at 4 p. m. on Saturdays this summer at South Mountain here. Alexander Schneider and Artur Balsam will play Beethoven's sonatas for violin and piano on July 10 and 24 and Aug. 7. Leontyne Price, soprano, will sing July 17, and on July 31 trios for horn, violin and piano will be played by Mr. Schneider, Mr. Balsam and John Barrows. The Julliard String Quartet will give the closing program Aug. 14.

In presenting this series, the South Mountain Association has the co-operation of the Elizabeth Sprague Coolidge Foundation of the Library of Congress and the Fromm Music Foundation of Chicago.

Fre tickets for students may be obtained by written application to the association's musical director, Mrs. William Willeke. A self-addressed, stamped envelope should be enclosed. Information about programs or membership may be obtained from the South Mountain Association, Pittsfield, Mass.

In memory of his mother, Mrs. Elizabeth Sprague Coolidge, Albert Sprague Coolidge will give two festival concerts at South Mountain at 11 a. m. and 4 p. m. Saturday, Aug. 21. Mr. Schneider, Rudolf Serkin, pianist; the Kroll Quartet and a chamber orchestra of Boston Symphony musicians will take part.

WAKEFIELD, MASS.
ITEM

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Mr. Thayer was a member of the Wakefield High School faculty many years ago and left here to enter journalism. For a long time he was in charge of the suburban news for the Globe.

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CHICAGO, ILL.
DOWN BEAT

JUN 30 1954

CHARLES MUNCH

Records: Victor
Direction: Independent

The Boston Symphony conductor was born in Strassburg, Sept. 26, 1891. He was educated musically at the Strassburg Conservatory and studied violin in Paris, where he appeared in recitals and concerts just prior to World War I. He made his official podium debut in 1932, after which he conducted throughout Europe. After World War II Munch appeared as guest conductor with orchestras in England, Switzerland, Holland, Spain, Belgium, Austria, Czechoslovakia, Portugal and South America. He first appeared in the U. S. in 1947, with the Boston Symphony and the New York Philharmonic Symphony.

July {Continued from page 175}

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUL 7 - 1954

(Globe Photo by Harry Holbr

THOUSANDS LISTEN TO FIRST ESPLANADE CONCERT OF THE SEASON

'Spark' Fiedler Sticks to Esplanade Open

Has Wife Check Nearby Fire; Piano, Trumpet Solos Tops

By CYRUS DURGIN

Arthur Fiedler must have been confronted with a difficult decision when a heavy cloud of oily white smoke from a hotel flue fire rolled down the Charles River Esplanade last night. As conductor of the free Esplanade Concerts, which were beginning their 26th season, he had to stick at his post on the stage of the Hatch Memorial Shell. But as the most ardent spark in town he must have been greatly tempted to join the throng which rushed over the footbridge named for him in the direction of smoke and sirens.

But Mrs. Fiedler, who was in the audience, went for him. She hastily borrowed his gold fire badge, just in case, and got as far as Beacon st. before she discovered it was a minor blaze a few blocks beyond.

Not long before the smoke appeared there were those gathered about the Hatch Shell who almost expected to see the conductor rush off stage when the siren of a police car, parked nearby, accidentally got set off in the middle of Schubert's "Unfinished" Symphony.

Perhaps by tonight the Esplanade Concerts will have returned to peace and normality. Not only were there unmusical excitements last night, but the scheduled opening of the season had been rained out on Monday. The actual first program of 1954, accordingly, was the one for children yesterday morning.

Last evening the weather was perfect, the air light and dry, and a crowd which police estimated at its peak, between 10,[illegible] and 12,000 persons, showed [illegible] stand or sit on the rented chairs. No one could say how many dashed off to the fire, which occurred at intermission, or how many of them came back. But either way, it was plenty.

Apart from this interruption, the concert followed usual course except there were no ceremonial speeches. The musical high points were, perhaps, the Schubert Symphony and Walter Piston's Concertino, a light and engaging piece if a little thin for open air. The soloist here was a young Harvard sophomore, Robert Freeman, who gave a brisk and [illegible] account of [illegible]

[illegible] Robert has studied [illegible] Gregory Tucker [illegible] and conducting with Lukas Foss and Leonard Bernstein at Tanglewood. He [illegible] the spectacled young man who took his bows modestly and, his [illegible] dinner jacket hanging casually open, walked offstage with the unconcern of a veteran.

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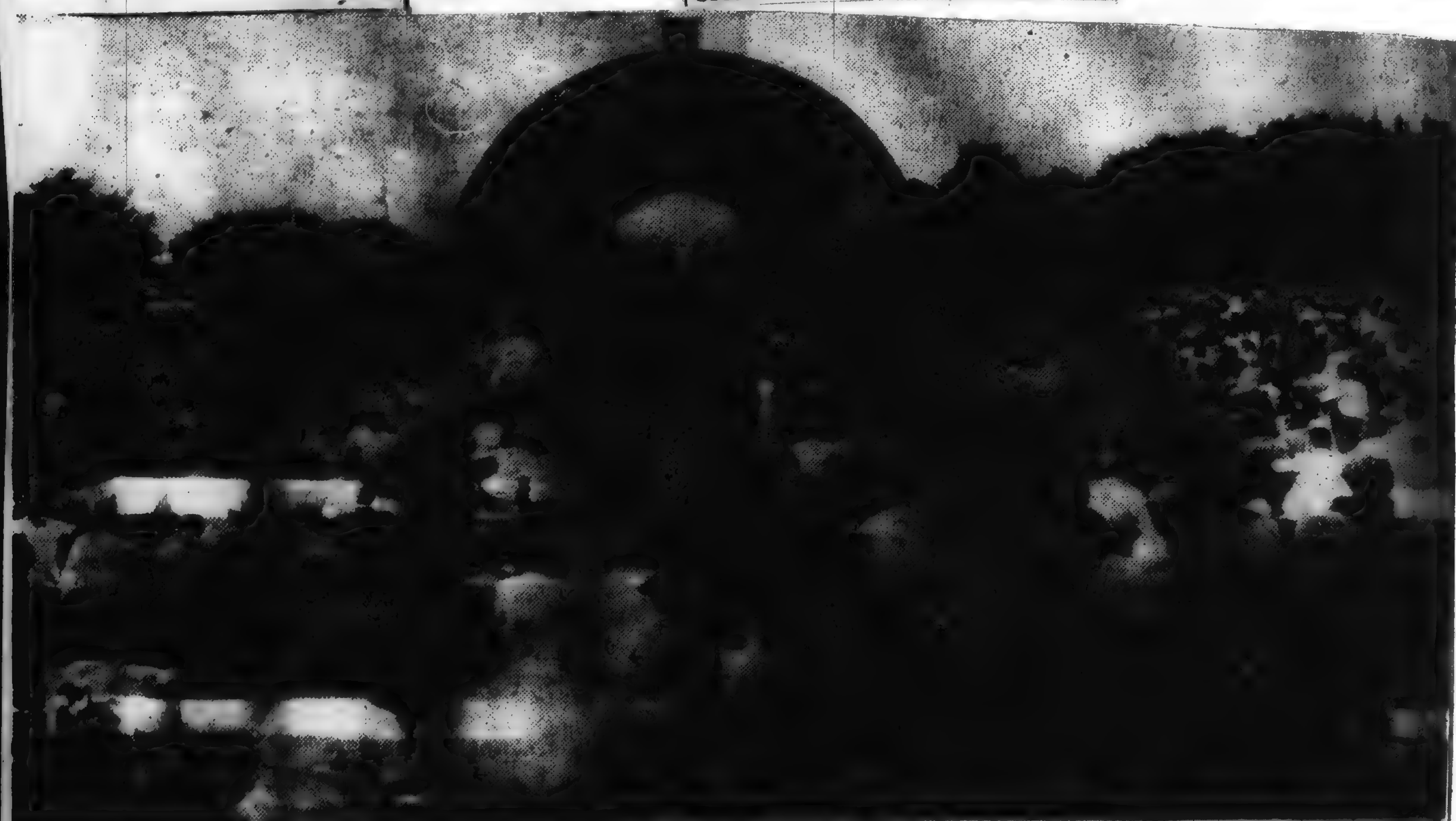
July {Continued from page 175}

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUL 7 - 1954



(Globe Photo by Harry Holb

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Apart from this interruption, the concert followed usual courses, except there were no ceremonialspeeches. The musical high points were, perhaps, the Schubert Symphony, and Walter Piston's Concertino, a light and engaging piece if a little thin for open air. The soloist here was a young Harvard freshman, Robert Freeman, who gave a brisk and highly capable account of himself. Son of Henry Freeman, who as a member of the Boston Symphony himself was playing double bass in Piston's music, Robert has studied piano with Gregory Tucker in Boston and conducting with Lukas Foss and Leonard Bernstein at Tanglewood. He is a tall, thin, spectacled young man who took his bows modestly and, his white dinner jacket hanging casually open, walked offstage with the unconcern of a veteran.

Fine Trumpet 'Fireworks'

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When it came time for the medley from Rodgers' and Hammerstein's "South Pacific" there were not a few, along the fringes of the crowd who could not help adding their humming or whistling of the delectable tunes to the orchestral volume. The effect, since it was not loud, was nice. Vaughan Williams' Fantasia on "Greensleeves," "The Star Spangled Banner" and the Farandole from Bizet's "L'Arlesienne" Suite were the other numbers.

No telling what may happen tonight, but perhaps Arthur Fiedler better bring his rubber coat, boots and fire helmet and keep them handily by. You never can tell, you know.

BROOKLYN, N. Y.
EAGLE
JUL 8 - 1954

Boston Symphony Group Headed By Mrs. Dickson

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Mrs. Carroll Dickson

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The concerts, which are given in the Academy of Music, are conducted under the auspices of the Institute and the Philharmonic Society of Brooklyn.

In accepting her new post Mrs. Dickson said the women's committee plans to exert every effort this year to insure the success of the 1954-1955 Boston Symphony concerts at the Academy of Music.

"Brooklyn is a community of many and varied interests, and I am sure there is more than enough support in our borough for good music to make this year's concerts both a cultural and financial success," the new chairman said. "Our wholehearted response to the concert series will show the rest of the country how completely out-of-focus the popular stereotyped picture of Brooklyn is."

The 67th season opens Nov. 19. The five concerts for the season are scheduled for: Nov. 19, Dec. 10, Jan. 14, Feb. 11 and March 11, all Friday evenings. Season subscriptions are now on sale at the offices of the Institute in the Academy of Music, Lafayette Ave.

A trustee of the Institute since 1947, Mrs. Dickson is a member of the governing committee of the Brooklyn Children's Museum and a member of the nominating committee of the board of trustees of the Institute.

Her activities also include membership on the board of the Visiting Nurse Association of Brooklyn and the Long Island College Hospital. She is the president of Civitas and an officer of the nursing services committee for Civil Defense of Greater New York.

TOLEDO, OHIO
TIMES
JUL 14 1954

Many Children Attend Boston Orchestra Concert

By FREDERICK J. KOUNTZ

GLOUCESTER, Mass., July 13—The elements are not always favorable to man-made devices.

For example the esplanade concerts in Boston were to have been launched on a recent night into their 26th season. Six years ago when a similar opening night was washed out by rain, concert and audience were moved to Symphony Hall where everything went off as scheduled except that it was all under roof instead of in the open.

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Program Is Varied

And of course there was no concert. Arthur Fiedler acting as umpire, and probably feeling like a disgruntled conductor, called the game at 8:35.

But the rains, which continued all night, washed the air clean and introduced a bright and comfortable morning. If anything, the sun brightened and the air smelled cleaner through the day. It was all quite favorable to a concert for children in the morning and one for their elders in the evening

In the morning the largest assortment of children I have seen, all shapes and sizes, trooped onto the stately esplanade, which borders the Charles River. They occupied all the chairs and spilled out over all the walks and plots of lawn surrounding.

Mr. Feidler assembled his players into the Hatch shell, which visually and acoustically is a considerable accomplishment, and conducted for the children and their guardians an assortment of Wagner, Beethoven, Rossini, a part of Wieniawski's Violin Concerto, and a variety of lighter matters, all of which seemed to be wholly appealing to the children.

Program Sparkling

The entire program was delivered in the usual Feidler manner, quick sparkling and incisive. The orchestra was obviously well acquainted with the wishes of the conductor, at ease with all the music, and entirely comfortable in the surroundings. It was in all respects a well prepared and explicitly executed concert for children.

The Boston Orchestra is old and experienced organization. And within the last decade its seasons have become longer and more all-covering than those of perhaps any other orchestra in the world. And of course metropolitan Boston has an enormous population.

But admitting such matters as these, the outdoor concerts for children are an unusual undertaking and accomplishment I propose to attempt some time to discover how large a population center must be and how experienced and efficient a producing organization must be to make such concerts possible. I think it would be very interesting information to come by.

BOSTON, MASS.
MORNING GLOBE
JUL 14 1954

MUSIC

Rudolph Ringwall Guest Conductor at Esplanade

By CYRUS DURGIN

Rudolph Ringwall, associate conductor of the Cleveland Symphony, has returned as guest conductor of the Esplanade Concerts. Last night he and the orchestra of Boston Symphony musicians played to one of the biggest crowds thus far this season, estimated at between 20,000 and 25,000 persons.

A former member of the Boston Symphony violin section, Mr. Ringwall is no stronger here, although for many years he has worked in the Middle West. From the outset his seasoned hand with the orchestra was evident: the practical beat, the imperturbable familiarity with the scores, the excellent rhythm, the expressive moderation (no exaggeration, no fancy business!) in all that was played.

Soupsa's March, "Semper Fidelis," began the program, followed by Borodin's "On the Steppes of Central Asia," and the final two movements of the F minor Symphony by Tchaikovsky. Not the least of the evening's pleasures was the clarity in every measure, especially the rapid pizzicate section of the Symphony and the rushing, decorattive figures that quickly ensue. At the same time, there was no lack whatever of vitality.

Leo Litwin was soloist of the evening in the well-worn "Rhapsody in Blue" by Gershwin, a piece that the Boston pianist probably could play backward if he chose. Once again his performance of the keyboard part was both good piano playing and good Gershwin. The orchestral part went equally well.

After the Strauss Waltz, "Voices of Spring" had been heard, Mr. Ringwall greeted the audience over the public address system, and said he was going to add, as encore in response to the request of Capt. Cronin of the MDC Police, Sullivan's "The Lost Chord." This was done, Armando Ghitalla taking the melody on the trumpet with the ease and the smooth phrasing of an able singer. Brahms' Fifth Hungarian Dance concluded the program.

Mr. Ringwall will make his final appearance at the Hatch Memorial Shell tonight.

NEW YORK, N. Y.
TIMES
JUL 14 1954

MUSIC DIGEST ISSUED ON VICTOR 45 DISKS

"Listener's Digest," an album of ten 45 r.p.m. "extended-play" disks, was introduced yesterday by R. C. A. Victor Records at a press preview at the Plaza Hotel. The album, according to George R. Marek, director of artists and repertoire for the company, was planned as a musical counterpart of book condensations and magazine digests. It also was conceived, Mr. Marek said, as a basic library for record collectors.

The records include excerpts from works of Beethoven, Franck, Tchaikovsky and Dvorak. Among the artists performing the works are Pierre Monteux, Arturo Toscanini, Arthur Rubinstein and Leopold Stokowski. Also included is a forty-two-page booklet containing program notes and biographies of composers and performers.

Mr. Marek also announced that regular Victor releases for the fall would include "Falstaff" and "The Masked Ball," conducted by Mr. Toscanini; "The Damnation of Faust," by Charles Munch and the Boston Symphony; the Chopin Piano Concerto No. 1, played by Mr. Rubinstein with Alfred Wallenstein and the Los Angeles Symphony, and the Schubert Ninth symphony, conducted by Mr. Toscanini.

ALBANY, N. Y.
NICKERBOCKER NEWS
JUL 15 1954

Concert Set By Miss Price

Leontyne Price, soprano, will be the artist for the second concert of the South Mountain Association series to be held at 4 p. m. Saturday at South Mountain, Pittsfield.

She will offer selections by Handel and Mozart and a group of Hermit Songs composed by Samuel Barber under a commission by the Elizabeth Sprague Coolidge Foundation. Mr. Barber will be at the piano.

Miss Price, a singing-actress, costarred as Bess in the recent "Porgy and Bess" revival, playing opposite William Warfield. She became Mrs. Warfield during the tour. Miss Price has made solo appearances with the Boston and Philadelphia Symphony Orchestras.

LOCKPORT, N. Y.
UNION-SUN & JOURNAL
JUL 20 1954

Young Pianist Will Play At Concert

Willis Page, conductor of this summer's Pop Concerts by the Buffalo Philharmonic Orchestra in air conditioned Kleinhans Music Hall, will present a program Tuesday evening, July 27. Mr. Page, who gained his fame from conducting the Boston Pops and through his many recordings, has programmed music from Carmen to Rodgers and Hammerstein; from Beethoven to Gershwin. As has been customary during the past three weeks, the Buffalo Philharmonic Orchestra also will play Pops encores liberally given throughout the program.

The principal work for this concert will be the Tschaikowsky Piano Concerto No. 1, the most famous of all piano concertos. Soloist for this popular work will be the gifted young American pianist, Jacob Lateiner. This outstanding young artist of the keyboard has appeared with the New York Philharmonic, Boston Symphony and Philadelphia Orchestra. This will be his first appearance in Buffalo.

Dancing follows the concert in the Mary Seaton Room to Max Miller's music. Sustaining membership cards will be honored for his concert.

DEPEW, N.Y
HERALD
7/22/54

SUMMER POPS GIVES PIANO CONCERTO NO. 1

Willis Page, conductor of this summer's pop concerts by the Buffalo Philharmonic Orchestra, in air conditioned Kleinhans Music Hall, will present a program guaranteed to please all music lovers, on Tuesday evening, July 27th. Mr. Page, who gained his fame from conducting the Boston Pops and through his many recordings, has programmed music from Carmen to Rodgers and Hammerstein; from Beethoven to Gershwin. As has been customary during the past three weeks, the orchestra will also play about half dozen pops encores.

The principal work for this concert will be the Tschaikowsky Piano Concerto No. 1, the most famous of all piana concertos. Not only has this work enjoyed a tremendous series record sale but a few short years ago it had the honor of leading "The Hit Parade" and "Jute Box Parade" under the guise of "Tonight We Love". Soloist for this popular work will be the gifted young American pianist, Jacob Lateiner. This outstanding young artist of the keyboard has appeared with the New York Philharmonic, Boston Symphony and Philadelphia Orchestra and received rave notices from the critics. He has been named by Olin Downes of the New York Times as "a dazzling virtuoso". This will be Mr. Lateiner's first appearance in Buffalo.

ATLANTA, GA.
WORLD
JUL 25 1954

RCA Victor's Berlioz Album With Munch Wins Grand Prix

PHILADELPHIA — A recording of Hector Berlioz' dramatic symphony 'Romeo and Juliet,' made by the Boston Symphony Orchestra' under the direction of Charles Munch for RCA Victor, and released in September, 1953, has been awarded the 'Grand Prix for vocal ensemble with orchestra' according to an announcement from the French Academie Charles Cros.

The recording itself was made in Symphany Hall, Boston in February of last year with the Harvard and Radcliffe choruses. Soloists were Margaret Roggiero, contralto; Leslie Chabay, tenor; and Yi Kwei Sze, bass, assisting the orchestra.

Both the recording as well as concert performance of the work by the Boston Symphony have been a feature of the commemoration this year of the 150th anniversary of Berlioz' birth.

The work will be performed again by Munch and the Boston Symphony at the Berkshire Festival this month and in August during the course of a commemorative Berlioz festival. Also included in the Festival will be the Berlioz 'Damnation of Faust" recently recorded by Munch with the Boston Symphony for Fall release.

BOSTON, MASS.
HERALD
JUL 25 1954

Musical Festival at Gloucester This Week

Down in Gloucester on Cape Ann, they are sounding their A's and polishing up their dancing shoes in preparation for the third annual Festival of the Arts which starts today and will continue for four weeks. The coming week will be devoted to the Musical Festival, and the first important event will be a piano recital at the Gloucester High School on Tuesday night by Mme Emma Endres-Kountz, who has volunteered her services for this free concert. Her program will include works by Brahms—the Rhapsody in G minor, the Intermezzo in B-flat major, the Intermezzo in E-flat minor and the Capriccio in C sharp minor; Haydn's Arietta con Varioioni; Schumann's "Die Davidsbuendlertaenze," Op. 6; Debussy's "Poissons d'or," and Ravel's Ondine and Valse Nobles et Sentimentales.

There will be a symphony concert on Thursday evening, at the same time and place, led by John D. Murray, retired first violinist of the Boston Symphony Orchestra. This also is free to the public.

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EAGLE

JUL 8 - 1954

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And of course there was no concert. Arthur Fiedler acting as umpire, and probably feeling like a disgruntled conductor, called the game at 8:35.

But the rains, which continued all night, washed the air clean and introduced a bright and comfortable morning. If anything, the sun brightened and the air smelled cleaner through the day. It was all quite favorable to a concert for children in the morning and one for their elders in the evening.

In the morning the largest assortment of children I have seen, all shapes and sizes, trooped onto the stately esplanade, which borders the Charles River. They occupied all the chairs and spilled out over all the walks and plots of lawn surrounding.

Mr. Feidler assembled his players into the Hatch shell, which visually and acoustically is a considerable accomplishment, and conducted for the children and their guardians an assortment of Wagner, Beethoven, Rossini, a part of Wieniawski's Violin Concerto, and a variety of lighter matters, all of which seemed to be wholly appealing to the children.

Program Sparkling

The entire program was delivered in the usual Feidler manner, quick sparkling and incisive. The orchestra was obviously well acquainted with the wishes of the conductor, at ease with all the music, and entirely comfortable in the surroundings. It was in all respects a well prepared and explicitly executed concert for children.

The Boston Orchestra is old and experienced organization. And within the last decade its seasons have become longer and more all-covering than those of perhaps any other orchestra in the world. And of course metropolitan Boston has an enormous population.

But admitting such matters as these, the outdoor concerts for children are an unusual undertaking and accomplishment. I propose to attempt some time to discover how large a population center must be and how experienced and efficient a producing organization must be to make such concerts possible. I think it would be very interesting information to come by.

NEW YORK, N. Y.
TIMES

JUL 14 1954

MUSIC DIGEST ISSUED ON VICTOR 45 DISKS

"Listener's Digest," an album of ten 45 r.p.m. "extended-play" disks, was introduced yesterday by R. C. A. Victor Records at a press preview at the Plaza Hotel. The album, according to George R. Marek, director of artists and repertoire for the company, was planned as a musical counterpart of book condensations and magazine digests. It also was conceived, Mr. Marek said, as a basic library for record collectors.

The records include excerpts from works of Beethoven, Franck, Tchaikovsky and Dvorak. Among the artists performing the works are Pierre Monteux, Arturo Toscanini, Arthur Rubinstein and Leopold Stokowski. Also included is a forty-two-page booklet containing program notes and biographies of composers and performers.

Mr. Marek also announced that regular Victor releases for the fall would include "Falstaff" and "The Masked Ball," conducted by Mr. Toscanini; "The Damnation of Faust," by Charles Munch and the Boston Symphony; the Chopin Piano Concerto No. 1, played by Mr. Rubinstein with Alfred Wallenstein and the Los Angeles Symphony, and the Schubert Ninth symphony, conducted by Mr. Toscanini.

BOSTON, MASS.
MORNING GLOBE

JUL 14 1954

MUSIC

Rudolph Ringwall Guest Conductor at Esplanade

By CYRUS DURGIN

Rudolph Ringwall, associate conductor of the Cleveland Symphony, has returned as guest conductor of the Esplanade Concerts. Last night he and the orchestra of Boston Symphony musicians played to one of the biggest crowds thus far this season, estimated at between 20,000 and 25,000 persons.

A former member of the Boston Symphony violin section, Mr. Ringwall is no stronger here, although for many years he has worked in the Middle West. From the outset his seasoned hand with the orchestra was evident: the practical beat, the imperturbable familiarity with the scores, the excellent rhythm, the expressive moderation (no exaggeration, no fancy business!) in all that was played.

Soupsa's March, "Semper Fidelis," began the program, followed by Borodin's "On the Steppes of Central Asia," and the final two movements of the F minor Symphony by Tchaikovsky. Not the least of the evening's pleasures was the clarity in every measure, especially the rapid pizzicate section of the Symphony and the rushing, decorattive figures that quickly ensue. At the same time, there was no lack whatever of vitality.

Leo Litwin was soloist of the evening in the well-worn "Rhapsody in Blue" by Gershwin, a piece that the Boston pianist probably could play backward if he chose. Once again his performance of the keyboard part was both good piano playing and good Gershwin. The orchestral part went equally well.

After the Strauss Waltz, "Voices of Spring" had been heard, Mr. Ringwall greeted the audience over the public address system, and said he was going to add, as encore in response to the request of Capt. Cronin of the MDC Police, Sullivan's "The Lost Chord." This was done, Armando Ghitalla taking the melody on the trumpet with the ease and the smooth phrasing of an able singer. Brahms' Fifth Hungarian Dance concluded the program.

Mr. Ringwall will make his final appearance at the Hatch Memorial Shell tonight.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 15 1954

Concert Set By Miss Price

Leontyne Price, soprano, will be the artist for the second concert of the South Mountain Association series to be held at 4 p. m. Saturday at South Mountain, Pittsfield.

She will offer selections by Handel and Mozart and a group of Hermit Songs composed by Samuel Barber under a commission by the Elizabeth Sprague Coolidge Foundation. Mr. Barber will be at the piano.

Miss Price, a singing-actress costarred as Bess in the recent "Porgy and Bess" revival, playing opposite William Warfield. She became Mrs. Warfield during the tour. Miss Price has made sole appearances with the Boston and Philadelphia Symphony Orchestras.

LOCKPORT, N. Y.
UNION-SUN & JOURNAL

JUL 20 1954

Young Pianist Will Play At Concert

Willis Page, conductor of this summer's Pop Concerts by the Buffalo Philharmonic Orchestra in air conditioned Kleinhans Music Hall, will present a program Tuesday evening, July 27. Mr. Page, who gained his fame from conducting the Boston Pops and through his many recordings, has programmed music from Carmen to Rodgers and Hammerstein; from Beethoven to Gershwin. As has been customary during the past three weeks, the Buffalo Philharmonic Orchestra also will play Pops encores liberally given throughout the program.

The principal work for this concert will be the Tschaikowsky Piano Concerto No. 1, the most famous of all piano concertos. Soloist for this popular work will be the gifted young American pianist, Jacob Lateiner. This outstanding young artist of the keyboard has appeared with the New York Philharmonic, Boston Symphony and Philadelphia Orchestra. This will be his first appearance in Buffalo.

Dancing follows the concert in the Mary Seaton Room to Max Miller's music. Sustaining membership cards will be honored for his concert.

DEPEW, N.Y
HERALD
7/22/54

SUMMER POPS GIVES PIANO CONCERTO NO. 1

Willis Page, conductor of this summer's pop concerts by the Buffalo Philharmonic Orchestra, in air conditioned Kleinhans Music Hall, will present a program guaranteed to please all music lovers, on Tuesday evening, July 27th. Mr. Page, who gained his fame from conducting the Boston Pops and through his many recordings, has programmed music from Carmen to Rodgers and Hammerstein; from Beethoven to Gershwin. As has been customary during the past three weeks, the orchestra will also play about half dozen pops encores.

The principal work for this concert will be the Tschaikowsky Piano Concerto No. 1, the most famous of all piana concertos. Not only has this work enjoyed a tremendous series record sale but a few short years ago it had the honor of leading "The Hit Parade" and "Jute Box Parade" under the guise of "Tonight We Love". Soloist for this popular work will be the gifted young American pianist, Jacob Lateiner. This outstanding young artist of the keyboard has appeared with the New York Philharmonic, Boston Symphony and Philadelphia Orchestra and received rave notices from the critics. He has been named by Olin Downes of the New York Times as "a dazzling virtuoso". This will be Mr. Lateiner's first appearance in Buffalo.

ATLANTA, GA.
WORLD

JUL 25 1954

RCA Victor's Berlioz Album With Munch Wins Grand Prix

PHILADELPHIA — A recording of Hector Berlioz' dramatic symphony 'Romeo and Juliet,' made by the Boston Symphony Orchestra' under the direction of Charles Munch for RCA Victor, and released in September, 1953, has been awarded the 'Grand Prix for vocal ensemble with orchestra' according to an announcement from the French Academie Charles Cros.

The recording itself was made in Symphany Hall, Boston in February of last year with the Harvard and Radcliffe choruses. Soloists were Margaret Roggiero, contralto; Leslie Chabay, tenor; and Yi Kwei Sze, bass, assisting the orchestra.

Both the recording as well as concert performance of the work by the Boston Symphony have been a feature of the commemoration this year of the 150th anniversary of Berlioz' birth.

The work will be performed again by Munch and the Boston Symphony at the Berkshire Festival this month and in August during the course of a commemorative Berlioz festival. Also included in the Festival will be the Berlioz 'Damnation of Faust" recently recorded by Munch with the Boston Symphony for Fall release.

BOSTON, MASS.
HERALD

JUL 25 1954

Musical Festival at Gloucester This Week

Down in Gloucester on Cape Ann, they are sounding their A's and polishing up their dancing shoes in preparation for the third annual Festival of the Arts which starts today and will continue for four weeks. The coming week will be devoted to the 'Musical Festival, and the first important event will be a piano recital at the Gloucester High School on Tuesday night by Mme Emma Endres-Kountz, who has volunteered her services for this free concert. Her program will include works by Brahms—the Rhapsody in G minor, the Intermezzo in B-flat major, the Intermezzo in E-flat minor and the Capriccio in C sharp minor; Haydn's Arietta con Varcioni; Schumann's "Die Davidsbuendlertaenze," Op. 6; Debussy's "Poissons d'or," and Ravel's Ondine and Valse Nobles et Sentimentales.

There will be a symphony concert on Thursday evening, at the same time and place, led by John D. Murray, retired first violinist of the Boston Symphony Orchestra. This also is free to the public.

SATURDAY REVIEW
NEW YORK, N. Y.
JUL 31 1954

Virtuoso of the Double Bass

By OLGA KOUSSEVITZKY

SERGE KOUSSEVITZKY's early and extraordinary career as double-bass virtuoso was not premeditated, it was providential. At fourteen he had dreamed of conducting and composing. But as a late applicant for a scholarship at the Philharmonic he was given the choice of one of the three instruments still available for free study. These were the trombone, the horn, and the double bass. He selected the unpopular double bass, following his predilection for the string instruments.

The instant young Koussevitzky discovered the latent possibilities of the huge fiddle, his attraction for the double bass became magnetic and he began its conquest. He overcame its technical difficulties, explored and exploited its tonal resources. A fellow pupil in the cello class recalled the hours of practice together.

> We would start with scales, go over to cello studies, and wind up with concertos. Koussevitzky would play along keeping pace with the cello on the bass fiddle. There was no limitation for him. Listening to Koussevitzky one would forget that he was playing the bass. It was some instrument between a cello and a bass of unusual beauty.

One of Koussevitzky's recollections of student days was playing for Tchaikovsky and receiving praise from this great and kind composer so idolized by students. Graduating as Master of Free Arts in 1894, Serge Koussevitzky was invited to be "soloist" on the double bass with the Moscow Imperial Opera Orchestra, a position especially created for him. In 1897 the young artist replaced his late teacher, Joseph Rambousek, as professor at the Philharmonic Conservatory. His reputation was growing as he appeared in Moscow and St. Petersburg and toured other principal cities of Russia. He had yet to win over the continent of Europe and break down prejudice against his "unmusical" instrument.

It was in 1898 that Koussevitzky gave his debut in Berlin. Arthur Abell, then critic of the *Musical Courier* recollects:

> I distinctly remember the furor that Koussevitzky created in Berlin on the occasion of his debut at the venerable Singakademie, as double-bass virtuoso. Even in concert-ridden Berlin, then the musical center of the world, a recital on the double bass was an event such as had not been heard of since the palmy days of Bottesini. But the youthful, aristocratic looking Russian outdid his great Italian predecessor in one respect, for he played on a regular orchestral bass with four strings tuned to fourths whereas Bottesini played a three-stringed bass tuned to fifths and pitched a whole tone higher to insure greater brilliancy.

Koussevitzky and his Amati.

Giovanni Bottesini, who preceded Koussevitzky by half a century, was in turn preceded by Domenico Dragonetti half a century earlier. Dragonetti, also an Italian, was a contemporary of Beethoven and the first known master of the bass viol. Koussevitzky's double bass, with which he triumphed in musical Berlin, was his treasured old Amati, one of the three bass instruments fashioned by the hands of the celebrated Cremonese violin maker of the seventeenth century.

Thus, within the span of a decade, the aspiring student at the doorstep of the Moscow Philharmonic School reached the footlights of the famous Singakademie as an accomplished artist. Thereafter all European stages were open to the young Koussevitzky. His seven-league boots were at work again taking him from country to country, from one musical mecca to another. His aim was high but not unattainable. Did not the annals of music note two remarkable virtuosi of the double bass, his predecessors, who mastered the unmanageable member of the string family and raised it to a state of artistic beauty and respect? Nor was his art revolutionary; for deeply inherent in him was the classical tradition of the strings.

IN HIS youthful art Serge Koussevitzky sought a latitude beyond perfection. He searched for the unrevealed dimension of the double bass, for the "inner voice" of strings which he likened to cords of the natural instrument—the human voice. In this sense his art was evolutionary. Listening to the great singers of his day, trying to imitate their vocal art, he was not merely playing "on" a string instrument, he was singing through the voice of the double bass.

"The moment his bow is in motion, Serge Koussevitzky and his double bass become one," wrote Gabriel Alphaud in the Paris *Comoedia*.

At the turn of the century the demand for Koussevitzky's solo appearances was increasing and his repertoire became insufficient. To replenish it, he transcribed and composed for the double bass, adding the following compositions to his repertoire:

Transcriptions

1. Handel: Sonata (for violin)
2. Galliard: Sonata (for cello)
3. Eccles: Sonata (for cello)*
4. Mozart: Concerto (for bassoon)
5. Bruch: "Kol Nidrei"
6. Bach: Aria (from Cantata No. 12)
7. R. Strauss: Sonata (for cello)
8. Scriabin: Two Etudes, Opus 74

Compositions for Double Bass

1. Valse Miniature*
2. Chanson Triste*
3. Andante
4. Humoresque

In 1902 he completed his Concerto for Double Bass and Orchestra* and

(Continued on page 66)

**The compositions marked with an asterisk are represented on an LP reissue of Koussevitzky's double-bass recordings made in the late Twenties. On the reverse of this record, RCA Victor LCT-1145, is Tchaikovsky's "Romeo and Juliet" as recorded by the Boston Symphony under Koussevitzky.*

Virtuoso of the Double Bass

Continued from page 48

dedicated it, as well as some of his smaller pieces, to Mlle. Natalie Ouchkoff, whom he married in 1905. In later years he also was at work on a method of instruction for double bass playing, the draft of which remained in his files when he left Moscow in 1920.

During World War I, Koussevitzky signed a contract to tour America with his young accompanist and friend, Pierre Luboshutz. But the deepening war conditions in Russia presented insuperable difficulties, and in 1916 the American concert tour was canceled.

Eight years later Serge Koussevitzky arrived in America not as the virtuoso of the double bass, but as an orchestra conductor who had gained firm ground and world recognition. In 1924 he became the conductor of the Boston Symphony Orchestra, a position he maintained for twenty-five years.

It had been said that Koussevitzky in his youth was "so enamored of the double bass that he first became its slave and finally its master." One could say of Koussevitzky, the conductor of mature and older years, that he was possessed with and passionately consecrated to the art and task of conducting; the orchestra became his element and his instrument; he both slaved for and mastered the orchestra. The double bass was no longer the vital outlet of his artistic powers. Though still heard at private, intimate gatherings, the voice of his Amati, like a rare art treasure, was accessible only to a few. In America the virtuoso past of Koussevitzky remained a distant myth overshadowed by his dynamic presence as a conductor. It was yet to be "unveiled."

NOT until 1926 did the myth come to life. During his second season in America, Serge Koussevitzky was conferred the honorary degree of Doctor of Music by Brown University. It was announced to the distinguished audience of scholars, gathered in Providence (R.I.) for the occasion, that the conductor of the Boston Symphony Orchestra, "mistrusting his English," would respond to this honor by playing "solo double bass." Curiosity and speculations were aroused, culminating in profound astonishment and enthusiasm for the artistry revealed.

The private "unveiling" in Providence led to a public "exhibit" in Boston.

In 1927 it was announced that "Serge Koussevitzky is to give his first public recital in America on the double bass in Symphony Hall. This will be a benefit concert, the proceeds to go to needy Russian students in exile." This recital took place in Boston on October 24, 1927. As a benefit, it had far-reaching results; as a musical event, it met the test of expectation. Reviewing the concert, Boston's great Philip Hale had this to say:

> The fame of Mr. Koussevitzky's incomparable ability as a player of the double bass crossed the Atlantic long before he came to dwell here as an orchestra conductor. Many of us had read the glowing tributes paid to him in European cities. These eulogies no longer seem exaggerated or fulsome. . . . Koussevitzky's Concerto is not a mere show piece for vain display; it is thoughtfully conceived, carefully written, with melodic originality, without trivial details. Nor is he remarkable merely for his unusual technical proficiency. His tone, now full and noble, is exquisitely beautiful as the music demands. The tone at once commands attention, impresses, haunts the memory; the tonal nuances are infinite. His great command of rhythms is known to the audiences of the Symphony concerts. Last night his phrasing was musical and eloquent. Without straining for effect, it was effective. In declamatory passages there was power with dignity; in lyric measures there was sustained and appealing song. The performance of a genius.

In 1928 the benefit was repeated in Carnegie Hall, New York; then in 1929 once again in Symphony Hall, Boston. "The double bass has conquered!" exclaimed the respected H. T. Parker in the old *Boston Evening Transcript*.

No one present on this memorable occasion on October 22, 1929, could foresee that it was to be the last appearance of Koussevitzky on his beloved solo instrument. When he lowered the bow on the final note of his Double Bass Concerto, the voice of his Amati was silenced, and with it, after forty years, was silenced the art of Serge Koussevitzky on the instrument of his youth.

Boston Herald 7/30/54

For Esplanade Flag Ceremony

To the Editor of The Herald:

I went to the Esplanade concert last night. The weather was ideal, the orchestra and chorus excellent, the audience attentive. Everything was fine. Everything, that is, except . . .

Except that something was lacking during the playing and singing of our national anthem. The grounds have two conspicuous flag poles next to the shell. Both were bare while 15,000 people sang "Oh, say can you see."

Now suppose that the American flag started to go up slowly at the beginning of the song. At the words "our flag was still there" it would reach the top and, at the same time, a spot light would hit it and a fan would make it "wave o'er the land of the free."

Wouldn't that dramatize the words and give a visual thrill to thousands of proper Bostonians?

D. G. VALZ.

Andover.

BALTIMORE, MD.
EVENING SUN
JUL 31 1954

Chicago Symphony Broadcasts Slated

New York (AP)—The Chicago Symphony Orchestra under the direction of Fritz Reiner will be heard in four broadcasts next season on the NBC radio network. The dates are October 23, November 20, December 11 and February 12.

These broadcasts will be part of a symphonic series of concerts on Saturday evenings (8.30 P.M.) which will feature the Boston Symphony Orchestra in 26 concerts starting October 9.

216 August - Continued from 175

NEW YORK, N. Y.
TIMES
AUG 1 - 1954

NEWS AND NOTES GATHERED FROM THE STUDIOS

By SIDNEY LOHMAN

CONCERTS: Three Midwestern symphony groups have been signed by the N. B. C. radio network to fill the six open dates on the symphonic series scheduled to be broadcast on Saturday nights by the Boston Symphony Orchestra. The Boston orchestra will play twenty-six radio concerts beginning Oct. 9 and continuing until May. However, on six occasions the Boston group will be "on the road" and will perform Saturday matinees instead of evenings. After some discussion about tape recording the afternoon concerts and playing them back at night, it was

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TOLEDO, OHIO
BLADE
AUG 1 - 1954

ATLANTA, GA.
JOURNAL-CONSTITUTION
AUG 1 - 1954

DAYTON, OHIO
NEWS
AUG 1 - 1954

FORT WORTH, TEX.
Morning Star-Telegram
1

Springfield Republican 8/1/54

Boston Symphony Orchestra In 26 Saturday Broadcasts

The Chicago Symphony Orchestra will be heard in four broad casts on the NBC Radio network in the 1954-55 season under directionof Fritz Reiner, conductor and music director of the orchestra. The four concerts will be broadcast on Saturday evenings at 8:30 p. m., EST on Oct. 23, Nov. 20, Dec. 11 and Feb. 12.

26 Boston Broadcasts

The Chicago Symphony Orchestra broadcasts will be part of a symphonic series of concerts on Saturday evenings which will feature the Boston Symphony Orchestra in 26 concerts, starting Oct. 9 and continuing, except for six weeks, until May. Orchestras for the concerts on Jan. 15 and March 12 will be announced.

Dr. Reiner was appointed regular conductor and music director of the Chicago Symphony Orchestra in the fall of 1953. He had previously been conductor at the Metropolitan Opera, the Pittsburgh Symphony, the Philadelphia Orchestra, the Cincinnati Symphony and the NBC Symphony. Dr. Reiner had a brilliant career in Europe before coming to this country in 1922. He bvecame an American citizen in 1928.

The Chicago Symphony Orchestra is one of America's most distinguished symphonic organizations. It was founded in 1891 by THeodore Thomas, making it the nation's third oldest symphony orchestra. The broadcasts will originate in Chicago's Orchestra Hall and will be transmitted through Chicago station WMAQ.

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 9 - 1954

Perry To Manage Boston Orchestra

The symphony organization which is probably better known to America than any other — the Boston Symphony Orchestra — comes under new management September 1, when Thomas Doane Perry Jr. succeeds George E. Judd who is retiring after nearly 40 years of distinguished service to the orchestra.

Explaining the job of an orchestra manager as "everything on this side of the footlights," Mr. Perry is responsible for the $1,500,000 annual operation of the orchestra which includes running Symphony Hall in Boston, business details in connection with the orchestra's tours and the annual Berkshire Festival at Tanglewood, Lenox, Mass.

Mr. Perry, whose great-grandfather founded Doane College in Crete, Nebraska, and whose father is a retired engineer now living in Moorestown, N. J., was born Dec. 31, 1913, and raised in Grand Rapids, Mich. Intending to follow the example of his mother who was a teacher of Latin, Mr. Perry enrolled at Yale in 1931 where he majored in English. He taught two years at the Sanford Academy near Wilmington, Delaware, before joining the staff of a Philadelphia advertising agency.

Taking charge of radio and concert activities at the Curtis Institute of Music in Philadelphia in September, 1939, "Tod" Perry met Randall Thompson, eminent American composer who then headed the conservatory. At Mr. Thompson's suggestion Perry spent the summer of 1940 as a choral student at the new Berkshire Music Center, the summer school of music established that year by the Boston Symphony Orchestra, at Tanglewood.

After a two-year term as manager of two concert halls for the New England Mutual Insurance Company in Boston and a year's service (1944) in the Medical Corps of the U. S. Navy, Mr. Perry—again on the recommendation of Randall Thompson—began his association with the Boston Symphony Orchestra, as assistant to Mr. Judd, in 1946.

The forthcoming season of the Boston Symphony Orchestra — its 74th — finds Mr. Perry working with the most extensive symphonic operation in the country with some 200 concerts including the regular Boston season, the tours, Pops, Esplanade and Tanglewood seasons plus the national NBC Saturday night broadcasts. But he believes his job is "the most fascinating job in the world." "I like music and people," says the new manager, "and when you're able to serve both it's very pleasant."

NEW YORK, N. Y.
HERALD TRIBUNE
SEP 26 1954 ✓

Records: Most Welcome 'Damnation'

By HERBERT KUPFERBERG

Practically every music listener has one or two operas, more or less outside the regular repertory, that he cherishes as personal favorites. One of mine happens to be Berlioz' "Damnation of Faust," which has just been given a superb recording, its first modern one on LP, under the direction of Charles Munch (R.C.A.-Victor, three disks, $17.85).

Kupferberg

What makes "La Damnation" anybody's favorite is anybody's guess. One point in its favor is that practically the only place you can see it presented on an operatic stage is Paris, a locale which automatically enhances any form of entertainment. Another is that because it really isn't an opera at all but a "dramatic cantata," all sorts of ingenious settings and stage business have had to be devised to make it provocative to the eye as well as the ear.

The Berlioz Mephistopheles, for instance, is quite a different character from the red-clad prancer of Gounod's opera. He is somberly attired, sports a straggly gray beard, and walks with a limp—something like a devil who has grown old and cynical and perhaps a little weary of the job of luring people to perdition.

Furthermore, since much of the action of "The Damnation of Faust" is so bizarre as to make literal stage representation impossible, the Paris production shows some vivid lantern slides of rivers of blood, mountains of skulls and similarly delectable items while Mephistopheles is taking Faust along the "Ride to the Abyss" and on other excursions.

Charles Munch, conductor of "The Damnation of Faust."

For the Mind's Eye

Naturally, a recorded "Damnation" has no need of slides or actors, neither of which can do as good a job of picturing fantastic and fabulous scenes as a lively imagination that has been stirred into action by Berlioz' ardent and turbulent score.

What it does need, whether on the stage or on records, is a cast of singers with good voices, musical imagination, dramatic resourcefulness and some knowledge of French style; an orchestra capable of playing with delicacy and with fire, and a conductor who understands Berlioz' obsession with the Faust legend, and perhaps shares some of it.

Large measures of all these elements are present in this Victor recording, in which Mr. Munch directs the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society, with Faust sung by David Poleri, tenor; Mephistopheles by Martial Singher, baritone; Brander by Donald Gramm, bass, and Marguerite by Suzanne Danco, soprano.

Poleri is the one singer who seems a little insecure in his role, yet it would be difficult to name a tenor better suited to the part, short of importing one specially from France. The chief difficulty is one of style, but Poleri's fresh and youthful sounding voice overcomes his somewhat tentative approach to the text at all but one or two points. In the other leading male role, Martial Singher's authentic approach and superb characterization turn Mephistopheles into a sly and subtle figure that brute vocal force alone could not achieve.

As for Suzanne Danco, she is both letter-perfect and music-perfect as Marguerite. She appears only in two arias and one duet, but she emerges as a truly tragic and touching figure. Her "D'amour, l'ardente flamme," one of the finest songs in all music (Schubert set the same text no more affectingly in "Gretchen am Spinnrade"), is sung with a beauty that can only be described as breathtaking.

In its amplitude of concept, this is Charles Munch's finest achievement on records, and Victor has embellished it with sound that brings striking realism to the instruments of the Boston Symphony, whether in the delicate strings and winds of the Dance of the Sylphs or the brazen thunderclaps that precede Mephistopheles' appearances.

216 August - Continued from 175

NEW YORK, N. Y.
TIMES
AUG 1 - 1954

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Four Chicago Orchestra Concerts Slated on NBC

NEW YORK, July 31 Spl).—The Chicago Symphony Orchestra will be heard in four broadcasts on the NBC Radio network in the 1954-1955 season under direction of Fritz Reiner, conductor and music director of the orchestra. The four concerts will be broadcast on Saturday evenings at 7:30 p. m. on Oct. 23, Nov. 20, Dec. 11 and Feb. 12.

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station WMAQ.

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HAMPSHIRE GAZETTE
AUG 9 - 1954

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The forthcoming season of the Boston Symphony Orchestra — its 74th — finds Mr. Perry working with the most extensive symphonic operation in the country with some 200 concerts including the regular Boston season, the tours, Pops, Esplanade and Tanglewood seasons plus the national NBC Saturday night broadcasts. But he believes his job is "the most fascinating job in the world." "I like music and people," says the new manager, "and when you're able to serve both it's very pleasant."

NEW YORK, N. Y.
HERALD TRIBUNE
SEP 26 1954 ✓

Records: Most Welcome 'Damnation'

By HERBERT KUPFERBERG

Practically every music listener has one or two operas, more or less outside the regular repertory, that he cherishes as personal favorites. One of mine happens to be Berlioz' "Damnation of Faust," which has just been given a superb recording, its first modern one on LP, under the direction of Charles Munch (R.C.A.-Victor, three disks, $17.85).

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The Berlioz Mephistopheles, for instance, is quite a different character from the red-clad prancer of Gounod's opera. He is somberly attired, sports a straggly gray beard, and walks with a limp—something like a devil who has grown old and cynical and perhaps a little weary of the job of luring people to perdition.

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Charles Munch, conductor of "The Damnation of Faust."

For the Mind's Eye

Naturally, a recorded "Damnation" has no need of slides or actors, neither of which can do as good a job of picturing fantastic and fabulous scenes as a lively imagination that has been stirred into action by Berlioz' ardent and turbulent score.

What it does need, whether on the stage or on records, is a cast of singers with good voices, musical imagination, dramatic resourcefulness and some knowledge of French style; an orchestra capable of playing with delicacy and with fire, and a conductor who understands Berlioz' obsession with the Faust legend, and perhaps shares some of it.

Large measures of all these elements are present in this Victor recording, in which Mr. Munch directs the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society, with Faust sung by David Poleri, tenor; Mephistopheles by Martial Singher, baritone; Brander by Donald Gramm, bass, and Marguerite by Suzanne Danco, soprano.

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216 August - continued from 175

NEW YORK, N. Y.
TIMES
AUG 1 - 1954

NEWS AND NOTES GAT

By SIDNEY LOHMAN

CONCERTS: Three Midwestern symphony groups have been signed by the N. B. C. radio network to fill the six open dates on the symphonic series scheduled to be broadcast on Saturday nights by the Boston Symphony Orchestra. The Boston orchestra will play twenty-six radio concerts beginning Oct. 9 and continuing until May. However, on six occasions the Boston group will be "on the road" and will perform Saturday matinees instead of evenings. After some discussion about tape recording the afternoon concerts and playing them back at night, it was

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Reiner, Chicago Symphony To Broadcast Four Concerts

NEW YORK, July 31.—The Chicago Symphony orchestra will be heard in four broadcasts on the NBC radio network in the 1954-55 season under the direction of Fritz Reiner, conductor and music director of the orchestra. The four concerts will be broadcast on Saturday evenings at 8:30 p. m., EST, Oct. 23, Nov. 20, Dec. 11 and Feb. 12.

The Chicago Symphony orchestra broadcasts will be part of a symphonic series of concerts on Saturday evenings which will feature the Boston Symphony orchestra in 26 concerts, starting Oct. 9 and continuing — except for six weeks —until May. Orchestras for the concerts on Jan. 15 and March 12 will be announced.

Dr. Reiner was appointed regular conductor and music director of the Chicago Symphony orchestra in the fall of 1953. He had previously been conductor at the Metropolitan Opera, the Pittsburgh Symphony, the Philadelphia orchestra, the Cincinnati Symphony and the NBC Symphony. Dr. Reiner had a brilliant career in Europe before coming to this country in 1922. He became an American citizen in 1928.

The Chicago Symphony orchestra is one of America's most distinguished organizations. It was founded in 1891 by Theodore Thomas, making it the nation's third oldest symphony orchestra.

The broadcasts will originate in Chicago's Orchestra hall and will be transmitted through Chicago station WMAQ.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 9 - 1954

Perry To Manage Boston Orchestra

The symphony organization which is probably better known to America than any other — the Boston Symphony Orchestra — comes under new management September 1, when Thomas Doane Perry Jr. succeeds George E. Judd who is retiring after nearly 40 years of distinguished service to the orchestra.

Explaining the job of an orchestra manager as "everything on this side of the footlights," Mr. Perry is responsible for the $1,500,000 annual operation of the orchestra which includes running Symphony Hall in Boston, business details in connection with the orchestra's tours and the annual Berkshire Festival at Tanglewood, Lenox, Mass.

Mr. Perry, whose great-grandfather founded Doane College in Crete, Nebraska, and whose father is a retired engineer now living in Moorestown, N. J., was born Dec. 31, 1913, and raised in Grand Rapids, Mich. Intending to follow the example of his mother who was a teacher of Latin, Mr. Perry enrolled at Yale in 1931 where he majored in English. He taught two years at the Sanford Academy near Wilmington, Delaware, before joining the staff of a Philadelphia advertising agency.

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HERALD TRIBUNE
SEP 26 1954 ✓

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BOSTON, MASS.
MORNING GLOBE
SEP 14 1954

From Edinburgh Comes Promise of Exciting Symphony Season

CONDUCTOR CHARLES MUNCH—His exuberance offsets fatigue.

M. Munch Enthuses Over Music—and Golf

By **EDWARD R. F. SHEEHAN**

EDINBURGH, Scotland—"Je suis fatigue" (I'm tired), said Boston Symphony Conductor Charles Munch as he stepped down from the podium of Edinburgh's Usher Hall last week after directing the Paris Orchestre National in Mozart, Saint Saens and Ravel. "I want to play some golf."

Boston's French-born Munch had reason to be tired—and ample justification for wanting to retire to a country club. After a demanding Summer at the Tanglewood Concerts in the Berkshires, he had flown to Paris and plunged himself into new rehearsals with the Orchestre National for their performance at the Edinburgh Festival. No sooner had he finished at Edinburgh than he was off to the Besancon Festival in France to produce other harmonies before he could retreat to Cannes to dig more divots.

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That M. Munch's dedication to his art overruled the impulses for his sport through such an exacting itinerary was not without its rewards. Critics from all over the British Isles raved about his performances.

"The most vivid music-making at Edinburgh," commented the stately London Times surveying the offerings of nearly 20 top-flight music groups at the Festival, "has been that of the Paris Orchestre National under Charles Munch. . . . They played Ravel with a virtuosity so dazzling that subsequent orchestral events in Usher Hall . . . have seemed too respectably sober."

M. Munch confessed at lunch with this writer on a drizzly Edinburgh day that two projects were uppermost in his mind. The first was to get in three weeks of solid golf at Cannes before returning to Boston. The second was to give Bostonians some really exciting new music when he does get back to the United States. He wagged his shaggy white-haired head in exuberant anticipation of it.

"I think a lot of people will be very pleased with the new works I have planned for the Boston Symphony next season," he smiled as he attacked his lamb chop with the same sort of gusto he uses to conduct Ravel's music. "Would you like to hear what the pieces will be?

"Well, there will be a new 'Cantata' by Samuel Barber, and a 'Christmas Cantata' by Samuel Honegger never played in the United States before. They're going to hear a musical adaptation of 'Prayers' by Kierkegaard and a Concerto for Violin by Gian-Carlo Menotti. And there is a Violin Concerto by Beragallo which won first prize in a composers' competition in Rome—I'll play that, too. I am very happy about them all."

• • •

We finished lunch and M. Munch said he had a free afternoon before his concert that night. "And now, I sleep," he smiled.

Perhaps he dreamt of Honegger's "Christmas Cantata" orchestrated on the seventh green of Milton-Hoosic.

COLUMBUS, OHIO
CITIZEN
SEP 26 1954

Bostonians' Program Is Set

Work By Roussel At Oct. 18 Event

Charles Munch

By **NORMAN NADEL**

A generally conservative program will be presented by the Boston Symphony Orchestra, led by Charles Munch, when it opens the Symphony Club's 74th season in Memorial Hall on Monday, Oct. 18, at 8:30 p. m.

The concert will open with Beethoven's "Leonore" Overture No. 2, after which the Bostonians will play Dvorak's Symphony No. 5 ("From the New World"), in commemoration of the 50th anniversary of Dvorak's death.

Only fresh element in the program will be the Symphony No. 3 by Albert Roussel, a French composer who died in 1937; this composition dates from 1922. Roussel reflects influences of Debussy and Vincent d'Indy—which would put him between impressionism and romanticism—but for the most part his work is clearly trademarked by his own musical personality. Contrapuntal writing is one of his fortes.

The Symphony Club will conclude with three excerpts from Berlioz' "The Damnation of Faust." Symphony Club tickets are on sale at Heaton's music store, 50 N. High-st, and at Zeisler's record shop, Lane-av shopping center.

CINCINNATI, OHIO
TIMES-STAR
SEP 20 1954

New RCA-Victor Berlioz "Faust" Album Outstanding

By **HENRY S. HUMPHREYS**

Any Charles Munch-Boston Symphony recording is bound to evoke wide interest; their standards are so high that the prospective record-buyer is rarely—if ever — disappointed. **BERLIOZ'S "Damnation of Faust," complete on three LP's (RCA-Victor, LM-6114)**, is easily one of the best issues of 1954, and with the great Strassburger (Munch) pulling every bit of tone-chiaroscuro possible out of the Boston Symphony and with soloists as capable as Poleri, Singher, Danco, Boatwright and Gramm, who are, in turn, supported by the Harvard Glee Club and the Radcliffe Choral Society you can just imagine the results—a "Faust" **(at last) worthy to put on your book-and-record shelf next to Goethe's original poem.**

DON'T LET THE ALBUM COVER SCARE YOU AWAY! Even though it does resemble an out-of-focus, morning-after-the-night-before view of two glasses of tomato and orange juice, it is really only an "abstract painting especially commissioned for this release by Rufino Tamayo." (Why oh why did my parents throw away those toe-nail paintings I made in kindergarten??)

But to get back to the serious matter at hand—Berlioz and his "Faust." As befits a work that is more oratorio than opera, the choral portions are splendid. Here the composer spreads his wings and leaves poor old Gounod down in the too-trim gardens of "popular appeal"; true, there is little obviously tuneful melody; but the imagination, the fantastic (really prophetic) tonal daring of this man Berlioz makes you wonder how in the name of Polhymnia so fine a work ever fell into such neglect.

David Poleri and Martial Singher have the two most important solo assignments, with Poleri's French diction understandably suffering by comparison with Singher's. Yet, on the other hand, it might have been better to have a Mephisto whose voice offered more contrast to Poleri's undefinable, sometimes-thick-sometimes-velvety tenor voice. Suzanne Danco sings her Margarita solos, etc.: excellently, and Donald Gramm's Brander is first rate. Choral work is, as I said, very good throughout. This album rates triple A, easily.

BERLIOZ: "Symphonie Fantastique"; Hermann Scherchen and the London Symphony Orchestra (Westminster, WL-5268) is a new issue that you'll want to hear. Scherchen is in his usual top form, achieving excellent balance in an opus that is very hard to "balance up" because of its extraordinarily varied tonal palette.

H. H.

SATURDAY REVIEW
NEW YORK, N. Y.
SEP 25 1954

Koussevitzky Revalued

By ARTHUR BERGER

RCA VICTOR has re-issued some Koussevitzky recordings of the pre-LP era that come as a timely tribute to the late Boston Symphony conductor, who would have been eighty this past summer. If the assortment is curiously heterogeneous, scarcely remarkable for anything unusual as to repertory, and sometimes disconcertingly fragmentary in its choice of excerpts, it has been shrewdly planned to reveal to us in retrospect Koussevitzky's main musical preoccupations and to present a synthesis of his career—even to his early role as virtuoso on the double-bass.

That the five LPs, embracing almost as much standard music as contemporary, should all come within the domain of this column is evidence in itself of the vitality of that career. Fine readings of established masterpieces reflect honor upon any active conductor. But after his retirement—though the perpetuity of recordings has somewhat altered things—it is the significant new music he has brought to light for which he is chiefly remembered. As everyone who is acquainted with concert activity of the past few decades knows, American music would be far less advanced today were it not for Koussevitzky. Indeed, its future looks bleak; no one has emerged to take his place.

Copland, whose present eminence may be traced back to Koussevitzky more than to any other single benefactor, is represented among these LPs by "Lincoln Portrait," one of his more popular pieces (LCT-1152), since this is the only Boston Symphony version of his music that has not been previously re-issued. Harris, another of Koussevitzky's top protegés, is more solidly represented by his Third Symphony, probably his masterpiece to date (LCT-1153). Both works are already on LP in readings that compare well with Koussevitzky's. It is thus Hanson who profits most from this Koussevitzky revival, since his Third Symphony, coupled with the Harris, fills out the gap in the LP catalogue between his second and fourth symphonies.

But, as I have said, it is what these re-issues symbolize, more than what they contain, that is fascinating; and oddly enough, one of their most revealing facets is the little recital of flimsy encore pieces for double-bass, written mostly by Koussevitzky himself in a frankly Tchaikovskian vein (LCT-1145). Here is the key to Koussevitzky's conducting and to the direction that much American symphonic music has assumed in the last quarter of a century. The personality capable of putting over a product (namely, new music) that is not easily marketable inevitably left its impression, as well, on the composers it abetted, so that some of Koussevitzky's preferences were promptly transmitted to them. At the same time those who wrote for the Boston Symphony conducted by Koussevitzky were merely being practical when they adapted their method on their own behalf to its superlative manner—a manner notable for sonorous richness, a capacity to produce enveloping fortissimos that did not revile the ear, string choirs that could despatch elaborate contours with the unanimity of a single virtuoso, and, above all, a tendency to draw out slow passages tenuously and patiently and give majestic resonance to the bass line.

Considering all this in the light of Koussevitzky's solos on the double-bass, one may observe, among other things, his need to delay and scoop in order to achieve suave connection between one note and the next, since large distances were to be spanned by the fingers with much pressure. His playing of Beethoven's Minuet in G strikes the unprepared listener as a travesty. Since the phonograph is capable of deception and because he used low notes sparingly, it may easily seem to be a cello that is being played haltingly. Everything changes with the realization it is a double-bass. Amusement is replaced by awe at the phenomenal lyricism. When he recorded his solos in 1929 his career as soloist had long since been superseded by his conducting interests, and he may no longer have had the facility of his heyday to play the minuet in more regular time. Also, allowances must be made for the fact that in those days string players normally took liberties that now strike us painfully. Yet, this predilection for drawing out the bow in brazen defiance of the beat was, I suspect, the origin of his particular brand of rubato in conducting. The exaggerations became less severe, but he handled the orchestra as if it were a huge, ponderous instrument that could be made to respond sensitively if allowed to move gingerly and with the utmost leisure at certain junctures. And of course, his experience with the double-bass accounted for the expressive bottom line in his readings and the generally ample tone.

A Mozart symphony, where there is little room for his characteristic rubato or his deep, sustained bass, fared less well with him than a romantic work like Berlioz's "Harold in Italy," re-issued with Primrose as soloist (LCT-1146). His affinity for Stravinsky waned as that composer veered in a classical direction. His own Edition Russe in Paris continued to publish his fellow Russian exile and the Boston programs kept apace with his progress. But he seemed more at home conducting Sibelius. (Stravinsky's "Capriccio," with Sanromà as pianist, and Sibelius's "Pohjola's Daughter" are on the LP with Copland, which also has bits of Fauré's "Pelléas et Mélisande" as a nod, I take it, to his strong French ties.) And closest of all to his heart was, doubtless, the broad Russian symphonic style of Shostakovich and Prokofieff, who is represented by music from "Lieutenant Kije" and "Romeo and Juliet," as well as the usual bits from "Love of Three Oranges" (LCT-1144).

Such, then, were the ideals placed before our composers under his wing, though around 1930 American music had, contrariwise, given promise of a certain sparseness under the influence of Stravinsky, Schoenberg, and the "Six." Having provided a vehicle for the virtuosity of Koussevitzky's Bostonians and an atmosphere for the maestro to project, a composer was likely to have qualms as to what the free reading would do to his conception. Apropos of one such interpretation, the creator remarked that the atmosphere was "so thick you could cut it." But whatever Koussevitzky's approach was, the execution had the same elegance and conviction that make his bass solos so special. When his intellectual appreciation of a work equalled his instinct for fine performance, the outcome could be truly extraordinary, as in the orchestral rendering of Tchaikovsky's "Romeo and Juliet," on the reverse side of the LP with the bass solos. But even if his idea of the music differed from the composer's, his approach to Copland or William Schuman was as painstaking as his approach to Tchaikovsky, and this is what was so encouraging to American composers. The current increased interest in opera may be part of a world-wide boom of the genre. But I would be surprised if the preoccupation of some of our native composers with opera to the exclusion of symphony were not to be traced, in part, to Koussevitzky's disappearance from the scene.

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Cir. (D 10,376)

This Clipping From
MALDEN, MASS.
NEWS

NOV 4 - 1954

Open Rehearsals By Boston Symphony Orchestra

Next Thursday, November 11, the Boston Symphony Orchestra under the direction of Charles Munch will give the first of its series of six open rehearsals in Symphony Hall, when the program of the week, in which Irmgard Seefried is the soloist, will have its final preparation.

These rehearsals will be given on Wednesday and Thursday evenings at 7:30 (November 11, December 16, January 5, February 2, March 3 and April 14), each consisting of the final rehearsal of the week.

The series will include in most cases a soloist or a group of soloists engaged for two choral works which are listed: Verdi's "Requiem" and Berlioz' "The Damnation of Faust." Charles Munch will conduct four of the rehearsals, Pierre Monteux and Guido Cantelli each one as guests. These are real rehearsals and the conductor often stops the orchestra to repeat a passage. Many students follow from scores.

It is still possible to obtain season tickets for the six rehearsals. Since none of the seats are reserved the early comer has first choice.

BOSTON TRAVELER NOV. 4

Smoke Damages Symphony Hall

The Symphony Hall auditorium escaped with smoke damage early today when a fire broke out in a third-floor cafeteria, causing loss estimated at $4,000.

THE FIRE was discovered shortly after 1 a.m. by James McCann, 39, of Beacon St., Chelsea, a watchman. He saw smoke coming from the cafeteria refrigerator in the west wing.

When he approached to pull out the plug he was driven back by a burst of flames. He then sent in an alarm.

RADIO STATION WGBH FM, just below the cafeteria, was flooded by water, but valuable electronic equipment was saved when Dist. Chief Henry Wheeler ordered the items covered with heavy tarpaulins.

CHRISTIAN SCIENCE MONITOR NOV. 5

Tossy Spivakovsky and Gian-Carlo Menotti. Mr. Spivakovsky will be soloist in Mr. Menotti's Violin Concerto at the week-end concerts by the Boston Symphony Orchestra. (Photo by Geo. [illegible])

A Little Hot Music GLOBE NOV 6

How Fire-Chaser Fiedler Missed 'Home-Base' Blaze

By CYRUS DURGIN

Life is not going to be quite the same again for Arthur Fiedler, conductor of the Boston Pops, honorary Fire Chief and Commissioner in I don't know how many American cities. This most ardent of Boston sparks missed the minor blaze at Symphony Hall Thursday morning. I don't think anyone would have the heart to ask him how it happened, but after all these years of sparking, he didn't make the first fire in his home territory.

FIEDLER

Perhaps the reason is that it wasn't much of a fire—it couldn't have been, for Symphony Hall is of compartmented steel and brick-tile construction. It started, as has been said, from a short circuit in a refrigerator in the cafeteria on the third floor, burned up the sandwich counter, ruined some restaurant equipment, blistered a portion of wall and ceiling and spread a smudge and stink of smoke through the temple of the Boston Symphony Orchestra.

[illegible] casting equipment of Station WGBH (located in Symphony Hall) by covering it with waterproof tarpaulins. The organ console might have got a wetting, except that it is housed in a thick, quilted covering, to keep it from being bumped, and that absorbed the drip without soaking through. No orchestral instruments were damaged, either.

Boston Reviews
Concert #4 Nov. 5-6

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

NOV 6 1954

Music In Review

By TUCKER KEISER

Gian-Carlo Menotti's Concerto in A minor for violin with Tossy Spivakovsky as soloist received its first Boston performance yesterday afternoon at the Boston Symphony concert. The composer was present to acknowledge the enthusiastic acclaim of the audience, a reception not always tendered new scores.

The cencerto is an interesting work even if it does lack the depth to join the really great works in this form. Mr. Menotti displays the same fertile craftsmanship in composing a purely orchestral composition that he does in his operas. His vocabulary is firmly rooted in older idioms, yet his stylish rhetoric remains strikingly Menotti.

The weakness of the concerto lies in the first movement where the solo is given the position of leadership. None of the themes is striking, and for all the agitation in the music nothing much happens. The frenzied part for the violinist gives Mr. Spivakovsky a vehicle with which to dazzle us with his dashing virtuosity; when the pyrotechnics are over nothing remains.

On the other hand, the second movement is touching and beautiful. Here is music of inspired simplicity, a long-spun melody interrupted mid-way for a dramatic cadenza which serves only to emphasize the lyricism going before and after. The high-spirited rondo ends the concerto on a waggish note.

It is not disparaging to observe that Mr. Spivakovsky is as much fun to watch as he is to hear. His unorthodox technique, high-angled fingerboard and stiff bow arm produce, however, some of the finest fiddling to be heard today.

Mr. Munch gave a graceful reading of Mozart's "Prague" Symphony and a stirring performance of Honneger's Fifth Symphony before intermission. Dukas' "L'Apprenti Sorcier", the final item, seemed to this listener bereft of reason, so erratic were its tempi and so unbalanced its proportions.

MUSIC BOSTON HERALD NOV 6

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the fourth program of the 74th season in Symphony Hall yesterday afternoon. Tossy Spivakovsky, violinist, was the Symphony No. 38 ("Prague")

Symphony No. 38 ("prague" (K. 504) .... Mozart
Symphony No. 5 .... Honegger
Concerto in A minor .... Menotti
"L'Apprenti Sorcier" .... Dukas

By RUDOLPH ELIE

My pessimistic speculations on the future of the violin concerto, occasioned recently by the premiere of Peragallo's singularly cryptic essay in the field, are now safely laid to rest.

They were laid to rest yesterday by Gian-Carlo Menotti, whose new violin concerto proved to be one of the very finest works to appear in this form in many years; a gem in every way, in which the violin sings and glows and thrills as well as it emerges over the rich lights and colors of the orchestra.

The most significant thing about it is that it makes no concessions to popular taste in that its harmonies, its textures and its inner substances are wholly contemporary, yet it acknowledges happily the incapacity of the ear to grasp and retain an incomprehensible melody clearly enough and long enough to recognize it in its various permutations.

For the ear, like the nose, has no control over what assails it and it responds automatically, like the nose, to its likes and dislikes. It cannot be made to like a given sound any more than the nose can be made to like a given smell. Since the whole act of listening to and understanding music is based on memory, on the ability to isolate and identify a musical statement firmly enough to recognize it when it reappears even in an altered or developed form, a listener's communication is in direct ratio to his ability to recognize repeated material.

But the repetition of musical material is most unfashionable among contemporary composers while a da capo sign itself probably hasn't appeared in anything written since 1910. One certainly doesn't appear in Menotti's Violin Concerto, either. Yet he has unashamedly returned, in every movement, to the original materials, and their reappearance serves to endear them to the listener while at the same time establishing the overall unity and urgency of the communication itself.

ALWAYS IN EVIDENCE

Menotti's immense melodic equipment is here always in evidence, too, for it is now very clear that few living composers can write such beautiful melodies of a serious character as he. The principal melody of the opening movement is fine and distinguished but the second melody, one with a charming old-English quality, is incredibly lovely. But melody is everywhere, whether in the long flowing lines given to the violin or in the orchestral commentary. So is ingenuity and spice and liveliness and vivacity. What brighter and more delightful a finale has been written in decades?

Needless to say, Tossy Spivakovsky, who made such a great impression here last season, played it with an electrifying virtuosity and a tone of incomparable body and sheen. But it was essentially Menotti's triumph, and he was on hand, too, to be greeted with as genuinely felt reception as any composer has had here in recent years.

This leaves but a word for the Honegger, a towering contemporary master-work if there ever was one but of a dark and smouldering hue; for the Mozart, which Mr. Munch did with incomparable sensibility of spirit, and the Dukas, with which he staggered the statues in the niches. It was all, in short, a most outstanding event, and especially so for the return of reason in Menotti's boundlessly attractive violin concerto.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

NOV 6 - 1954

MUSIC

Spivakovsky Is Soloist in New Menotti Concerto

Fourth pair of concerts in the Friday afternoon—Saturday evening series by the Boston Symphony Orchestra Charles Munch music director. The program: Mozart: Symphony in D major "Prague," (K. 504); Honegger: Fifth Symphony; Gian-Carlo Menotti: Violin Concerto in A minor (first performance in Boston; Tossy Spivakovsky soloist). Dukas: "The Apprentice Sorcerer."

By CYRUS DURGIN

Menotti's Violin Concerto is a sort of Dale Carnegie piece: it is going to win a lot of friends and influence people. In manner it is most ingratiating, full of tunes, lightly scored and in the solo part, true violin music. In substance it probably is no more than a superficial charmer, although only the future can tell how many cubits it will add to the composer's stature. The idiom is mild, and familiar to the extent that I think the piece could have been written at any point during the last 50 years and not have been ahead or behind its time.

This is a lyrical Concerto, most amiable, with no pretensions to emotional weight or intellectual bafflement. But best of all, it is good fiddle music, something rare enough these days. The solo instrument has a fairly spectacular part, but one which also sings a great deal. No matter that the tunes are somewhat like ballet, and might have been remembered, in general character, from several men from Borodin to Glazunov. The important thing is it has charm, and that counts, as Barrie's Maggie Wylie observed many years ago.

Tossy Spivakovsky, that tall and excellent violinist with the uncannily high position that gets the scroll of his violin almost above his head, gave the Concerto a lush and expert performance. It is one test of a musicianly virtuoso that he can triumph with so demanding a work as the Bartok Concerto and make equally pleasurable, nine months later, so comparatively less a score. At the end there was much applause for the soloist, for Mr. Menotti, who was in the audience, and for Mr. Munch and the orchestra who [illegible] lovingly by the accompaniment.

Honegger's rugged and still a bit recalcitrant Symphony is music that bears indefinite re-hearing. Here, plainly, are stature and quality; music of inward, even dark, brooding, of a notably condensed style and massive proportions. It does not yield itself to quick friendship, but I suspect that as we get to know it, the conviction will increase that here is a masterpiece of its kind. Mr. Munch's reading, devoted and intense, represented him and the work at best.

Mozart's "Prague" Symphony, though a little solid in places, made a lovely beginning for yesterday's concert and "The Apprentice Sorcerer," done with razor-keen virtuosity, ended it with brilliance.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

NOV 7 - 1954

EXAMINING new skins on tympani with two of orchestra's percussion men, Harold J. Thompson and (adjusting tension) Everett J. Firth.

CONFERRING with Harvey Genereux, the orchestra's baggagemaster, about some of the innumerable details of orchestral touring.

Good Music Is His Business

Tod Perry, the Boston Symphony's new manager, says his job is hazards, foreseeable and otherwise

BY G. Y. LOVÉRIDGE

THE Boston Symphony Orchestra, one of the great musical enterprises of our era, consists of two parts. The first, audible and visible, makes music and musicians. The second, silent and invisible, tries to provide the optimum environment for the first to function in.

This season, the second, or managerial, part has a new director, Thomas Doane (Tod) Perry Jr. To glimpse him driving to or from work in his 1936 Ford convertible sedan, drawing sedately on his pipe, bareheaded, one would scarcely suspect him to be the manager of a business taking in $1,500,000 yearly. His haircut is crewish, his age is not quite 41, his speech is ready, affable, and humorous, his eyes are spectacled. A professor, and probably popular, one might guess. He has been that too.

Mr. Perry succeeds George E. Judd, who served the orchestra almost 40 years in various capacities and is now retired. From Mr. Judd, he inherited, as he gratefully acknowledges, a "splendid organization," in much the way that Charles Munch, director of the musical end, inherited a splendid organization from the late Dr. Serge Koussevitzky.

Mr. Perry defines his duties as follows: "To foresee all foreseeable hazards and to deal with the unforeseeable."

When it is remembered that the orchestra is busy 45 weeks out of 52, that it is sometimes two orchestras, that it conducts its own music school (the only orchestra to do so) at Tanglewood, that it gives concerts not only in its home city but in many other cities and towns throughout the East and the Middle West, that it fulfills broadcasting and recording contracts, that railroads, buses, unions, hotels, real estate, more than 100 temperamental musicians and temperamental musical instruments, not to mention temperamental weather and a temperamental public, are involved in its operations—when all this is remembered, it will be plain that the hazards faced by Mr. Perry are not only numerous but sometimes extreme. If he doesn't begin to look his age pretty soon, it will be a wonder.

Mr. Perry grew up in Grand Rapids, Mich., where he was born on Dec. 31, 1913. He attended schools there and in New Albany, Ind., and entered Yale in 1931.

"I majored in English, with no particular view to the future," he said the other day, while chatting in his office in Symphony Hall, Boston.

HIS mother had been a Latin teacher, and musical. Thomas took music lessons as a boy, and, having a musical roommate at Yale, he applied himself to the piano again as an undergraduate. At Yale, too, he first heard the Boston Symphony, which gives concerts there every season. He was "very much impressed," but experienced no intimations that he would ever be connected with the orchestra.

"After graduation," he said, "I taught for a while at Sanford Preparatory School, near Wilmington, Delaware. (It was called The Sunny Hill School then, something that always rather embarrassed me.) It was co-educational, for boys and girls of all ages. I taught English and, to some extent, music. Also horsemanship." He smiled. "I'm not a horseman and don't know anything about riding, but I used to stand in the paddock and say, 'Heels down, knees together,' and so on. What I'd heard the other instructors say.

"I was there two years. (I seemed to do everything two years until I came to the orchestra.) Then I went to an advertising agency in Philadelphia. I wrote advertising and had a sort of catch-all job. Market research was part of it. That included things like, well, getting information for clients, trying to find out whether they should go into Sioux City with Wheaties or stay out. It was pretty good fun. I used to have to check on billboards. See whether there really was a billboard where one was supposed to be. I had a wonderful time taking a car and driving through the countryside looking at billboards."

After two years of that, he heard, through the sister of his wife's roommate at college, that there was a job open at the Curtis Institute of Music in Philadelphia. The sister of his wife's roommate at college was a secretary there and in a position to hear such things. Mr. Perry applied to Randall Thompson, eminent American composer and then head of the conservatory. For the next two years, Mr. Perry handled concerts in and around Philadelphia, arranged broadcasts, and saw to it that Curtis students, as they were supposed to do, gave public recitals. He went along with the performer to make sure the recital took place and to collect the fee, always, of course, a small one. But it is from collecting little fees that one learns how to collect big ones.

Meanwhile, he studied piano and even went to the

[illegible] Hanson and the Boston Symphony Orches

C. P. Huntington
SOUTHERN PACI

ON TRANSCONTINENTAL TOUR last season, historic Southern Pacific locomotive, the C. P. Huntington, was inspected at Sacramento by (l-r): Charles Munch, conductor (of the orchestra); Perry, and George T. Judd, who preceded Perry as manager and was with the orchestra almost four decades. Fourth man is Roger Toureau, Mr. Munch's valet.

ston Symphony Manager **continued**

The Rolls-Royce went so Mrs. Perry could go along

Berkshire Music Center school of music as a choral student.

His next two-year employment was as manager of two concert halls in Boston for the New England Mutual Life Insurance Company. He administered. He promoted.

Two years in the Navy followed. He served in the hospital corps, and became interested in surgery. This experience established him as the family medical authority, but the authority was presently to be much shaken.

"My elder boy," he said, "became ill and I said, 'Oh, it's just something he ate.' Within two hours, he was being rushed to Children's Hospital with acute appendicitis."

THE Perrys' two sons are Doane, 12, and Rodney, 10. Mrs. Perry is the former Helen Roberts, of Philadelphia. They all live in Hingham, 16 traffic-infested miles from Boston, with a blackish puppy named Gus, which is short for Argus. Argus was a mythological monster with a hundred eyes, some of them always open, and so the perfect monster to have a watchdog as a namesake.

"In January 1946," Mr. Perry went on, "I became assistant here to Mr. Judd. A little later, I found I was assistant manager of the orchestra."

On Sept. 1 of this year, he became manager.

The trustees of the orchestra establish certain policies, within which the organization operates. As manager, it is the business of Mr. Perry and his staff to "make it possible for the players to carry out their artistic intentions." This means that a hall has to be engaged, a time has to be decided, tickets have to be printed, the public has to be informed, the tickets have to be sold, the musicians have to be got to the hall on time and in a frame of mind conducive to artistic work, the larger instruments, not carried by the players, have to appear punctually.

If Mr. Munch, the music director, wants a certain player for his orchestra, Mr. Perry must try to get that player for him. Usually this is not difficult, for the prestige of the Boston Symphony and its unusually long season make it possible to engage almost anybody.

"Recording, radio, and television are means other than concerts of getting music to listeners," Mr. Perry said. "And important sources of income. The orchestra has made records since 1918 and has broadcast since 1926, though not continuously. We have membership in the Lowell Institute Cooperative Broadcasting Council, which operates WGBH, an FM station (89.7 mc). NBC is now carrying, nationally, one hour of each of our 24 Saturday evening concerts. The rest is being carried on FM. The Friday concerts as well."

The orchestra undertakes six tours a season, one to the Midwest, the others in the New York area. About a week a month is spent on the road. The men make their own hotel arrangements, though Mr. Perry's staff usually notifies hotels that on such-and-such a date, there will be a demand for rooms. Mr. Munch's personal arrangements, when he is on tour, are made by Mr. Perry's staff.

Besides more than a hundred concerts by the full orchestra in its winter season, there are 50 to 60 "Pops" concerts, about 20 open-air concerts on the Esplanade, and six weeks of concerts at Tanglewood. Mr. Perry, in his eight years with the orchestra, has seen only one concert begin late (that was when a French bicycle race got in the way of a truck carrying the orchestra's concert clothes to a boat for London) and none has failed to take place.

Of his managerial troubles, Mr. Perry said, "Nothing irritates me, because I enjoy it so much."

AT EASE on the home grounds. Thomas D. Perry Jr., new mana
Symphony Orchestra, surveys the auditorium in Symphony Hall, sce

AT EASE on the home grounds. Thomas D. Perry, Jr., new manager of the Boston Symphony Orchestra, surveys the auditorium in Symphony Hall, scene of great events.

NEW ASSISTANT manager is Gail Rector (r), who will take over most of Tanglewood duties. Theater-Concert Hall at Tanglewood shown in painting on the wall.

ESTEEMED possession of the Perrys is a 1936 Ford. Once they had a Rolls-Royce, but sold it so Mrs. Perry could go along on the orchestra's European tour.

MUSIC even at home. They sing in the evening. With Perry are his wife, the former Helen Roberts of Philadelphia, and their sons, Rodney, 10, and Doane, 12.

Pictures by Edward C. Hanson and the Boston Symphony Orchestra

BOSTON POST NOVEMBER 7 '54

Seventh Symphony By Harris Exciting

By TUCKER KEISER

At last a method has been found to bring new scores by representative American composers to Symphony Hall. In the total scheme of a symphonic season the method is, a bit artificial perhaps, but at least it has worked well on two recent occasions. The trick is to invite the composer to conduct his own work.

During the final weeks of the past season Gardner Read conducted his "The Temptation of St. Anthony" with excellent results; last week Roy Harris was invited to conduct his Seventh Symphony to the great acclaim of many who were getting a bit tired of overtures, Berlioz, and sterile European importations..

The Boston Symphony now more than ever owes to our native composers encouragement. One full hour of its weekly concert is heard by an audience of millions every Saturday night. In such a circumstance new music must be heard, for today's premiere may set tomorrow's pattern.

Two Works Alike

Superficially the two works possess several like qualities. Each is relatively short, lasting in the neighborhood of 20 minutes; each is a continuous movement with very definite sections; each begins with much solemnity; and each is a brilliant job of orchestration. While the composer was trained in the Boulanger tradition, he is not afraid to express emotion in his music, a trait not common to most composers who have worshipped the Baroque at the feet of Mme. Boulanger.

Harris has called the Seventh a "dance symphony," yet it is obvious that he is dealing with an idealized abstraction rather than music which needs the choreographic art to complete its fullfillment.

The initial section is a passadaglia, a traditionally slow, stately dance form whose construction principle is one of variations over a recurring bass line. Instead of the typical Baroque form which many contemporary composers would feel compelled to follow down to the last reedy sound, Harris has garbed his passacaglia in primary orchestral colors.

His use of slow moving pedal point undernearth gives solidity to the opening sequence. Lengthy stretches of unisons and open fifths lend a certain bleakness to the picture. It is as if we had a long shot of the Great Prairie at sunrise. As the camera pans closer we see that the distance had concealed great activity on this vast expanse.

The music, which has become increasingly agitated, reaches a climax as we are hurled into a violent conflict in the second section. Here the strings strive vigorously for articulation; the winds angrily protest, and the percussion hammers away with even different ideas. All melody, all harmony, all individuality is submerged in a mighty paean to rhythm.

Once the dominance of rhythm is established—could this be a synonym for life?—a short flash-back, quickly reviewing the ingredients of battle, brings the work to a jarring close.

No one wants this kind of excitement at every concert, nor does he expect it. However, he deserves it more than once a season.

HERALD NOV. 7

Musical Events

This afternoon in Symphony Hall at three, Charles Munch will open the series of six Sunday afternoon Boston Symphony concerts. The program will consist of Mozart's "Prague" Symphony in D major, No. 38, (K. 504), the Fifth Symphony by Honegger, the Violin Concerto by Mario Peragallo, which has had its first American performance here, and Dukas' "L'Apprenti Sorcier." The soloist will be Joseph Fuchs.

Mr. Munch announces Berlioz' "Fantastic Symphony" as the opening number for the 11th pair of concerts next Friday afternoon and Saturday evening. The distinguished soloist will be Irmgard Seefried, who is then to make her first appearance with this orchestra. Madame Seefried, having sung with the Vienna State Opera La Scala in Milan, and at the Salzburg and Edinburgh Festivals, made her first tour of this country in 1951 and her debut with the Metropolitan Opera in 1953. She will appear with this orchestra in two airs by Mozart, "Per pieta" from "Cosi fan tutte" and "Non temer amato bene", an interpolation in "Idomeneo"; also in four songs with orchestra by Richard Strauss. "Allerseelen." "Wiegenlied," "Morgen" and "Staendchen". The program will close with Strauss' tone poem "Till Eulenspiegel's Merry Pranks," which Mr. Munch has not yet conducted in this country.

GLOBE NOV. 7

Irmgard Seefried Symphony Soloist: First Open Rehearsal Thursday Night

This afternoon in Symphony Hall at 3 o'clock, Charles Munch will open the series of six Sunday afternoon Boston Symphony concerts. The program will consist of Mozart's "Prague" Symphony in D major, No. 38 (K. 504), the Fifth Symphony by Honegger, the Violin Concerto by Mario Peragallo, which has had its first American performance here; and Dukas' "L'Apprenti Sorcier." The violin soloist will be Joseph Fuchs.

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Open Rehearsals

Next Thursday, Nov. 11, the Boston Symphony under the direction of Mr. Munch will give the first of its series of six open rehearsals in Symphony Hall, when the program of the week in which Irmgard Seefried is the soloist, will have its final preparation.

These rehearsals will be given on Wednesday and Thursday evenings at 7:30 (Nov. 11, Dec. 16, Jan. 5, Feb. 2, March 3 and April 14), each consisting of the final rehearsal of the week.

The series will include in most cases a soloist or the group of soloists engaged for two choral works which are listed: Verdi's "Requiem" and Berlioz' "The Damnation of Faust." Charles Munch will conduct four of the rehearsals, Pierre Monteux and Guido Cantelli each one as guests. These are real rehearsals and the conductor often stops the orchestra to repeat a passage. Many students follow from scores.

Season tickets are still available for the six rehearsals. Since none of the seats is reserved the early comer has first choice.

GLOBE NOV 8

IRMGARD SEEFRIED will be the soprano soloist with the Boston Symphony on Friday and Saturday.

Cir. (D 158,150) (S 222,354)

This Clipping From
COLUMBUS, OHIO
DISPATCH
NOV 13 1954

Important Element of Freshness

IT'S the element of freshness that keeps the musical public going back again and again to hear the great symphonies.

That was the view of an eminent New York critic the other day in telling why the New World Symphony by Dvorak, for example, could still be relied upon to stir box office appeal if performed by a major orchestra.

Columbus music lovers only recently had reason to see this demonstrated quite conclusively when the Boston Symphony Orchestra, with Charles Munch conducting, attracted a near-capacity audience to Memorial Hall.

This element of freshness as envisioned by music lovers when they thought ahead to how the Boston musicians would handle the great Dvorak work was perhaps the chief impelling motive for their turning out in such large numbers.

The late English philosopher and mathematician, Alfred North Whitehead, a few years before his death, went rather fully into the value of freshness in music. He said: "The charm of good music is that it surprises the ear by the unexpected interval and that that element of surprise is permanent, no matter how familiar the music may become."

As we think back to the numerous times we have heard the New World Symphony or the Beethoven Third, to mention another great work, we have only to measure the element of surprise and we quickly know how much we got out of the symphony.

If our mind's visualization through the ear carried over sufficient intervals of surprise from a particularly moving interpretation of the favorite symphony on a previous occasion, perhaps the later one suffered in the critical comparison with the earlier memory.

This principle of freshness carries over into other phases of life, for it can often be demonstrated that rules applied to one great art are not always exclusively the properties of that art.

What we crave is the element of freshness and this applies to painting, automobile design, interior decoration and what not. As a matter of fact, according to Whitehead, some of our most vivid experiences seem to have in them an element of freshness which is perpetual.

Think back to favorite lines of a poem by Tennyson or Keats and what do we find in them that still appeals to us and uplifts and inspires us anew with each passing year? It's this element of freshness that is perpetual and does so much to give them eternal meaning.

Reviews · #5 Nov 12-13

CHRISTIAN SCIENCE MONITOR
Nov 13

Art—Music—Theater **15

Seefried at Symphony

Soprano Featured in Works By Mozart, Richard Strauss

By Harold Rogers

Styles in programing are cyclical, as they are in fashions. We find that patterned waistcoats are in favor once more for gentlemen, recalling the turn of the century, while the low waistlines of the twenties are again recommended for ladies.

The program for the Boston Symphony concerts this week end remind one of an earlier era when singers often appeared in a group of arias and songs. It is a fashion of much charm. It lends a personal note that is gracious and appealing.

When statuesque Irmgard Seefried came on stage yesterday, one could imagine that time had turned back to the 19th century. Like a fashion plate from Godey's Lady's Book, she was a picture in her floor-length gown of pastel pink-and-green brocade. Over her shoulders she wore a stole of hunter's green. (It unfortunately limited the grace of her gestures, witnessed last season when she made her Boston debut at the Morning Musicales.) Even her coiffure had the soft lines that were characteristic of young matrons in years gone by. Yet Mme Seefried was in the height of fashion.

Mozart, when sung in style, is also never out of style, and Mme Seefried's two Mozart arias were characterized by grace in line and turn of phrase, beauty of tone and harmony of spirit. From "Così fan tutte" she gave us the recitative and aria, "Per pietà," and from "Idomeneo" we heard the scene and rondo, "Non temer, amato bene."

* * *

But exquisite as those arias were, Mme Seefried's power of communication bloomed measurably when she sang four of Richard Strauss's songs with orchestra—"Allerseelen," "Wiegenlied," "Morgen," and "Ständchen." Here she gave us the reasons why she is in the front rank of younger artists today—her strong soprano, steady and clear, her devotion to the meaning of the text, and the grace of a beautiful woman.

Charles Munch, as usual, was an expert accompanist for this, Mme Seefried's debut with the Boston Symphony. She was warmly applauded by musicians and audience alike.

A second soloist, though unofficial, was Richard Burgin, concertmaster. His obbligato in the "Idomeneo" aria was expertly done, as were other solos in the Strauss songs and yet again in "Till Eulenspiegel's Merry Pranks," the concluding number.

* * *

Mr. Munch opened his concert with the "Fantastic" Symphony of Hector Berlioz. It is too bad that the composer did not have a champion like Mr. Munch at the time when he needed such championship. The conductor has repeatedly played many of the Berlioz masterworks until we welcome them as old friends.

This was true of his reading of the "Fantastic" yesterday. Again we marveled at the ingenious construction of this work. Mr. Munch dramatizes certain effects in a way that makes them seem altogether novel, and one indeed wonders if later composers have been skillful enough to emulate them.

The conductor played con amore, as always with Berlioz, and he communicated his excitement to the audience. It was a brilliant and dramatic performance—especially with the two magnificent bells that were fashioned abroad expressly for the Boston Symphony Orchestra.

When Richard Strauss composed "Till Eulenspiegel's Merry Pranks," he too was thinking in terms of style, as we find in the rest of his title—"after the Old-Fashioned, Roguish Manner, in Rondo Form." But like the Mozart and the Berlioz, it is still in style, and Mr. Munch's reading (his first in Boston) was a tour de force. Fashions in programs and dress may come and go, but masterpieces transcend all times.

Providence Concert
Nov. 9 #1

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES
NOV 10 1954

Music In Review

Boston Symphony Concert Fails To Enthuse Critic

The Boston Symphony Orchestra played ~~the first of the~~ Providence concert séries last night in the Veterans Memorial Auditorium. Charles Munch conducted the orchestra in a program which included a modern symphony that might better have been left in the library. It was "Symphony No. 5" by Arthur Honegger, a composition which was unpleasing to the listeners and evidently distasteful to the musicians.

The program:

Symphony in D Major, No. 38 (The Prague)	Mozart
Symphony No. 5	Honegger
Symphony No. 7 in A Major	Beethoven

The opening Mozart was slow and a little too soothing. It lacked the lilt and verve of most of this composer's works. The work contains no minuet, and the adagio: allegro first movement failed to arouse the audience. The andante second movement was no less somnolent but the finale, presto was exciting and brought a rousing applause.

But the Honegger! It was not music but a conglomeration of sound effect indiscriminately thrown together. It was grotesque, tortuous, maddening.

The symphony was written especially for the Boston Symphony Orchestra when Kousevitsky was conductor. He had retired from the orchestra when he received it; probably had an inkling of what it was like.

If it was supposed to be descriptive of Boston, it was a successful portrayal of the Battle of Bunker Hill and the Evacuation of Boston. General Washington should have had it in 1776; he wouldn't have had to fire a shot. I never saw so many men work so hard to produce such confusion, and, to add to it, it used a double B-flat tuba!

However, the orchestra, which we know is the finest in the world, rewarded the listeners for their long-suffering loyalty by playing magnificently the Beethoven Seventh. Doriot Dwyer played a splendid flute solo during the middle movements, and the first horn solo was a dream. The horn quartet was the outstanding voice through the third movement. The final movement, allegro con brio, was prodigious in boisterous rhythm, melody and harmony. The thunderous applause that continued for several curtain calls attested that the audience forgave the musicians for imposing the terrible Honegger on their delicate ears.

[illegible]. H. L.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 10 1954

Music

First Concert Played By Boston Symphony At Veterans Memorial

By RUTH TRIPP

The first Boston Symphony Orchestra ~~concert of~~ the season was played last evening at Veterans Memorial Auditorium and Charles Munch and his musicians proved once again that theirs is artistry of a high order. We heard Mozart's "Prague" Symphony (.504), Honneger's Symphony No. 5 and Beethoven's Symphony No. 7, Op. 92. It was a skillfully planned program.

The Mozart music was the essence of refinement and grace. There was brilliant musical repartee in the first movement. It would be hard to imagine greater serenity than that expressed in the Andante. The Finale was a model of exactness in phrasing with the added quality of expertly controlled virtuosity. This Mozart work emphasized the great gift of interpretation which Dr. Munch possesses.

The Honneger Symphony was revealed with extraordinary clarity. It was written in 1950. Honneger's craftsmanship with dissonance is amazing. Highest praise is due the musicians who brought its intricate themes to us from the tonal chaos which prevailed at times. The brass section excelled here. Yet through it all there was a solidity in the writing which gave one a feeling of genuine inspiration. A second hearing would no doubt reinforce one's impressions of traditional symphonic structure. The thematic quotations in the program notes were very interesting in retrospect. We heard a fine rendition of one of the important contemporary symphonic works.

Beethoven's Symphony No. 7 was familiar and was gratefully received. The solemnity of the minor section of the Allegretto was especially impressive. Its rhythmic figures were perfectly proportioned. The Presto was full of spontaneous gaiety and the last movement built up to a splendid finale.

Conductor and orchestra were given an ovation at the conclusion of the concert and we left the auditorium with a feeling that the season is really off to a fine start.

Reviews - #5 Nov. 12-13

BOSTON DAILY GLOBE—SATURDAY, NOVEMBER 13, 1954

MUSIC

Triumph by Seefried as Symphony Soloist

Fifth pair of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director. At Symphony Hall. The program: Berlioz: "Fantastic" Symphony; Mozart: Recitative and Aria, "Per Pieta," from Cosi fan tutte;" Scene and Rondo, "Non temer, amato bene," interpolation from "Idomeneo;" Strauss: Four Songs—"Allerseelen," Wiegenlied, "Morgen," Staendchen (soloist: Irmgard Seefried, soprano); Strauss: "Till Eulenspiegel."

By CYRUS DURGIN

There is just one word to describe yesterday afternoon's concert by the Boston Symphony Orchestra, and that word is "glorious." Everything, from tone to style to finesse was glorious in the "Fantastic" Symphony, in the singing of Irmgard Seefried, and in "Till Eulenspiegel," which Mr. Munch had not before conducted in this country.

He has done the feverish, Romantic Symphony of Berlioz several times before, but not, I think, with such a blend of refinement and passion. There was not the slightest coarseness in any measure of the "Fantastic," nor of "Till." The range of dynamics was extraordinary, the details were extraordinarily neat, including in the finale some woodwind work as precise and sweet as any in memory. The strings were clear and light and not at all dry, the brass were more homogeneous than usual, and the trumpets did not scream at the top except when such was the composer's intent.

Both Symphony and "Till" also showed that over-all continuity of line and conception which is the mark of the great conductor. Each lacked nothing of ardor and each was, to my taste, flawless in style. In fact I cannot recall ever having heard so finely scaled a performance of "Till" from any conductor. Mr. Munch has his own ideas about certain tempi in the Strauss music, a shade faster or slower than the conventional average, but logical and very telling in every case.

Irmgard Seefried undoubtedly has one of the great soprano voices of our time. It has all the virtues of agility, flexibility, evenness from top to bottom, and a sensuous beauty I wish I could describe. She is a thoroughly schooled vocalist and a born musician. You will not likely ever hear "Non temer" sung in more touching and flowing style, absolutely perfect Mozart. Each Strauss song was likewise a gem, with, perhaps, "Morgen" so tenderly heartfelt that it was no less than gorgeous. This was an example of how great singing really can be when quality of voice is accompanied by quality of intelligence, musicianship and mastery of poetically expressive art.

No wonder that cheers, as well as applause, greeted Miss Seefried, who in her stunning gown and with her young, dark beauty, was as lovely to look at as to hear. Time and again she was called back, until there must have been many of us who, for once, wished there were no rules about encores at Symphony concerts. Miss Seefried should be invited back again. There are several items I would like to hear her do, among them Tatiana's Letter Scene from "Eugen Onegin."

BOSTON HERALD, SATURDAY, NOVEMBER 13,

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the fifth program of the 74th season in Symphony Hall yesterday afternoon. Irmgard Seefried, soprano was the soloist in the following program:

Fantastic Symphony, Op. 14A	Berlioz
Per pieta: Non temer, amato bene	Mozart
Allerseelen, Wiegenlied, Morgen Staendchen	Strauss
"Till Eulenspiegel"	Strauss

By RUDOLPH ELIE

IT IS QUITE a while since we have had a little session of arias with orchestra, a little too long in fact, as was very evident yesterday afternoon in the singular pleasures afforded by the first appearance with the Symphony of Irmgard Seefried, a soprano of great distinction and great beauty as well.

For Miss Seefried, another example of the European artist who achieved a special degree of favor among American listeners before she had ever appeared here in person through the mysterious communication of the long playing record, more than fulfilled the promise implicit in her recordings in her personal appearance yesterday afternoon.

Her voice is not, perhaps, a great one nor, for that matter, a large one, but it is of a very clear, very focussed and very even in every quality register. It is an expressive voice, too, but not one traversing a great emotional range; one could hardly imagine her quite as successful in the warmer climates of Puccini though it is doubtless foolhardy to say so since she didn't try. What she did do, however, was informed with sensibility, with taste and with musicalcality.

Mozart Arias

Although the two Mozart arias were exquisitely done, in particular "Non Temer, amato bene" with its marvelous violin obbligato, I was especially enchanted with the Strauss group. "Morgen," alone, would testify to her highly advanced development as a singing artist, for this, one of Strauss' most touching and most delicate songs, requires an infinite capacity to submerge voice and personality into the special atmosphere of the poem itself.

Drawing her arms together, as if to symbolize the inward nature of the love song Strauss dedicated to his wife on their wedding day, she sang it as if transported. But she was not alone in the perfect realization of the song; Mr. Munch himself, with his unfailing rectitude as an accompanying conductor, never allowed the magical atmosphere of the orchestral setting (by Strauss himself) to be dispelled in overemphases of nuance or tempo; it all flowed on to its final cadence and disappeared as it should, "in bliss ne'er ending."

It remained for the more brilliant "Staendchen" to obtain for Miss Seefried her greatest applause, but "Morgen" was quite enough to demonstrate the extent of her esthetic attainment. She returns for a Jordan Hall recital on Dec. 9, and it will most certainly be a pleasure to again welcome this lovely Viennese soprano.

Yesterday, for the first time, I began to entertain the notion that the arrangements for broadcasting the first part of these concerts might prove to be a mixed blessing. It is, of course, a very real and very difficult problem to conform to the rigid temporal requirements of an hour that has 60 minutes, no more and no less. So far it has not meant a procession of war horses designed to divert the hinterlands. But does the appearance of Berlioz' "Fantastic" so soon after its last outing indicate a trend in that direction?

It is true that Mr. Munch does have a tendency to repeat works every other season, a tendency often necessitated by the formidable extent of the Boston Symphony's season. But it is to be hoped that some way can be found to solve the conflicting standards of an in-person audience and a radio audience in terms of program.

In any case, the Berlioz can hardly fail to bring down the house even on an annual basis and it did yesterday in a magnificent performance that, if it did sometimes approach the chaotic at the end, was filled with marvels throughout. Nor have we ever had a more brilliant performance of "Till," a work in which Mr. Munch finds and underlines every inner-voice, every dramatic turn of events. So, even though it was done just two years ago, it was as effective as ever. The orchestra is out of town next week, returning on Nov. 26 to do works of Haydn, Vogel and Debussy with Alexander Brailowsky as soloist in Chopin's F minor Concerto.

BOSTON POST
NOVEMBER 13, 1954

Music in Review

By TUCKER KEISER

For the middle section in the Boston Symphony concert yesterday afternoon we had a brief but exquisite vocal recital by Irmgard Seefried, one of the brighter new stars in the Metropolitan Opera. She sang two Mozart arias, "Per pieta" from "Cosi fan tutte" and "Non temer, amato bene" from "Idomeneo," and four songs by Richard Strauss, "Allerseelen," "Wiegenlied," "Morgen," and Standchen."

When Mr. Munch assumes the role of orchestral accompanist, he is an inspired conductor. The support which he provides from the podium is a model of sensitively matching the mood and projection of the solo artist. As if by magic those excesses which so consistently mar his purely symphonic reading vanish. He allows his strings to sing with lustrous, if subdued, texture, and he never forces his woodwinds and brass into noisy and ear-shattering climaxes. The tone is truly wonderful to hear.

With such polished playing by our superb orchestra, with six of the greatest songs ever penned, and with an artistry intensely communicative, there is small wonder that Miss Seefried kept her listeners breathlessly enraptured.

Since the singer is a specialist in Mozart which demands long lines with smooth continuity, the 'Cosi" aria seemed deceptively easy, when in reality it taxed the relatively short range of her voice. Of the Strauss, I particularly liked the "Wiegenlied." Deeply motivated and sung without the slightest trace of affectation, the opening lines of this piece, "Traume, traume du" will remain a vivid memory.

The voice itself is not a stirring instrument and is somewhat unevenly produced. The lower range is hollow, the top is unfocused when forte; the middle, however, is quite beautiful.

Mr. Munch kept interest high with still another version of the Berlioz "Fantastic Symphony"—even more brassy this time—and closed with Strauss' "Till Eulenspiegel," which turned out more Munch than Strauss, though one could never accuse the reading of being uneventful

New Haven concert # 1
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REGISTER

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Charles Munch, who conducted his Boston Symphony musicians in Woolsey Hall last evening, would hardly fall in the latter category though critics frequently find fault with his tempos. Last evening, for instance, he established something of a speed record for the major offering of the concert. This was the colorful and dramatic Fantastic Symphony of Berlioz, the normal playing time for which is 46 minutes. The Boston Orchestra played it last evening in 43 minutes flat and the brilliant performance received a rousing reception from the audience. The former conductor of the Boston Orchestra, the late Serge Koussevitzky, reportedly once consumed a whole hour in a performance of the work.

This listener has never quarreled with fast tempos providing that an orchestra or performer avoids distortion in the process. The Boston musicians are capable of precision playing at tempos that would be suicidal for most other orchestras and invariably the results are beneficial. However, even this great symphonic ensemble has its limitations as those who heard a Mozart piano concerto played by the orchestra here a few seasons back know. Leonard Bernstein, who was conducting the orchestra from the piano, rushed tempos to the point where some string passages sounded like glissandos. That was distortion!

The fast pace of the Berlioz last evening lent an added dramatic intensity to the performance as well as coherence and continuity. The whole piece was beautifully precisioned and blended and the dynamic extremes of the work found a full realization. The bombastic ending of the final Allegro was consummated with all the tonal and technical resources of the orchestra in a way that stirred the listeners to a fever pitch. Conductor Munch had to return several times for bows at the conclusion.

The writer did not time the opening Mozart "Prague" Symphony but I would venture to say that this work also went off "in quick order." The silken sonority of the Boston strings lent eloquence to this performance and the variety of ensemble tones, attained by the [illegible] proportions of the conductor's reading made for grand listening. This was "streamlined" Mozart!

The orchestra played so well that the audience even enthused over the dissonant Fifth Symphony of Honegger last evening. Past hearings of other Honegger works here have raised a few eyebrows, to say the least. However, this work, which was written for the Koussevitzky Foundation and completed in 1950, is certainly one of the composer's most dramatically evocative orchestral compositions. Mr. Munch premiered this tremendously vital and arresting symphony in 1951 and his evident understanding of its contents (he also conducted this without score) brought the work forth in all its stark reality yesterday.
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EAGLE
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MUSIC

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We are particularly fortunate that the anniversary comes at a time when the art of recording has advanced to such a point where Berlioz' large-scale masterpieces can be captured with all the fidelity they deserve.

Heading the list of the year's recordings is a three-disc RCA Victor set of his "The Damnation of Faust," made by Charles Munch and the Boston Symphony Orchestra, with the Harvard Glee Club and Radcliffe Choral Society, Suzanne Danco as Marguerite, David Polari as Faust and Martial Singher as Mephistopheles. Many of these same artists will participate when Mr. Munch presents the work in Brooklyn next April.

Berlioz' Achievement

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Fine Recordings

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Cir. (D 203,001)

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RECORD-HERALD

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Cir. (D 226,101) (S 261,[illegible])

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STAR
Cir. (D 294,85[illegible]) (S [illegible])

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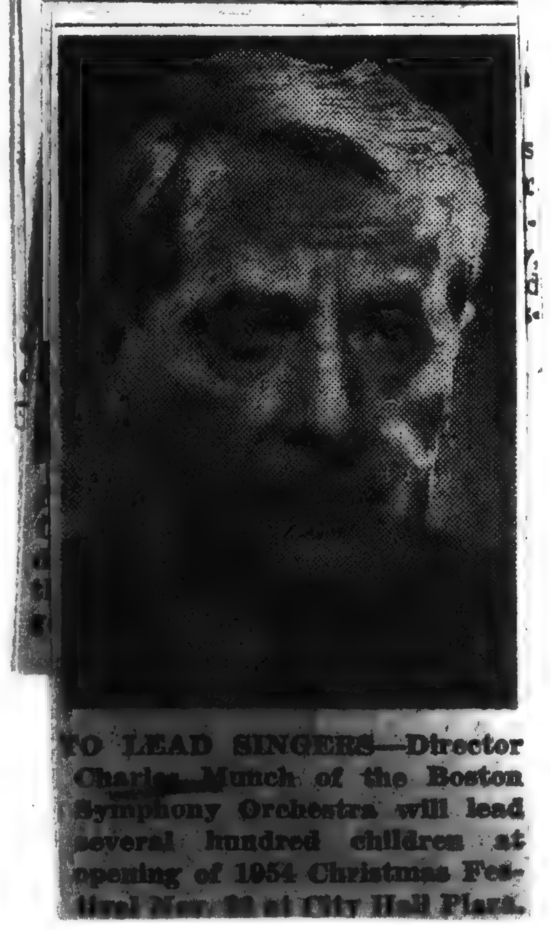

TO LEAD SINGERS—Director Charles Munch of the Boston Symphony Orchestra will lead several hundred children at opening of 1954 Christmas Festival Nov. [illegible] at City Hall Plaza.

Cir. (D 131,670) (S 258,529)

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Cir. (D 389,011) (S 258,545)

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POST
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Those who wish to compare interpretations may do so by attending the Boston Symphony program tonight at the Brooklyn Academy of Music or tomorrow afternoon in Carnegie Hall. Charles Munch will conduct the "Symphonie Fantastique" on both programs.

This is a piece for which Munch is justly famous. He makes its star brighter than any other conductor, but it was quite fascinating to find myself enjoying Walter's different conception almost as much.

I never liked the piece until I had heard it under Munch, but now, having been enlightened, I found myself appreciating the pictorial, fanciful and macabre aspects to the full under Walter's aegis.

The Philharmonic always benefits as an expressive instrument in tonal quality, balance and tenderness of expression when Walter is on the podium. These characteristics were much in evidence during the performance of Beethoven's Fourth Piano Concerto with Clifford Curzon, pianist, as soloist. Curzon is the ideal interpreter of this beautiful work.

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[222]

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NEW HAVEN CON
REGISTER
NOV 16 1954

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BROOKLYN, N. Y.
EAGLE
NOV 14 1954

MUSIC

New Interest in Berlioz Marks His Anniversary

By PAUL AFFELDER

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Munch to Open Yule Festival

Dr. Charles Munch, director of the Boston Symphony Orchestra, will open Boston's annual Christmas Festival this year the day after Thanksgiving.

Dr. Munch will lead a chorus of several hundred school children in a carol sing on City Hall Plaza, to mark lighting of the first candle in the Advent wreath on City Hall.

Chairman of the Festival this year is Harry J. Blake, former president of the chamber of commerce, and Chandler Bigelow, assistant vice-president of Old Colony Trust Company, is treasurer.

Cir. (D 131,670) (S 258,529)
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BOSTON, MASS.
HERALD
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Cir. (D 389,011) (S 258,545)
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NEW YORK, N. Y.
POST
NOV 19 1954

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[222]

New Haven concert # 1
Nov. 16

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NEW HAVEN CONN
REGISTER

NOV 17 1954

MUSIC

BERLIOZ PLAYED FAST, VIVIDLY BY BOSTON SYMPHONY

The distinguished conductor, Dimitri Mitropoulos, has decried the current emphasis on "tempos and a composer's intentions." In a talk

[illegible]

that would be suicidal for most other orchestras and invariably the results are beneficial. However, even this great symphonic ensemble has its limitations as those who heard a Mozart piano concerto played by the orchestre here a few seasons back know. Leonard Bernstein, who was conducting the orchestra from the piano, rushed tempos to the point where some string passages sounded like glissandos. That was distortion!

The fast pace of the Berlioz last evening lent an added dramatic intensity to the performance as well as coherence and continuity. The whole piece was beautifully precisioned and blended and the dynamic extremes of the work found a full realization. The bombastic ending of the final Allegro was consummated with all the tonal and technical resources of the orchestra in a way that stirred he listeners to a fever pitch. Conductor Munch had to return several imes for bows at the conclusion.

The writer did not time the pening Mozart "Prague" Symony but I would venture to say this work also went off "in k order." The silken sono- of the Boston strings lent elonce to this performance and the ety of ensemble tones, attained he [illegible] proportions of the uctor [illegible] ding made for d listening. This was "stream-" Mozart!

e orchestra played so well that audience even enthused over dissonant Fifth Symphony of gger last evening. Past hearof other Honegger works here raised a few eyebrows, to he least. However, this work, was written for the Kousse- Foundation and completed 50, is certainly one of the ser's most dramatically evo- orchestral compositions. Mr. Munch premiered this tremendously vital and arresting symphony in 1951 and his evident understanding of its contents (he also conducted this without score) brought the work forth in all its stark reality yesterday. G. E. A.

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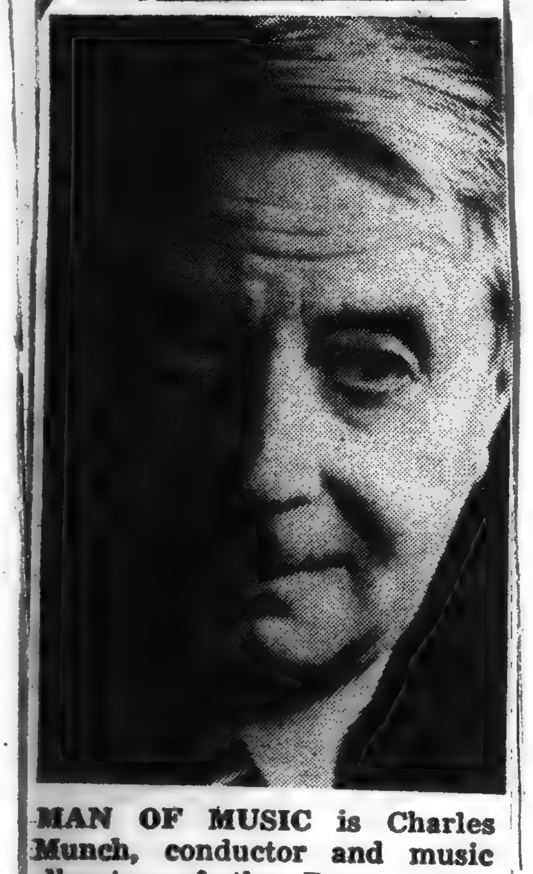

MAN OF MUSIC is Charles Munch, conductor and music director of the Boston Symphony Orchestra, which is on the NBC Radio Network every Saturday night. There will be 24 concerts, with Munch conducting 18 and guest conductors for the other six.

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NOV 12 1954

LEADS CHILDREN — Charles Munch, director of Boston Symphony Orchestra, will lead several hundred children singers at opening of the 1954 Christmas Festival, Friday, Nov. 26, at City Hall Plaza.

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Reviews - New York Concert # 1
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POST

NOV 18 1954

WORDS and MUSIC

By Harriett Johnson

Bostonians Begin Carnegie Season

The Boston Symphony Orchestra opened its Carnegie Hall season last night with a burst of adventure designed for those who like their music to stimulate rather than relax.

To be more specific, the two major works—the Fifth Symphony by Honegger and the Concerto for Violin and Orchestra by Mario Peragallo—supplied the benzedrine. Mozart's "Prague" Symphony, with which the program opened, is too spontaneous in inspiration to have any trek with medicine, and Dukas' "Sorcerer's Apprentice," with which the concert closed, had saucy spice minus even the smell of a drug.

Charles Munch, who conducted, however, made the Mozart sound, especially in the initial movement, overweighted with loudness and drive. The second and final movements were more in the 18th century spirit.

He led the magnificent orchestra, glowing in quality, through a brilliant performance of the Honegger Symphony. This three-movement piece should appeal to those who are intellectually curious but not much else.

Concertgoers who can enjoy artistic thinking without much urge toward emotion, will feel kinship with this music. Its ideas have musical interest just as lines, cubes and squares have architectural interest. And, who knows, maybe these latter fume with vitality and Honegger's Symphony too, only I don't see it. After all, Emerson said something else, "There is landscape and landscape but what a difference in beholders."

Fuchs Plays Peragallo

I'm afraid that when the Peragallo first movement of the concerto went on, ably disposed of by Joseph Fuchs, I began to feel even more out on a limb. In fact, I almost felt as if I were out on a flying saucer. Peragallo's Concerto was not disturbing, it was just cold and remote, like Saturn, for example.

The second movement returned quickly back to earth, I must add, bringing Debussy along, too. But I prefer Debussy unadorned by the Italian influence. The third movement was fast and not too reminiscent of anything, as I remember, and not too dynamic in personality on its own.

We must recall, nonetheless, that the concerto won first prize this year in an international contest for musical composition in Rome. All of which will, I hope, make my readers so skeptical about my critical faculties that they will rush to hear Mr. Fuchs play it very well at the next opportunity.

This will not be tomorrow night at the Brooklyn Academy of Music or Saturday afternoon at Carnegie Hall. On these occasions the Bostonians will perform Beethoven's Seventh Symphony, Berlioz's "Fantastic Symphony" and Gluck's Overture to "Alceste."

This Clipping From
NEW YORK, N. Y.
TIMES

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MUNCH CONDUCTS PERAGALLO WORK

Violin Concerto With Joseph Fuchs as Soloist Is Played by Boston Symphony

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, Joseph Fuchs, violinist. At Carnegie Hall.

Violin Concerto (first New York performance)	Mario Peragallo
Prague Symphony	Mozart
Symphony No. 5	Honegger
The Sorcerer's Apprentice	Dukas

By OLIN DOWNES

The uncommonly distinguished audience that assembles for the new York concerts of the visiting Boston Symphony Orchestra greeted the distinguished body at its first concert of the season here last night in Carnegie Hall. This audience listened with its invariable courtesy and intentness to a program with two of the best-known and generally popular works of the repertory upon it, and to two other works, which some might hail as the new gospel of the musical art, and others receive with ennui and a sense of disenchantment.

The latter were the Fifth Symphony of Arthur Honegger, especially favored on Boston Symphony programs and greatly admired by Mr. Munch and his colleagues. The second was the violin concerto of Mario Peragallo, the young Italian composer, now in his forty-fourth year, whose work won the first prize in the International Contest for Musical Composition held in Rome last April, where the concerto was given its first performance on April 9.

The concerto, played last night with every care and evident conviction by Joseph Fuchs, an admirable musician and virtuoso, is scored for a big orchestra, which, however is used for subtle purpose of color and of contrapuntal workmanship, and not merely to make noise. In fact, the concerto, which is in three movements, is inclined to move softly.

Too much praise cannot be given to Mr. Munch, the orchestra and Mr. Fuchs, for the skill, the care and the musicianship that they lavished upon the score, which, according to report, has had a warm and favorable reception in Boston and the other few places in which it has been heard up to the present time.

This concerto may be a masterpiece of the future. It appears already to be so in the ears of its admirers. We personally find it dull, tedious and contrived, in a more or less atonal manner.

The first performance of the evening was a fine one, of the Mozart "Prague" Symphony. The concert ended with a work in which Mr. Munch has often commended himself to his public—the crackling, farcical, scherzo of Dukas," the Sorcerer's Apprentice."

Cir. (D 653,252) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

NOV 18 1954

Boston Symphony Orchestra:

Five Peragallo Concerts On Provocative Program

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony Orchestra paid their first visit to Carnegie Hall last night. They offered a provocative program. Some of the contemporary music may have tried the patience of the older subscribers; but the concert as a whole had its compensations, chief among them the fine playing of the orchestra.

Within a framework of Mozart's "Prague" symphony and Dukas' "Sorcerer's Apprentice," Munch offered Honegger's fifth symphony and the first New York performance of Peragallo's violin concerto.

The contrast between the styles of Mozart and Honegger was striking, but that between Honegger and Peragallo was not sufficiently dissimilar to balance the program altogether. The Dukas balanced Peragallo quite ingeniously.

Fine Concerto

Interest focused on Peragallo's concerto because it had won first prize at the congress for Cultural Freedom held in Rome last April. It deserved the prize for originality alone. This kaleidescopic score sustains attention throughout its three movements.

Whether or not Peragallo found his inspiration in the dance, his concerto reflects a strong influence of that kind of rhythm. Between a "hoedown" in the first movement and a fragment of a waltz in the last, it seldom loses the pulse of dance movement.

The soloist himself is committed to improvisatory cadenzas of dance character. This is therefore no traditional concerto, but one abreast the current of the times and reflecting some of its moods.

Joseph Fuchs entered into the spirit of the piece persuasively. He embraced its tantalizing cadenzas and the sentimental melody of the andante with skill and zeal, with brilliance and artistry, and with conviction.

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

NOV 18 1954

Music

Peragallo Excellently Performed

By LOUIS BIANCOLLI.

The Boston Symphony is one of those orchestras that can make almost any music sound good. Charles Munch is the same kind of conductor, and Joseph Fuchs is in that class as violinist.

Put all three together in a new piece of music and it isn't always easy to trace the dividing line between the quality of the performance and the quality of the music.

These thoughts are prompted by last night's local premiere in Carnegie Hall of a violin concerto by the young Italian composer Mario Peragallo. My feelings about it are mixed. But what stands out in my memory is the excellence of the reading.

Good Punch Lines.

It is an ingenious composition, bristling with clever contrasts, tricky dialogues between soloist and orchestra, and what may be called good punch lines.

Whether it all adds up to real music is something else. The Boston Symphony gave it the illusion of being that. Mr. Munch conducted it as he might a classic, and Mr. Fuchs gave it the blessings of his wondrous tone and technique.

In the second movement I think Mr. Peragallo comes closest to writing from his heart as well as from his head. It is a dreamy, subdued thing chanting softly to itself—and before you know it, it is over. The rest was all on the surface. But what a deceiving surface!

Earnest Music.

Much more solid and earnest in aim was Honegger's Fifth Symphony, originally written for the Boston Symphony. This music is made to order in more ways than one for Mr. Munch's orchestra.

It is music of body and soul—a driving fabric of nervous turbulence warmed by a great spiritual strength. Mr. Honegger has moved far since his playboy days of "Rugby" and "Pacific 231."

Mr. Munch gave it a reading of superb tension and control. The music heaved hugely, but never like the machine of Mr. Honegger's early music—always like something alive and articulate.

Cir. (D 99,877)

This Clipping From
RICHMOND, VA.
NEWS-LEADER

NOV 19 1954

SYMPHONIC SIDELIGHTS

Festival Records Released Of 'Damnation of Faust'

One of the major symphonic works performed at the Tanglewood Berlioz Festival this Summer by Charles Munch and the Boston Symphony Orchestra was the composer's "Damnation of Faust."

This highlight of the Tanglewood season which commemorated the 150th anniversary of Berlioz's birth has been recorded on Victor LP's by the noted French conductor exactly as it was performed in the Berkshires.

The dramatic legend is the product of five of Shakespeare's plays and Goethe's great poem.

Faust is a figure of melancholy who makes a compact with the devil and brings destruction to both himself and the woman he loves, Marguerite, a musical creation of innocent charm, painted in flute and clarinet colors.

Marguerite is sung by Suzanne Danco; Faust, by David Poleri, and Mephistopheles, by Martial Cingher. The orchestra is assisted by the Harvard Glee Club and the Radcliffe Choral Society.

* * *

A new series of four records by London might be called "a study in instrumentation."

In addition to serving as unique entertainment, the disks are ideal for teaching and exhibiting the qualities of the clarinet, trombone, saxophone and trumpet.

In the case of each instrument, the music has been chosen for its suitability to that particular instrument and the selections have been created by some of the most talented composers.

Heard on the clarinet, played by Ulysse Delecluse, is Meister's "Erwin Fantasie," one of four selections long connected with that instrument.

Raymond Sabarich and Louis Menardi, two of France's leading trumpet players, are heard in two Jean Thilde compositions and Jean Hubeau's "Sonate."

Gabriel Masson on the trombone and Marcel Mule on the saxophone complete the series.

The records have been designed to give vast pleasure to persons who are well acquainted with the instruments, because the music no doubt will be familiar to them. Also, those who have never played one of the four instruments should find enjoyment here because of an opportunity to get a painless introduction to four basic orchestral horns.—E. A. B.

Washington Reviews

#1 Nov. 18

Cir. (D 132,013)

This Clipping From
WASHINGTON, D. C.
NEWS

NOV 19 1954

They're Not Tired of Berlioz Yet

Over the summer musical memory gets a bit dim and you forget just how beautiful even a great orchestra like the Boston Symphony can sound.

But the first measures of the opening work (last night at Constitution Hall it was Gluck's "Alceste" Overture) sound out and immediately you are filled with wonderful warmth like sinking into a hot bath after a hard day.

Of course, too long a bath can be ennervating, so Conductor Munch followed the overture with Arthur Honegger's 5th Symphony which starts off with crashing dissonances and pursues its modern way in compelling fashion. It is a strong work, tightly written and it was performed most effectively by Mr. Munch and the Boston Symphony.

It remained, tho, for a familiar work, the Berlioz Fantastic Symphony to stir the audience into "Yeah" and "Bravo." In fact, they could scarcely wait for the last note to sound before they started their demonstration.

Mr. Munch does this symphony with the utmost authority. He does it with passion, but it is a restrained passion. He brings the closing "Dream of a Witches' Sabbath" to a powerful climax, even tho a more "civilized" one than Howard Mitchell or Eugene Ormandy would negotiate.

The programming of the Berlioz, which has been heard here so frequently in the last three years, was probably responsible for the several hundred empty seats (a rare thing at a Boston Symphony concert) and yet it stirred the most vociferous ovation heard in the hall in quite a while.

MILTON BERLINER.

Cir. (D 196,775) (S 203,908)

This Clipping From
WASHINGTON, D. C.
POST & TIMES HERALD

NOV 19 1954

Postlude

Munch Gets 'Bravo' on Berlioz

By Paul Hume

Charles Munch has made the Fantastic Symphony of Berlioz his own in something of the way he has taken possession of the Boston Symphony. Neither will remain his property permanently and both can be handsomely engaged in ways other than those of Munch, but he makes highly effective use of them while he has them in hand.

At the conclusion of the Fantastic last night there was not a second's lapse between the final burst of sound and the first "Bravo!" Nor should there have been.

Munch whips into a frenzy of violent sound and more violent fury the forces unleashed by the composer in his last two movements, and some kind of shouting seems appropriate when it is over. The music has told an intense story and its hearers need relief.

Before the stormiest moments of the work, the orchestra had played the summer fields movement with wonderful quiet tone, while the conductor moved it in a way that kept it from lagging. It takes a real understanding of Berlioz to sustain this section without seeming to propel it unduly. The opening movements, while wayward in personal disregard for the composer's markings, nevertheless made their effect.

Pre-intermission went to a properly grave account of the overture to Gluck's Alceste and to the Fifth Symphony of Honegger.

The latter work is dear to Munch's heart, and he makes it brilliant in sound, and solid in the compact style of the composer's writing. There were mutterings in the audience about the dissonances, some even going so far as to complain that they wished it were over. The mind that is unwilling to give even a first hearing to a piece of music, but rather always desires that which it has already heard a hundred times, is out of place in today's concert halls. But such minds have been visiting halls for a century or so and are not likely to remain away at our say so. We do wish, however, that they would keep still during the music.

The Honegger is a concise, extremely logical work. Its opening measures give an indication of what is ahead, and the composer seldom leaves the path he has marked for himself. That the trumpets sounded strident was to be expected from this conductor in this music. Nevertheless they need not have.

Cir. (D 226,101) (S 261,386)

This Clipping From
WASHINGTON, D. C.
STAR

NOV 19 1954

Honegger's 'Symphony No. 5' Highlights Munch Concert

By Day Thorpe

Boston Symphony Orchestra, Charles Munch, conductor. Constitution Hall. Overture to Alceste, Gluck; Symphony No. 5, Honegger; Symphonie Fantastique, Opus 14a, Berlioz.

The fifth symphony of Honegger, written in 1950, was the highlight of last night's concert by Charles Munch and the Boston Symphony. It is a compelling work, concise, well-proportioned, each movement of which gives the impression of being a complete and unforced fulfillment.

It opens with a sustained and melodic slow movement in triple time; the second movement is a contrapuntal allegretto, in which clear and skillful woodwind writing is predominant; and the last, called by the composer "violent in character," is a fast and brilliant piece, loud but not noisy, that keeps ears' attention to the last of the final measure.

The orchestra and Dr. Munch were in good form—the piece has been in their repertoire since it was written for the Koussevitzky Foundation, and it is obviously in good hands.

The sombre and dramatic overture to Gluck's "Alceste" opened the program, and the 125-year-old "Fantastic Symphony" of Berlioz, the fountainhead of modern music, closed it. Dr. Munch is noted for his Berlioz interpretations, and certainly his reading of the Fantastic is colorful and exciting. What it seems to lack is control and breadth. It has Berlioz' romantic passion but not his humor and quiet irony.

In a score so detailed in instructions for pace, further exaggerated ritardandos on the one hand and uncontrolled frenzy on the others seem unnecessary. Dr. Munch thinks Berlioz never was free of his nightmare—even the scene in the meadows was shortened not only by a cut but by inter-urban tempos.

As for the cut, Berlioz was never resigned to such mutilation even in his early days when with no reputation he could command little respect. But he probably knew the acid reply of Rossini when he was told, long after he had retired, that "William Tell" had been given the night before at the Opera. "No! All of it?" he asked.

B'klyn Reviews -

#1 Nov. 19

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE

NOV 20 1954

MUSIC

Boston Symphony Opens Annual Academy Series

By PAUL AFFELDER

Charles Munch brought his excellent Boston Symphony Orchestra to the Academy of Music last evening for the first of its annual series of five concerts. His program consisted of the Overture to Gluck's "Alceste," Beethoven's Symphony No. 7 in A Major, and Berlioz' "Symphonie Fantastique."

This marked our second encounter with the "Fantastique" in as many nights, a fact that's not surprising, since it is being given here five times this weekend. By now, Mr. Munch has earned himself quite a reputation for his Berlioz readings. It was enhanced further by the electric treatment he accorded the symphony last night.

His was a far more exciting, dramatic approach than that by Bruno Walter and the Philharmonic Symphony Orchestra on Thursday evening. Everything seemed to be marked by feverish impetuosity, which caused him to treat Berlioz' tempi and phrasings with considerable freedom. Yet nothing ever seemed out of place, especially since he exploited to the full the composer's many varied tonal effects.

On the other hand, Dr. Walter's more placid handling of the first three movements the previous night served to set off in bolder relief the two chilling final sections of the symphony—the "March to the Scaffold" and the "Dream of a Witch's Sabbath." For one who was obliged to hear the work two nights in a row—certainly no punishment—the variations between the two interpretations made for more interesting listening.

Mr. Munch must have been saving his energy for this big climax to his program, or maybe it was the damp, muggy weather outside; at any rate, we found both conductor and players unduly heavy-handed in the Beethoven Symphony, where sheer weight was too often substituted for vigor and vitality. Even the tempo seemed to sag in the middle of the last two movements, while the second—the famous Allegretto—was taken at a pace much closer to Andante.

But there was remarkably fine shaping of lines in the Gluck Overture, a work full of drama and poignancy that was accorded an exceptionally sensitive reading.

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE

NOV 20 1954

Boston Symphony Opens Season

A large audience welcomed Charles Munch and the Boston Symphony Orchestra last night at the opening concert of their current Brooklyn season in the Opera House of the Academy of Music.

The program consisted of Gluck's Overture to "Alceste," Beethoven's Symphony No. 7 in A major and Berlioz' Fantastic Symphony.

Seated in Box 1 were Mr. and Mrs. Carroll J. Dickson and their guests, Mr. and Mrs. John R. Burr, Dr. and Mrs. Samuel A. Thompson, and Mr. and Mrs. Burnet Valentine. Box 2 was occupied by guests of Friends School, and Box 3 by guests of Berkeley Institute.

Box 4 was occupied by students from the Brooklyn Home for Children. Mrs. Darwin R. James Jr. donated this box but was unable to attend the concert. In Box 5 were Mrs. J. Paul Thorn and her guests as well as Miss Emma Jessie Ogg and her guest, Miss Helen C. Parker.

Officers from the United States Army Station at Fort Hamilton were present in Box 7 as guests of the Brooklyn Institute of Arts and Sciences. Seated in Box 8 were blind veterans and their escorts from the Red Cross, who came as guests of the Brooklyn Committee for the Boston Symphony Orchestra. Box 9 was occupied by guests of Packer Collegiate Institute.

The second concert in the orchestra's 1954-55 series in Brooklyn will take place on Friday evening, Dec. 10, with Mr. Munch again conducting. The series is presented each season under the auspices of the Brooklyn Institute of Arts and Sciences, acting in co-operation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for the Boston Symphony Orchestra concerts.

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Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

NOV 21 1954

Chorus of 1000 Led by Dr. Munch to Open Boston Christmas Festival

A chorus of more than 1000 voices, led by Dr. Charles Munch, will open the Boston Christmas Festival at City Hall Plaza Friday at 5 p. m.

Mayor Hynes, Chairman Harry J. Blake and Finance Chairman Llyod D. Brace will light the first candle in the city's Advent Wreath.

The largest chorus in the festival's history is composed of singers from 32 of Greater Boston's leading churches, colleges, school and private musical organizations.

As a prelude to the choral program a half hour concert will be presented on School st., opposite City Hall by the band and chorus of the Boston Naval Shipyard.

Appearing with Dr. Munch will be the former conductor of the Symphony of Vilna, capital of Lithuania, Jeronimas Kacinskas, who, as a refugee from Soviet Communism, is living in this country.

An elaborate program of traditional hymns and sacred songs will be presented by the chorus, accompanied by a brass choir, organ, and a number of concert soloists.

Melba McCreery, dramatic soprano, formerly of the Leipzig and Dresden Opera Companies, now residing here, will be featured soloist.

A number of religious faiths and several nationalities are represented in the chorus. All trained singers, the majority will be children of grammar and high-school age.

The musical group includes St. Richard's Boys' Choir, the Harvard-Radcliffe Glee Club, Boston Conservatory of Music, Jeanne a'Arc Academy, Cambridge City Hospital, Nazareth Glee Club, Cathedral High School and the United Methodist Church.

Dr. Munch, who told Mayor Hynes he was "deeply honored" for the invitation, will come to City Hall directly from his Friday afternoon Symphony Hall concert.

Following the exercises, Mayor Hynes will pull the switch illuminating religious and festive displays on the Boston Common and the Public Garden.

This Clipping From
NEW YORK TIMES
NOV 21 1954

BERLIOZ WORK OFFERED

Munch Conducts Bostonians in 'Symphonie Fantastique'

Berlioz' "Symphonie Fantastique" is one of Charles Munch's specialties and yesterday afternoon he led the Boston Symphony in a performance of it that stirred the enthusiasm of a large audience in Carnegie Hall.

It had color, excitement, variety of mood, orchestral mastery—all the attributes, in fact, that have made Mr. Munch's reading of it famous. The orchestra, too, played it with superb virtuosity. And if it did not stir all listeners to the same degree, perhaps it was because a few were out of sympathy with the rather wild, flamboyant nature of the symphony's utterance.

Gluck's Overture to "Alceste" and Beethoven's Seventh Symphony were the other works of the program. They, too, received throbbing, intense performances that combined discipline with fervor, and they also evoked the warm applause of the audience.

R.P.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
NOV 21 1954

CONCERTS AN

Boston Symphony

For the Boston Symphony Orchestra's first matinee concert of the season yesterday afternoon at Carnegie Hall, Charles Munch conducted a program short on novelty but none the less solid: Gluck's "Alceste" overture; Beethoven's seventh symphony, and the "Fantastic" Symphony of Berlioz.

The Bostonians were in resplendent form yesterday. The strings shone, the winds sparkled and the brass, in the Berlioz, created a towering wall of splendid sound. Every section was very responsive, and the conductor in excellent form to be responded to. The Beethoven symphony, particularly, was given with great gusto, although in its last two movements and here and there in the Berlioz, Mr. Munch sacrificed clarity to sheer momentum. But the masterful energy with which everything was delivered carried the day unequivocally. T. M. S.

This Clipping From
NEW YORK TIMES
NOV 22 1954

ZIMBLER STRINGS MAKE DEBUT HERE

Sinfonietta Is Presented in Town Hall Program by the Concert Society

ZIMBLER STRING SINFONIETTA. Presented by the Concert Society of New York; Fernando Valenti and Daniel Pinkham, harpsichordists; Joseph de Pasquale, violist; George Zazofsky, violinist. At Town Hall.

Triptych .... Tansman
Concerto for Two Harpsichords in C minor .... Bach
Theme and Variations .... Alan Shulman
Concerto for Violin, Strings, Cembalo .... Bonporti
Sonata Baroque for Violins, 'Celli, Bass .... Rossini

Although the Zimbler String Sinfonietta had aroused a certain amount of local curiosity through some fine recordings, it had not appeared in New York until its Town Hall debut late yesterday afternoon.

The group was presented by the Concert Society. It consists—or did, yesterday—of sixteen string players from the Boston Symphony. This is a democratic ensemble; it has no conductor. Joseph Zimbler, the founder, is one of the three 'cellists.

As usual in conductorless organizations, the concertmaster functions in a leading role. George Zazofsky supplied most of the cues for entrances and releases. He also was heard in a solo role as exponent of the Bonporti piece and impressed as a thoroughly dependable musician. The entire Zimbler group, indeed, made a fine impression for its clear tone, its precision and its spirited attack.

The only place the lack of a conductor was felt was in the Bach concerto, in which some of the string playing sounded timid. A controlling force at the helm would have clarified some of Bach's polyphony and supplied more of a rhythmic impetus.

Alan Shulman's Theme and Variations for viola, strings and harp, received its first performance in this version. Joseph de Pasquale, first violist of the Boston Symphony, presented the lyric, conservative work with an ultra-suave reading. The audience evidently liked the music; there was something more than polite and reserved applause that so often greets a new work. Mr. de Pasquale was recalled many times and Mr. Shulman bowed from a box.

H. C. S.

Cir. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN
NOV 22 1954

Massachusetts All Alone So Far

Our New England

By DUDLEY HARMON

With the 1955 state legislative sessions convening in January, the people of five New England states will again be confronted with the challenge of educational television.

In the sixth state, Massachusetts, the matter will not come before the legislature. This is because that body has already done its part toward the establishment of Station WGBH-TV, Channel 2, now under construction. When it gets on the air, some time after the first of the year, it will be the only educational TV station in operation east of Pittsburgh.

Harvard's President Pusey has said of television that, "for good or evil it is going to make more impact on human minds than any earlier means of communication." Ten educational TV stations are already on the air in other parts of the country. New England, traditional leader in public education in the United States, is barely keeping pace in utilizing the new medium for adult education and the entertainment and guidance of children.

In the other New England states, the advocates of educational television have been unable to equal the progress made in Massachusetts. Four of them have had their study commissions which have recommended appropriations to their respective legislatures. In Maine, however, the 1953 legislature was not sufficiently interested in the idea even to finance a study of its possibilities.

When the new legislatures convene, the forces behind educational television in all five states will renew their efforts. The measure of the success of these groups will undoubtedly be determined by the extent to which they are able to arouse public interest. Throughout most of the country, state legislators have manifested an almost monumental indifference which only an alert and interested citizenry can overcome. Experience in the various states to date indicates that the American people will not get non-commercial, educational TV until they demonstrate that they want it and are willing to help pay for it.

Once Boston's WGBH-TV is on the air, it is believed the task of the groups in the other states and in western Massachusetts will become a little easier. Its telecasts will be received, on ordinary TV sets, not only in eastern Massachusetts, but also in Rhode Island and in portions of New Hampshire and Connecticut. It will give interested groups in the region a demonstration of what educational TV is like, and what it can do.

At this moment, the 233-foot transmission tower of WGBH-TV is under construction atop Blue Hill, just south of Boston, more than 600 feet above sea level. It is expected to be completed in a couple of weeks.

In Cambridge, across the street from the main building of Massachusetts Institute of Technology, a former skating rink is being converted to studios for WGBH-TV and its radio affiliate, WGBH-FM. Transfer of operations from the present quarters in Boston's Symphony Hall is scheduled for December. Just behind the studio building is Tech's new Kresge auditorium, now nearly finished. Its stage has been connected by cable with the WGBH-TV studio. This will facilitate telecasting such programs as the Institute may present which are considered suitable for going on the air. Since the Institute is the owner of the studio building, WGBH-TV is assured of an interested and cooperative landlord.

Throughout the country there is great interest among education telecasters in WGBH-TV getting on the air at the earliest possible moment. This is due, first, to the unparalleled wealth of educational and cultural resources available in the Boston area, and second, to the station's unique sponsorship, not matched anywhere else in the nation.

Both WGBH-FM, now two years old, and WGBH-TV, are under the wing of the Lowell Institute Cooperative Broadcasting Council. Its membership consists of seven educational institutions, plus the Boston Symphony Orchestra, the New England Conservatory of Music, and the Boston Museum of Fine Arts.

The member education institutions are: Boston College, Boston University, Brandeis University, Harvard University, Massachusetts Institute of Technology, Northeastern University, and Tufts College. The mere naming of these institutions is sufficient to indicate the magnitude and the variety of the talent pool on which WGBH-TV will be free to draw. Men and women, technical, professional, and artistic personnel, will be available for program participation, at little or no cost.

That is why educational broadcasters are looking to the Boston station to lead the way in realizing fully the possibilities that they believe are contained in this new medium for imparting knowledge to people. As a member of the staff said the other day: "So much is expected of us, we've just got to be good."

WGBH-TV is also in a stronger financial position than some of the other educational TV stations now or soon to be in operation. It had the good fortune to secure grants totaling $600,000 from the Filene and Ford foundations. This sum is more than adequate to meet its costs of construction and equipment. Additional funds, to cover its operations for two years, have been and are being raised by popular subscription. While some substantial gifts were secured from business interests in the Boston area, most of the contributions were obtained in small amounts by door-to-door solicitors. Fifty communities in eastern Massachusetts organized committees to do this job. All were under the supervision of the Massachusetts Citizens' Committee For Educational Television.

The educational television people have been sharply criticized in Washington for not making faster progress in utilizing the 252 channels reserved for such use by the Federal Communications Commission. On the other hand, the Joint Committee For Educational Television, in Washington, D. C., feels that as much has been done in the two and one half years since the channels were reserved as could reasonably be expected. In its recent report to the ECC, the Joint Committee said: "The educational television picture is definitely good. Substantial progress can be reported."

In addition to the 10 stations already on the air, the joint committee lists nine other stations, including Boston's WGBH-TV, now under construction. A third group, reported by the Joint Committee, consists of 12 communities in which "substantial progress is being made." Finally, the committee lists a group of 29 communities in which "planning is progressing."

The Joint Committee points out that the task of establishing an educational TV station is not an easy one. "Educational television", it says, "call for the cooperative effort of many community groups. Just the task of informing the public and developing a climate of understanding can be a long and arduous one. Once the people are informed, then there is the problem of community organization; of securing funds and justifying budget requests; of working out a coordinated plan of action which involves effective participation of all important institutions of learning, public schools, civic and commercial agencies and other community groups."

The biggest hurdle, of course, is finance, and especially the first cost of building and equipping a station. The Joint Committee estimates that some 25 million dollars has been spent in establishing educational TV stations. Of this sum, more than 10 million dollars has come from foundations, legislatures and other governmental agencies have provided an estimated five million dollars. Commercial broadcasters are credited with $3,500,000 in cash and equipment. School budgets account for two million dollars. The balance, it is estimated, came from business interests and from large numbers of individuals giving small amounts.

The case for educational television is overwhelming in terms of its potential value in raising the level of adult education and skills—a matter of especial importance in a highly industrialized region such as New England. But it is clear that its value for good will not be fully realized unless and until parents, other citizens, and business men in particular give their moral and financial support to state and local education leaders in this movement. Since educational TV has no place for advertisers to pay all the costs, it must depend upon a convinced and interested public for its support.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

NOV 22 1954

MUSIC

Boston University Concert

By PAUL HENRY LANG

CARNEGIE HALL

Boston University Chorus, Orchestra and Soloists; Leopold Stokowski conducting.
"Carmina Burana" (first New York performance) ....Carl Orff
"Prairie" (first New York performance), Normand Lockwood

Liselotte Strelow, Duesseldorf

Carl Orff, whose "Carmina Burana" was performed last night.

Fascinating Experiment

A few minutes after Mr. Stokowski raised his hands last night in Carnegie Hall, it became evident that the audience was listening to music such as it had never heard before. Carl Orff's "Carmina Burana," a setting of medieval love lyrics, is called a "scenic cantata," and is the first part of a triptych entitled "The Triumphs of Aphrodite." Thus the work is obviously dedicated to an exaltation of love. But love, the eternal source of lyricism, here appears stylized to such a degree as to lose almost every vestige of sentiment. And it does so by design, for Orff is a man dedicated to an idea which he carries out with uncompromising severity.

* * *

Those of us who are accustomed to listening to "music" were noplussed by the sounds that emanate from this score. The strangeness is not caused by the dissonances, atonality, or whatever usually bewilders the public in very advanced musical idoms, but by the fact that there is not enough music in "Carmina Burana."

At first the elemental simplicity of the music was stunning, but soon a certain monotony made itself felt. This was not caused by a lack of variety but by the sameness of the procedure. Variety there was aplenty, for the composer called in turn for whispers, shouts, lusty German folk tunes, mock Gregorian recitation, yodeling, etc. At times there were mere grunts and sighs, at others the chorus chattered like the crowd in a courtroom expecting the jury's return. Then again we were transported to the German equivalent of Coney Island. But in every instance the composer dropped the matter without attempting the slightest manipulation of his material.

Yet after a while it became evident that this is no idle play with sounds, that a very serious and thoroughly planned purpose is behind the well-organized score. There are few melodies; Orff prefers melismas, microscopic fragments of which are repeated, at times endlessly. There is no development, musical or psychological, of the kind we find even in the most avant garde music (hence the feeling of not enough music) and everything is pared down to a primordial simplicity of the elements of music.

* * *

While I cannot but admire the originality of thought and purpose—this is obviously an attempt to restore "opera" to its pristine form as practiced in classical antiquity—the results are disappointing. For here it is the mind that reigns to the almost total exclusion of the heart. It is a good mind, and obviously even a good musical mind, but what we behold is more the mind of a historian and philologist than that of the creative musician.

It is just possible that these experiments to find a new relationship between words and music will eventually lead to a new lyric stage. After all, what the Florentines did in the seventeenth century was no less revolutionary and amorphous. Nor was it very promising. I am willing to wait and see what comes next, but suspect that Mr. Orff was as mistaken in his concept of what antiquity saw and heard in dramatic music as were his ancestors in Florence. Living art is not archeology and refuses to be bound by preconceived theories and esthetics.

* * *

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Review
Tues Concert
Nov. 23 - C

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

NOV 24 1954

MUSIC

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By JOHN WM. RILEY

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Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

NOV 25 1954

Symphony Returns Dutch Hospitality

When the Boston Symphony Orchestra played in Amsterdam on May 11, 1952, the mayor of the city personally welcomed the entire personnel of our orchestra and arranged an official reception in the city hall. The tables will be turned on Sunday afternoon, when the Boston Symphony and Dr. Munch will greet Eduard Van Beinum and the members of the Amsterdam Concertgebouw Orchestra at a special reception in their honor following their Boston concert.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
NOV 26 1954

Cir. (D 12,737)

This Clipping From
WALTHAM, MASS.
NEWS-TRIBUNE
NOV 26 1954

Koussevitsky Widow Gets High Honor

BOSTON, (AP)—The 31st annual convention of Junior Hadassah, young women's Zionist organization, today presented its annual award to Mrs. Olga Koussevitzky, widow of the late Serge Koussevitzky, for many years conductor of the Boston Symphony Orchestra.

Mrs. Koussevitzky was given a scroll recognizing her efforts in behalf of "Music for Israel"—a project initiated by the organization "Children of Palestine" which was originated by Christians to aid helpless Jewish children after World War II.

Boston Concert Review
#6 Nov 26-27

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

NOV 27 1954

Music in Review

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Alexander Brailowsky was the soloist in Chopin's F-minor piano concerto, a work calling for the highest interpretive powers of the soloist with only modest assistance from the band. In every sense the soloist was superb. Though the Maestoso was heroic and [illegible] Allegro vivace came [illegible] from his agile fingers, it was in the middle Larghetto that Mr. Brailowsky proved his mettle as a Chopin specialist.

The playing here captured the wistful beauty and the elusive essence of improvisation required of the performer of Chopin's more intimate compositions. Slight rubatos and imperceptible affrettandos gave the feeling that the music was being not only performed but even composed, in the white heat of inspiration, on the stage.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

NOV 22 1954

MUSIC

Boston University Concert

By PAUL HENRY LANG

CARNEGIE HALL

Boston University Chorus, Orchestra and Soloists; Leopold Stokowski conducting.
"Carmina Burana" (first New York performance) .... Carl Orff
"Prairie" (first New York performance), Normand Lockwood

Fascinating Experiment

Liselotte Strelow, Duesseldorf

Carl Orff, whose "Carmina Burana" was performed last night.

A few minutes after Mr. Stokowski raised his hands last night in Carnegie Hall, it became evident that the audience was listening to music such as it had never heard before. Carl Orff's "Carmina Burana," a setting of medieval love lyrics, is called a "scenic cantata," and is the first part of a triptych entitled "The Triumphs of Aphrodite." Thus the work is obviously dedicated to an exaltation of love. But love, the eternal source of lyricism, here appears stylized to such a degree as to lose almost every vestige of sentiment. And it does so by design, for Orff is a man dedicated to an idea which he carries out with uncompromising severity.

* * *

Those of us who are accustomed to listening to "music" were noplussed by the sounds that emanate from this score. The strangeness is not caused by the dissonances, atonality, or whatever usually bewilders the public in very advanced musical idoms, but by the fact that there is not enough music in "Carmina Burana."

At first the elemental simplicity of the music was stunning, but soon a certain monotony made itself felt. This was not caused by a lack of variety but by the sameness of the procedure. Variety there was aplenty, for the composer called in turn for whispers, shouts, lusty German folk tunes, mock Gregorian recitation, yodeling, etc. At times there were mere grunts and sighs, at others the chorus chattered like the crowd in a courtroom expecting the jury's return. Then again we were transported to the German equivalent of Coney Island. But in every instance the composer dropped the matter without attempting the slightest manipulation of his material.

Yet after a while it became evident that this is no idle play with sounds, that a very serious and thoroughly planned purpose is behind the well-organized score. There are few melodies; Orff prefers melismas, microscopic fragments of which are repeated, at times endlessly. There is no development, musical or psychological, of the kind we find even in the most avant garde music (hence the feeling of not enough music) and everything is pared down to a primordial simplicity of the elements of music.

* * *

While I cannot but admire the originality of thought and purpose—this is obviously an attempt to restore "opera" to its pristine form as practiced in classical antiquity—the results are disappointing. For here it is the mind that reigns to the almost total exclusion of the heart. It is a good mind, and obviously even a good musical mind, but what we behold is more the mind of a historian and philologist than that of the creative musician.

It is just possible that these experiments to find a new relationship between words and music will eventually lead to a new lyric stage. After all, what the Florentines did in the seventeenth century was no less revolutionary and amorphous. Nor was it very promising. I am willing to wait and see what comes next, but suspect that Mr. Orff was as mistaken in his concept of what antiquity saw and heard in dramatic music as were his ancestors in Florence. Living art is not archeology and refuses to be bound by preconceived theories and esthetics.

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EVENING GLOBE

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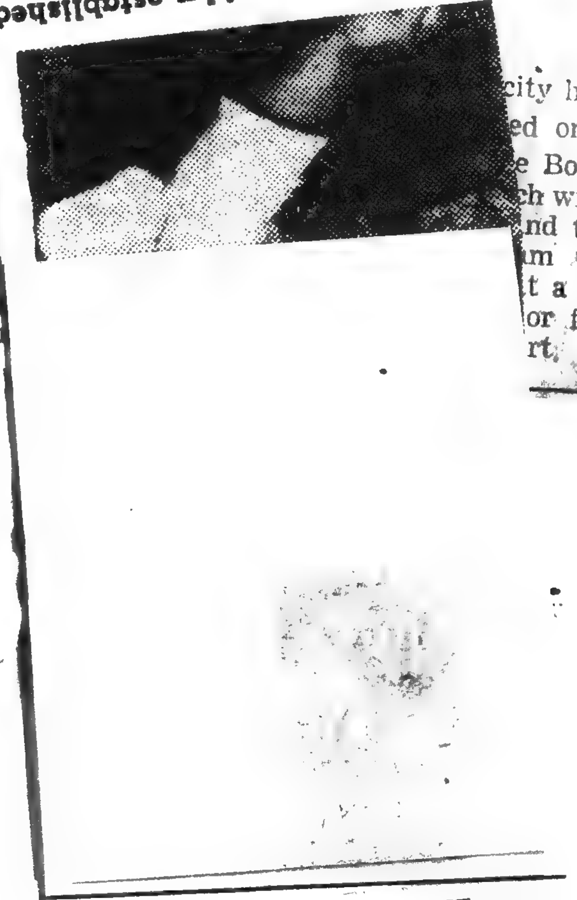

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Jewish Women Honor Mrs. Koussevitzky

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Boston Concert Review
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BOSTON, MASS.
POST

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Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

NOV 27 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the sixth program of the 74th season in Symphony Hall yesterday afternoon. Alexander Brailowsky, pianist, was the soloist. The program:

Symphony No. 53 in D .... Haydn
Concerto No. 2 in F minor, Op. 21. Chopin
Two Gymnopedies ...... Satie-Debussy
"La Mer" .... Debussy

By RUDOLPH ELIE

It is some nine years since Alexander Brailowsky has appeared with the Boston Symphony orchestra, years in which his art has ripened to an introspective quality that goes far beyond the mere communication of the keyboard virtuoso.

Yesterday he did the F minor Concerto of Chopin (he had appeared earlier in the week in Saint Saens' Fourth Concerto), a work so well known and so well loved by everyone it never fails to provide a musical experience of the most rewarding character. Like every ranking virtuoso, he has doubtless lived with this Concerto ever since his earliest years; there is probably no pianist of attainment who doesn't have it at his fingertips for instant performance.

But the Chopin concertos present special problems, for, unlike the others of the standard repertoire, they do not play themselves. Their orchestral fabric is so fragile, so tenuous, so tentative, so lacking in technical attainment, so frankly tedious for orchestral musicians to play and conductors to conduct, they are customarily vehicles for the pianist alone, the orchestra merely being there to round out the occasion.

Little Miracles

Yet the young Chopin, who was well aware of his limitations as an orchestrator (and only once afterward essayed a composition for piano and orchestra), knew exactly what he wanted and how to get what he wanted. He actually did achieve little miracles of expressivity in his orchestra, as witness the prominent obbligato passages for the bassoon, an instrument seldom used so beautifully before him. But the fact remains that few conductors have taken the trouble to look into the score; some, indeed, customarily omit all but the opening bars of the orchestral tutti, leading to the entrance of the piano and are content thereafter to keep things going. At the same time, a good many pianists do not take the trouble to understand the special place this work holds in the esthetic milieu of the young Chopin. It is easy to play—as concertos go—and it can hardly fail to be as effective in its outer movements as it is melting in its central movement.

In view of all this to find Brailowsky at the top of his form interpretatively and to find Mr. Munch, whose abilities as an accompanying conductor are remarked in these columns so often as to be tiresome, had gone straight to the heart of the matter, was to make this re-creation a memorable affair. Mr. Munch's ardor in the orchestral tuttis, in fact, took the pianist a little by surprise; he did not seem, in the first entrance, to be quite prepared for so vital an approach, and once or twice seemed to hang a little behind in the first movement.

Thereafter, however, he awoke to the musical urgency and sweep of the conductor's conception and the concerto grew in impact as it continued to its brilliant finale.

Long Way to Go

That the Haydn Symphony known a "L'Imperiale" here received its first performance in Boston is indicative of the regrettable neglect Haydn's symphonies have had here until the advent of Mr. Munch. He still has a long way to go to explore adequately the inexhaustible treasury of music that is Haydn, but it is encouraging to note his interest and to note, as well, his classic straightforwardness of approach. He does not "interpret" Haydn as he does Beethoven; he lets him speak for himself without fuss, without intruding personal values. It has repose but vitality, too; clarity of line and phrase but sparkle and sheen. The result was an authentic glimpse of the classic spirit in its essence with proportion, elegance, wit and charm in equal measure.

With the Debussy Mr. Munch, after having done the two Satie Gymnopedies with great delicacy, stepped back into his role as an "interpretr" in the fullest sense of the term. Each time he does Debussy, and "La Mer" in particular, he sees it in a new challenge, a new experience. Yesterday "La Mer" was one of immense musical sensibility but of immense power, as well. The climaxes were greater, the overall mood more vivid and more coloristic. And surely the orchestra has never displayed its tonal palette or its incredible capacity to respond as it did in this. Next week the program brings the first performance of Samuel Barber's "Prayers of Kierkegaard," Bach's Sixth Brandenburg and Stravinsky's "Orpheus."

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

NOV 27 1954

MUSIC

Brailowsky Plays Chopin Concerto With Symphony

Sixth pair of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, Charles Munch conductor. At Symphony Hall. The program: Haydn: Symphony in D major, No. 53 ("The Imperial"; first performances at these concerts); Chopin: Piano Concerto No. 2, in F minor (Alexander Brailowsky, soloist); Satie: Two "Gymnopedies" (orchestrated by Debussy); Debussy: "La Mer."

By CYRUS DURGIN

In a certain sense the news of yesterday's Boston Symphony concert was the presence of Alexander Brailowsky as soloist in the B-minor Concerto by Chopin. Yet in a larger, more encompassing sense, the news emphasis was where it is most of the time: upon the magnificent work of conductor Charles Munch and the orchestra. This in no way minimized the beauty of Mr. Brailowsky's playing, which was, as usual, virile, clean and poetically eloquent. This was Romantic playing with a light touch, nothing borne down upon too strongly, always in that songful, sensuous manner which is the essence of Chopin.

Since the work is less a Concerto than a kind of piano solo, with orchestra added occasionally, Mr. Munch and the players were mostly in the background. But let it be said that the accompaniment, when it operated, was most delicately adjusted, in style and strength, and the sum-total was music-making of marvelous balance and proportion. Needless to add, Mr. Brailowsky was enthusiastically received.

Haydn's "Imperial" Symphony has been known upon records in the recent past, though it has waited until now to appear upon a Boston Symphony program. One is tempted to say its absence is not surprising, that the Symphony is second-rate Haydn, even a little patchy and much contrived. That would be putting it too strong terms, however, a conviction that this is not the most powerful or original Haydn. Yet it sounds well as Mr. Munch performed it, with a considerably reduced body of strings.

Pleasant as Haydn and Chopin had been, Mr. Munch and the orchestra really came into their own with the French music. The conductor used small forces again for the Satie "Gymnopedies," which were a marvel of gossamer lightness of tone, both in color and weight. "La Mer" was the peak of the concert, imposing by its strength, with as many glinting colors and endless motion as the sea itself under sunlight and wind.

This was a very personal reading of it, too, one in which many details, often lost in the mass of orchestral surging, came through with telling effect. I happen to like this luminous, crystal clarity in "La Mer," and the clean muscularity of the rhythm as Mr. Munch urges it on. The fact that you thus can "see" (or hear) into it by no means takes away any of the poetry.

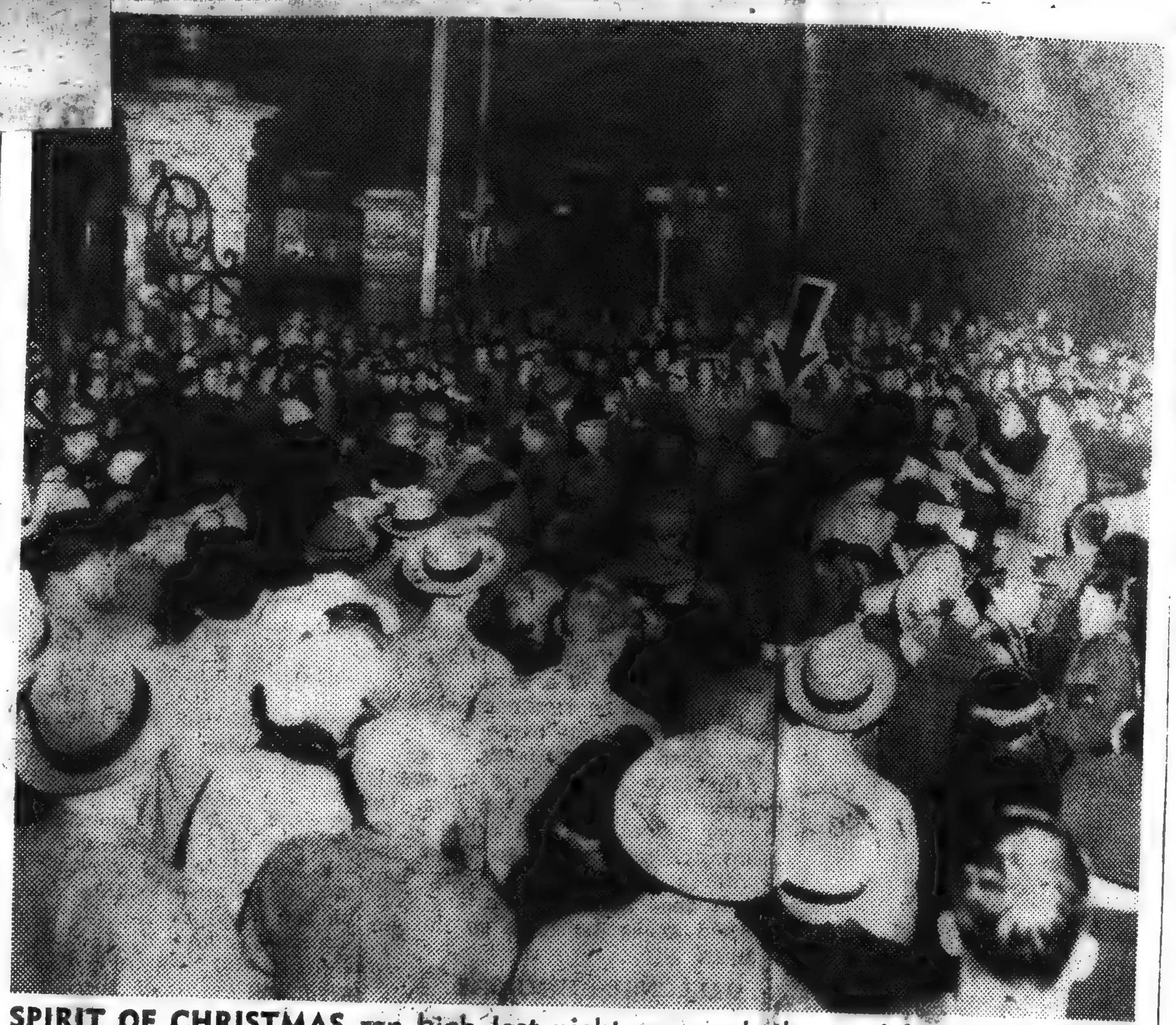
This was not yet the end of Mr. Munch's musical day, however, for soon he went downtown to the little square in front of City Hall for the opening of the Christmas ceremonies. There, in gray topcoat and black homburg, his glasses and a benign smile upon his face, in his left hand a small sheet presumably containing the melodic notes, he conducted a half-dozen Christmas carols. The combined voices were said to number 1000. At the end, he got three "rousing, Boston cheers."

"I AM A CONDUCTOR" by Charles Munch. Conductor of famed Boston Symphony Orchestra begins the story of his career as a musician exclusively in tomorrow's SUNDAY GLOBE.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

NOV 27 1954



SPIRIT OF CHRISTMAS ran high last night as crowds thronged front of City Hall to join in carol singing inaugurating city's fifth annual Christmas Festival. Most of crowd is pictured above. Arrow points to Dr. Charles Munch, director of the Boston Symphony.

Boston Launches Yuletide Festival

Dr. Munch Leads 1000 in Carols

With a distinguished musical performance featuring Dr. Charles Munch, conductor of the Boston Symphony Orchestra, Boston last night in front of City Hall launched its fifth—and most elaborate—Christmas Festival.

Between 5,000 and 6,000 people jammed their way into School and Province sts. to see Dr. Munch make his festival debut by leading a chorus of 1,000 Greater Boston school and college singers in traditional Christmas carols.

Candles Lighted

To City Council President Joseph C. White, acting mayor while Mayor Hynes is away for conferences in Philadelphia and Washington, went the honor of lighting the first candle of the Advent wreath. He was assisted by Harry J. Blake, festival chairman.

Munch, driven to City Hall by police of Division 16 after having completed his regular Friday afternoon concert, received a rousing cheer from the crowd of singers and spectators as he left.

Other featured performers in the opening included John Kiley, organist; James Clancy, tenor; and Melba McCreery, soprano.

More than 100 Greater Boston choirs will sing for the festival between now and Christmas.

Later in the evening, White and Blake participated in unveiling ceremonies for the huge creche erected on the Common across Beacon st. from the State House. This event was followed by a concert by the choir of St. Theresa's Church, West Roxbury.

Cir. (D 79,070) (S 141,908)

This Clipping From
TULSA, OKLA.
WORLD

NOV 28 1954

Boston Symphony

A Bach concerto and a Stravinsky ballet will be presented by the Boston Symphony orchestra at 7:30 p. m. Saturday over KVOO and NBC. Charles Munch will conduct.

Heard will be the Brandenberg Concerto No. 6 in B flat major by Bach and Orpheus Ballet in three scenes by Igor Stravinsky.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

NOV 27 1954

(Photo by Charles Dixon, Globe Staff)

CHARLES MUNCH, BOSTON SYMPHONY DIRECTOR, LEADS FESTIVAL CHORUS AT CITY HALL.

Carolers Herald Start of Christmas Festival

The glorious season of Christmas came to Boston last night as a massed choir of 1000 voices proclaimed the beauty and joy of the Yuletide and the city became ablaze with a myriad of twinkling lights.

Dr. Charles Munch and the mammoth chorus led several thousand workers and shoppers in traditional carols and hymns in jam-packed City Hall Plaza, where the lighting of the Advent Wreath signaled the start of the annual Boston Christmas Festival.

Later, crowds watched traditional Yule scenes lighted on Boston Common and strolled through brilliantly-illuminated downtown shopping areas for their first look at Christmas window displays.

Dr. Munch was sped to the 5 p. m. Plaza ceremonies by police after conducting the weekly afternoon concert of the Boston Symphony Orchestra at Symphony Hall.

Today's Festival Events

At the Christmas Music Hall, near the Nativity scene on the Common.

12 Noon—Boys' Club of Charlestown Chorus.

1 P. M.—Boston Music School Ensemble.

7 P. M.—Raymond [illegible], baritone.

The singers, representing 32 Greater Boston church, college and high school choral groups, and private musical organizations, composed the largest choir in the festival's five-year history.

Thousands of homeward bound commuters lingered for a few minutes in the chill evening air to add ther voices to the massed singing, under the flashing baton of the renowned conductor.

Cir. (1,706,593)

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

NOV 29 1954

Symphonic Novelties

Several of the nation's major symphony orchestras last week filled the air with novel sounds.

The New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, played the first performance of Roy Harris' *Symphonic Epigram.* Composer Harris wrote his six minutes of music to commemorate the orchestra's 25th season of CBS broadcasts, used the letters CBS as his motif (he jimmied the letter S into the [illegible] its phonetic spelling, [illegible] German, also means [illegible]). The music was brassy, [illegible] written, and seemed to be just getting under way when it stopped.

The Boston Symphony, conducted by Charles Munch, made its Manhattan debut this season with Mario Peragallo's *Violin Concerto.* The work, by Italy's rising Composer Peragallo (44), won a first prize in Rome's Twentieth-Century Music conference last spring. A slick combination of atonal technique and Puccini-like melody, it kept Violinist Joseph Fuchs's fingers flying, pleased musical conservatives more than the radicals.

Cir. (D 86,285) (S 107,217)

This Clipping From
COLUMBUS, OHIO
CITIZEN

NOV 28 1954

Berlioz As Played By Munch, Beecham

HIS "FLAIR FOR THE DRAMATIC" is exploited by Sir Thomas Beecham in a new recording of the Berlioz "Te Deum," on a Columbia LP record (reviewed below).

Seldom-Performed 'Te Deum' And 'Damnation Of Faust' Waxed

By JAMES CAIN

The Berlioz boom continues with the recent recordings of two major works—works which you might never hear in a lifetime were it not for the science of recorded sound. Victor has given us the electrifying Charles Munch interpretation of The Damnation of Faust (three 12-inch LPs) and Columbia offers Sir Thomas Beecham's recording of the great Te Deum (one 12-inch LP).

Perhaps the best description of Berlioz comes from the composer himself who wrote in his memoirs:

"The prevailing characteristics of my music are passionate expression, inner ardor, rhythmic impulse and the unexpected."

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For here is an orchestra of a quality entirely unknown in this country: the quality of the pure expression of a single racial, esthetic and artistic background. These men, whatever their actual origin may have been, are not Dutchmen, not in the sense that an American of, let us say, Armenian origin is an American, but in the sense that they all share the common experience of the integrated artistic, social and intellectual atmosphere of a small but phenomenally advanced nation. They are, indeed, as one, and as one they play.

This quality of one-ness is most graphically illustrated in the very presence of the orchestra's conductor, Edouard Van Beinum, for while he certainly ranks with the greatest orchestral conductors of the day, he hardly ever conducts in the current sense of the word. The economy of his means is astounding: a glance at his musicians here and there, a fleeting cue, a subtle gesture, a clear but never labored beat, occasionally a moment of physical animation but never more, and occasionally a moment in which he does not conduct at all. Yet everything happens. A fortissimo of incredible power and sonority springs out of nowhere while a phrase of astonishingly beautifully moulded trajectory comes and goes as if by magic.

Everything happens because the men of the orchestra, from the moment they address themselves to the music, are kindred spirits. Brahms is to one what Brahms is to another; there is no disagreement among themselves or with the conductor on that. Conductor and orchestra are playing together and playing together with an esprit de corps that sweeps all before it.

As a performing orchestra the Concertgebow is of a very special quality, so special indeed it is hard to imagine how an orchestra of the standard composition could sound so different from another. First of all, it differs in its pitch, being a good four or five notches below our own orchestra's 444. This in itself contributes to the deeper and more reposed tone of the orchestra, but the emphasis on the low string and brass tones is everywhere in evidence. The seating plan, too, in which woodwinds, brass and percussion are entirely enclosed within the circle of strings, conveys a wonderfully expressive tonal fabric. The strings are truly magnificent both in attack and release, the musicians playing with all the dedicated ardor of men in a string quartet. The most remarkable difference to be noted, however, was in the sound of the woodwinds and horns. It was in general lighter and less focussed than that we know so well and of a quite unusual timbre. But what a magnificent ensemble, and what a command of stylistic and esthetic standards; and what an overwhelming conviction!

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The ovation at the end, with bravos and stampings on the floor went on for five or more minutes to recall happily a similar ovation on the occasion of the Boston Symphony's visit to Amsterdam. In fact it is hard to say whether Boston liked the Amsterdam orchestra better than Amsterdam liked the Boston orchestra, but it was a rare privilege to hear this matchless organization in our own city.

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The tone is warm, very nicely blended, singing and mellow. The Amsterdam brass is especially mellow but always vigorous. As Mr. Van Beinum conducts, a solo instrument is likely to be heard against the rest in rather bold relief, as if the soloist were asked to play just a bit louder than is the custom over here. The whole approach of this orchestra—intellecutla, emotional and in terms of sound—has that patience, moderation, unassuming eloquence that, for want of a more precise term, is best described as typically European. The ensemble is very precise and sensitive.

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Music in Review

By TUCKER KEISER

An ovation of nearly 10 minutes followed the first Boston appearance of the celebrated Concertgeboun orchestra of Amsterdam under the direction of Eduard Van Beinum yesterday afternoon in Symphony Hall. Members of the Boston Symphony and its conductor, Charles Munch, cordially greeted the visiting musicians, returning the hospitality shown them during their visit to Amsterdam two years ago.

With one exception, the interest of the concert lay rather in the performance than in the content. Evidently the selections were intended to display the tonal resources and control of the orchestra, particularly the wind choirs.

Weber's Overture to "Der Freischutz", Ravel's "Daphnis and Chloe" Suite No. 2, and Brahms' Symphony No. 1 were the familiar items; Henk Badings' Symphony No. 2 dedicated to Mr. Van Beinum, was the one novelty.

Badings, a Dutch composer born in Java, sets Indonesian themes in a Hindemithian frame; there is more energy than interest in the work. The score was sporadically compelling, notably the opening pastoral movement of the Adagio and the Oriental sequence in the rondo.

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Like that other Dutch conductor from Philadelphia, Mr. Ormandy, Van Beinum directs his forces with Teutonic exactitude.

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Cir. (D 86,285) (S 107,217)

This Clipping From
COLUMBUS, OHIO
CITIZEN

NOV 28 1954

Berlioz As Played By Munch, Beecham

HIS "FLAIR FOR THE DRAMATIC" is exploited by Sir Thomas Beecham in a new recording of the Berlioz "Te Deum," on a Columbia LP record (reviewed below).

Seldom-Performed 'Te Deum' And 'Damnation Of Faust' Waxed

By JAMES CAIN

The Berlioz boom continues with the recent recordings of two major works—works which you might never hear in a lifetime were it not for the science of recorded sound. Victor has given us the electrifying Charles Munch interpretation of The Damnation of Faust (three 12-inch LPs) and Columbia offers Sir Thomas Beecham's recording of the great Te Deum (one 12-inch LP).

Perhaps the best description of Berlioz comes from the composer himself who wrote in his memoirs:

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Beecham's colleagues in the **Te Deum** include the Royal Philharmonic; Alexander Young, tenor; the London Philharmonic Choir; and the Dulwich College Boys Choir with Denis Vaughan, organist.

ANOTHER DRAMATIC work with a religious theme is Verdi's **Requiem,** which Victor has just released—a recording of importance, since it was taken from that memorable broadcast which Toscanini conducted in 1951. The occasion was the talk of the musical world for many weeks.

With his usual intensity, Toscanini himself can be heard singing in the **Dies Irae** a few measures following the trumpet fanfares. Assisting vocalists include Herva Nelli, soprano; Fedora Barbieri, mezzo-soprano; Giuseppe De Stefano, tenor, and Cesare Siepi, bass. The Robert Shaw Chorale with the NBC Symphony also are heard. (Two 12-inch Victor LPs.)

A NEW RECORDING of Handel's **Messiah** by the Huddersfield Choral Society has reached the market in time for the approaching season. On three 12-inch Angel discs, this famous English society sings with their usual competence under the guidance of Sir Malcolm Sargent who has been their conductor for 21 years.

Sir Malcolm's approach to the Messiah has been billed as being "the traditional," as indeed it is. He makes no attempt to be "historically accurate" or "precious"—rather he seems to tell us that this is music which is thrilling to sing, and he goes about his work devotedly.

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E BOSTON HERALD, MONDAY, NOVEMBER 29, 1

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l Last Night

WILSON

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ionable restaurant in Framingham.

* * *

The Midnight Earl. . . .

Yogi Berra, Eddie Arcaro and **Herman Hickman** attended the Philadelphia premiere of "Silk Stockings" Friday, to watch pal **Don Ameche** (who's celebrating his 22d wedding ann'y). . . . **Ava** and **Rubirosa** are dating.

Ethel Barrymore's doctors voted against her return to N. Y. and a stage role. . . . **Piper Lau-**

---

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Je Suis Chef d'Orchestre

(I Am an Orchestra Director)

A Paris publisher, Conquistador, has issued a series of books by leaders of different professions, each describing his job and career. As foremost in his field, Munch was chosen to write on conducting an orchestra—"Je Suis Chef d'Orchestre"—soon to be published in English by the Oxford University Press, translated by Leonard Burkat. This is the first of a series from the book.

By CHARLES MUNCH

Conductor of the Boston Symphony Orchestra

I have been dreaming of writing this book for more than 30 years—and this is why:

On a wintry night long ago I wandered out into the snow-covered streets of Strasbourg half drunk with music and carried away with admiration for a conductor who had just revealed a Brahms Symphony to me.

As I made my way through the crowd leaving the hall, I picked up a scrap of conversation that I have never been able to forget.

"Lovely concert," murmured a disagreeable voice.

"Bah," said a presumptuous person whose conviction froze me to the spot. "The orchestra is fine but wonder why we must always have a conductor in front of it?"

"That's exactly what I was asking myself all through the Brahms Symphony," said the disagreeable voice with a little laugh of self-satisfaction.

At this point I could scarcely contain my mad desire to tell the disagreeable lady and the presumptuous gentleman in two plain words to be still. At last I can talk back to them—at greater length and without fear of interruption.

MUNCH *Continued on Page 66*

"Music Is the Art of Expressing the Inexpressible"—Munch

MUNCH

Continued from the First Page

How many thousands of things about conducting they were unaware of! That it is not a profession at all but a sacred calling, sometimes a priesthood and often even a disease—a disease from which the only escape is death.

That 15 years of work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making!

Our French word for conductor, "chef d'orchestre," "orchestra chief," connotes command but the conductor's problem is not so much the command itself as the expression of command. His medium is not speech but gesture, posture, telepathy and an irresistibly warm radiance.

Standing on the podium, at the instant when his hand marks the first beat of a symphony by Beethoven or Brahms, the conductor is the cynosure of all eyes, the hearth to which thousands have come for warmth and light.

This is the point at which all the musical knowledge he had been able to accumulate as capital, stops bearing further interest.

He can only live, let his heart beat, his soul vibrate and his emotions sing.

Scrupulously and conscientiously the conductor analyzes the themes, the harmonies and the orchestration of his scores. Laboriously and patiently he rehearses his program four or five times. All his intelligence and all his senses are always at the service of his art. Yet one day he is the public's darling and the next he is out of grace.

Why? Who is to blame? Conductor, orchestra or public?

* * *

Hans von Bulow used to say that there are no bad orchestras, only bad conductors. By the same token one may add that there is no bad public. The total responsibility is the conductor's.

* * *

You perch on a pedestal in the middle of a battlefield. You are Saint Sebastian exposed to the Roman arrows.

You are Joan of Arc ready to burn at the stake for what you love.

If even after 40 years of conducting you are still struck to the heart before every concert by fear and panic that overwhelms you with the strength of a tidal wave, if you feel this formidable transport of anguish still more intensely each time, you are still making progress and every time you conduct you will understand your mission a little better.

There are many reasons for your anguish. It is you who must breathe life into the score. It is you and you alone who must expose it to the understanding, reveal the hidden jewel to the sun at the most flattering angles. Your task is one of setting and as delicate as the film director's, measuring out light and dark, sharp images and blurred, groping towards the projection of an ideal that does not exist in real life.

It isn't easy.

* * *

Your thought, your communication must radiate with such force that your orchestra feel simultaneously the same wishes and desires as you and cannot refrain from expressing them. You must substitute your will for theirs.

* * *

The collective conscience of a hundred musicians is no light burden. Think for a moment of what it would mean to a pianist if by some miracle every key of his instrument should suddenly become a living thing. A friend of mine, a musician in the Orchestra de la Suisse romande, once said to me, "When every member of the orchestra feels that you are conducting for him alone, you are conducting well."

* * *

There are conductors who know their business thoroughly and still never arouse any enthusiasm. Any definition of conducting that takes into account only knowledge and professional skill will be found sadly lacking. What is still missing?

* * *

I believe that every human being endowed with intelligence, memory and strength of character harbores within him a little of the supernatural as well. The highest purpose of the conductor is to release this superhuman potential in every one of his musicians. The rest is corollary, indispensable certainly, but only enough to make a professional conductor—not the combined servant and eloquent lover that music demands.

The conductor's feelings should be the mirror in which music sees her own reflection, as nature is reflected in the eye of the painter.

When Renoir painted a landscape, he revealed its warmth, its mystery, its poetry. When some Sunday dauber attacks the same subject, a soulless stereotype appears on his canvas, revealing none of the scene's secrets.

In the same way, a poor conductor may dry up and debase music in which others discover nobility and expressions of human joy or sadness or love.

Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of reverie. Man's right to speak this language is for me the most precious gift that heaven has bestowed upon us. And we have no right to misuse it.

* * *

Whenever I am about to conduct a concert, at the moment when the musicians are holding their breath and the bows are held a fraction of an inch in the air above the strings, at that moment of infinite silence before the first note is heard, all these thoughts run through my mind—just as all your life is said to pass in a flash before your eyes at the moment of death.

* * *

Let no one be astonished, then, that I consider my work a priesthood, not a profession. It is not too strong a word. And like all sacred callings, that of the conductor supposes a total self-renunciation and a profound humility.

I have chosen to point out the nobility of our mission rather than the everyday professional problems but before you deserve the right to mount the conductor's stand and there to contemplate your hundred musicians and the thousand-headed Hydra called the public, you must work indefatigably. You must learn what the foils are and how to overcome them.

* * *

"To command well, you must know how to obey." This one, like all the old sayings contains a great truth.

* * *

How many pianists and violinists and other instrumentalists of all kinds vegetating in the conservatories console themselves with this reflection, "If I do not succeed at my instrument, I can become a conductor."

In truth they sometimes do. But they soon discover that with less than exceptional natural gifts, a conductor must have acquired a technique that cannot be improvised.

Of all the different kinds of musical performance none looks easier than conducting. We even have child prodigies now, some of whom go so far as to found their glory—and their publicity—on the fact that they don't know how to read music.

Does this mean that it is really unnecessary, perhaps even useless, for conductors to know how to read scores?

You may be sure that the musicians of any major orchestra will come out together at the end of a Beethoven symphony — even though the conductor may still have a little way to go.

I do not mean that a great interpretation will then be applauded. But suppose that a new work is having its first performance. How shall the orchestra grope its way through the intricate maze of complex rhythms and harmonies without the help of an enlightened guide"

Any musician worthy of the name may presume to conduct an orchestra but few have pierced the veil hiding the secrets of this musical metier that is apparently the easiest but in fact the most difficult.

* * *

One can readily understand what Richard Strauss meant when he said, "Even if you know that conducting is difficult, you must be a 70-year-old conductor to understand just how difficult it is."

* * *

The public cannot imagine the conductor's ant-like labor, the obligations he accepts and the discipline he imposes on himself. He has not the right to be unacquainted with any potential of every orchestral instrument or to underestimate the latest discoveries of contemporary composers.

He must be equally proficient at discerning bayonet thrusts in Beethoven's Fifth and Hindu rhythms in Messiaen's scores.

He has not the right to disregard traditions but it is his duty to diagnose their faults of logic—for blindly followed tradition may be treason.

He has not the right to let a copyist's error slip by in the musicians' parts.

He has not the right to let an orchestra acquire habits or fall into dry routine.

He has not the right to be inattentive for a single second or to be sleepy the night before a rehearsal if he has not finished studying his scores, or to have a stomach-ache on the evening of a concert, or to rest on his laurels the next day believing he has really arrived because the audience demanded encores of the Meistersinger Overture or La Valse or some other work of which he has made a profitable specialty.

He has only the right to be talented, the right to love music and conducting, and the duty to consider every performance a combat of uncertain outcome.

* * *

Every concert requires an unbelievable outlay of intellectual, nervous and physical strength. You give a little of your life with each one but you must be cold-blooded enough to know that you might have given more.

Your 15 years of study and all your natural gifts are still not enough. It takes work to make a conductor. You must work from the day you first walk through the conservatory door to the night when, exhausted, you conduct the last concert of your career.

Is it paradoxical to assert that my duties and disappointments rather than my successes are the basis of my infinite love for my work?

This unremitting toil to which I have bound myself so long, all those manuscripts I have sat bent over until dawn, all those orchestras whose enthusiasm I have had to arouse even during war-time rehearsals in halls invaded by freezing-cold morning fogs, all this has taught me a lesson in compassion.

* * *

My profession gives me opportunity for intense self-expression and freedom for any flight of the imagination.

* * *

Before I tell you how I happened to become a conductor, I must warn you that luck had a great deal to do with it. On the strength of having wished to conduct an orchestra, I have conducted 100. But I have worked, too, and I work still, I reflect. I suffer my qualms. I sometimes even return, incognito, to the classroom.

My only reason for writing this book is that future conductors who have faith and who wish to serve music rather than be served by it may profit from my experience. If at the same time I explain what it means to be a conductor, then I shall have handed on the key to the temple of the gods of music, exacting gods whom it is sacrilege to disappoint.

NEXT—Munch sings a solo as a little boy and "I was paralyzed with fright."

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MUNCH

Continued from the First Page

It seems that I sang well as a little boy, so well that one Sunday at Christmas I was asked to sing a solo during the service, accompanied at the organ by my father.

But when the time came, I was paralysed with fright, incapable of making a sound. It was a dreadful experience. To this day I have been unable to forget the nightmare of that sad debut.

★ ★ ★

I was still very young when my father let me join his chorus and it was in choral singing that I learned solfeggio and the rudiments of music unawares.

All this was good schooling. Albert Schweitzer was our organist. Charles-Marie Widor and Gustave Bret, the founders of the Paris Bach Society, used to come to our concerts.

I used to attend their rehearsals and afterwards listen to these great men argue bitterly about details of interpretation.

It was from this, I believe, that I really learned to love music.

As soon as I learned to read music and to sing pretty nearly in tune, I was given a manual of harmony and a treatise on counterpoint and was assigned to a teacher as severe as he was wise, Charles-Marie Erb. At the same time I studied the violin with Nast at the Strasbourg Conservatory.

★ ★ ★

At the age of 6 I had first begun to try my hand at the organ, to hammer on the piano and scratch a little on the violin. I loved the organ and piano but my start on the violin was painful.

The organ was my first orchestra. If you have never played the organ, you have never known the joy of feeling yourself music's master, sovereign of all the gamut of sounds and sonorities. I played well enough to be able to take my father's place in church sometimes and this was my great joy.

To choose a gay piece for a wedding or a sad one for a funeral, not falling asleep during the sermon, sometimes improvising a little in the pastor's favorite style, not playing a long recessional because it would annoy the sexton—all this filled me with pride.

I began to compose, like others; a sonatina, a few songs (what musician has not written a few songs?) and the beginning of a string quartet.

I was a violinist first of all. When I finally got my diploma I left for Paris firm in my intention of becoming a violin virtuoso under the tutelage of the famous Lucien Capet. I don't know yet why I undertook the study of medicine at the same time.

★ ★ ★

1914 . . . the war. I returned to Strasbourg on the last train to cross the blue ridge of the Vosges. After four years far from music the best situation I could find was an extremely modest one with the Rhine and Moselle Insurance Company. By a stroke of good fortune a vacancy occurred in the violin section of the Strasbourg orchestra just a few weeks later. Guy Ropartz, the director of the conservatory, presided over an open competition for the place and fortune smiled on me. I was chosen to bear the title of assistant concertmaster. At the same time as I got my first job, I won the affection of Ropartz, who was to be a second father to me, my counselor and guide.

If it were not for him I might still be concertmaster in Strasbourg.

I watched Bastide and Ropertz as an entomologist watches insects. Every one of their gestures was soon so familiar to me that I could execute them automatically myself before I ever had occasion to use them. When I did not have to play, I used to sit in a corner of the hall with the score or try to get an idea of the techniques of the other instruments.

One fine morning I learned through the kindness of the Thomascantor Karl Straube that the place of concertmaster in the Leipzig orchestra was vacant. I won the contest.

Every Sunday morning, I played in the chamber orchestra that accompanied Bach cantatas in the Thomaskirche, the Leipzig church where Bach himself had been Cantor. One Saturday afternoon Cantor Straube sprained his ankle and asked the organist to conduct for him on the following morning. The organist preferred not to and Straube asked me. With the audacity of youth I accepted immediately. I studied the score all night and conducted it the next morning.

"It went beautifully," I wrote home proudly to my parents, "and it was a wonderful experience. My colleagues were wide-eyed!"

★ ★ ★

The historic events of 1932 persuaded me to leave Germany for good. I entered Paris by the same Gare de l'Est as 20 years before—almost to the day—rich in nothing but hope. This time I had different ambitions, a little more experience, and a burning desire to make it known **urbi et orbi** that my destiny as a conductor was written in the stars.

Assembling all my financial resources, I engaged the Straram Orchestra, which had a world-wide reputation at the time as a champion of new music.

I cannot honestly say that I conducted the orchestra, for I was fully occupied with allaying the fear that paralysed me. I walked on the stage with the feeling that I was floating through a heavy fog. My legs felt no weight. I was a stranger to the laws of gravity. My sympathetic audience mistook my panic for inspiration.

When Summer came, I left for Biarritz to conduct the season there. Later I was invited to conduct the Lamoureux Orchestra.

1937 . . . a miracle. The **Societe des Concerts du Conservatoire** engaged me.

I conducted this marvelous orchestra every Sunday until 1945, striving at every concert to bring still more thought, more care, more passion to bear on the practice of my art.

The war prevented me from accepting my first invitation to the United States but in 1946 I conducted American orchestras from New York to Los Angeles and from Chicago to Houston.

★ ★ ★

Then in 1949 the Boston Symphony Orchestra invited me to take the place of Serge Koussevitzky, who was retiring after 25 seasons as its head.

If I stop this chapter here, it is not because my apprenticeship is over. Working stops when learning stops, and that I have never renounced.

(Copyright Editions du Conquistador)

(From Charles Munch's "Je Suis Chef d'Orchestre" which soon will be published in English by Oxford University Press.)

NEXT—How Does One Become a Conductor?

Boston Symphony Conductor Writes Story of His Life—II

Fright, Nightmare Marked My Debut

By CHARLES MUNCH

Conductor, Boston Symphony Orchestra

MUNCH

Everyone knows the musician's autobiography that begins: "I have been listening to music since the day I was born. My father played the clarinet. At an early age my brothers and sister and I formed a string quartet and we spent our school vacations deciphering the classical masterpieces of the repertoire, the works of Haydn, Mozart and Beethoven."

Mine is not much different. I was born in Strasbourg, where music has always been important and still is. Before the Bach cult had rediscovered and universally glorified the great Johann Sebastian, his cantatas and passions were sung in Strasbourg at the Concerts Saint-Guillaume, of which my father was the founder.

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Boston Symphony Conductor Writes Story of His Life—III

Playing an Instrument Gives You Inside Track

By CHARLES MUNCH

Musical Director, Boston Symphony Orchestra

Now that you know how I became a conductor, take this advice: Don't do it my way. Chance, happy chance has had a big part in my career.

MUNCH

One of the reasons that conducting is difficult is that it presupposes an enormous body of theoretical and technical knowledge.

Since you conduct all the instruments, you must know them all.

I think that thorough acquaintance with an orchestral instrument is of the greatest importance and I am convinced that mastery of one of the strings is the most profitable. They are the foundation of the orchestra.

★ ★ ★

Nikisch was a violinist and Toscanini a cellist.

It is the best way of discovering the problems that face the musician. They are at worst a mere shadow of the conductor's but you will be on the right track.

MUNCH

Page Six

MUNCH

Continued from the First Page

You can tell at a glance and sometimes from a single chord if the conductor knows all the subtleties of the strings. Has he arranged the bowings so that every note will have the special quality he desired?

He will not really know what to expect if he has not tried them himself.

* * *

It is good to know the wind instruments too—both wood and brass—to familiarize yourself with their timbres and to know their coefficients of virtuosity. The problem of attack varies a great deal from one to another, from horn to oboe, for example. You don't give trombone and flute the same kind of sendoff.

The musicians have breaths to take and motions to make that are measured in tiny fractions of a second—precious fractions when you need an attack in perfect unison.

You must know either instinctively or from experience the precise moment at which to bring each one into play.

* * *

It is impossible to know how to play every instrument and the best way to get acquainted with them is still to sit with a score in your lap at every orchestral performance you attend, following the phrases of piccolo or trombone or oboe.

In Paris it is especially interesting to attend the annual competitions at the conservatory.

And why not attend a conservatory class as an auditor from time to time?

There are always discoveries still to be made.

I proved it to myself during my 1953 vacation when I attended Passerone's percussion classes and Sabaritch's in trumpet at the Paris Conservatory.

These are some of the things to know about the highly developed and very complex collective instrument that the modern symphony orchestra is.

(From Charles Munch's "Je Suis Chef d'Orchestra" which soon will be published in English by Oxford University Press. Translated by Leonard Burkat. Copyright Editions du Conquistador.)

NEXT—Rehearsing as important for the conductor as the orchestra.

Boston Symphony Conductor Writes Story of His Life—IV

Gone Are the Days of the Raging Maestro

By CHARLES MUNCH

When you arrive at the hall for your morning rehearsal at five minutes to 10, don't open the door marked "Stage Entrance" right away. Stop for a moment and listen.

MUNCH

Formless and undisciplined sounds emerge from the musicians' room. The violinists are tuning up, playing scales or passages from concertos. The winds are all exercising hard, too, bringing up the temperature of their instruments in order to be in tune.

They are like athletes warming up before the game.

This atmosphere of musical anarchy is as exciting to a conductor as the smell of fresh printer's ink to a journalist.

★ ★ ★

Little by little calm returns. The concert master performs his first task, to tune the instruments to the A that he has taken from the first oboe. It is a custom of the greatest importance, observed throughout the world.

The orchestra must be made to give the impression of playing in tune, although absolute accuracy in this is beyond the realm of possibility. One orchestra may play more or less nearly in tune than another—which makes an enormous difference. Aside from the mechanical limitations of the instruments and the human limitations of the players, notes actually become different when they belong to different keys.

On the piano G-sharp and A-flat are the same, but for the orchestra G-sharp in the key of E major and A-flat in the key of F minor are two very different things. A better approximation of just intonation can often be obtained if you explain to the orchestra what is happening harmonically.

* * *

The orchestra is not a docile or mechanical instrument. It is a social body, a collection of human beings. It has a psychology and reflexes. It can be guided, but it must not be offended. First you must silence them.

There you are in your place on stage. Before you sit 100 men who hold in their hands instruments created for the purpose of making sounds of various kinds.

I remember the conductor of an amateur orchestra in Strasbourg who hung a big bell from his stand. Before beginning to rehearse he used to ring it furiously to let his presence be known.

Happily those days are gone, together with the cudgel blows of the baton nervously beating the measure on the back of the stand.

This was a vestige of the means employed by conductors of long ago, the remains of the method invented in the 17th century by Lulli—the first true conductor in the modern sense—who used a big, heavy stick and introduced the authoritarian mannerisms so dear to many of his successors.

Didn't he once break his violin over the head of a recalcitrant musician?

Recalcitrant musicians are still to be found, but one no longer breaks violins over their heads. This overenergetic measure helps neither performance nor discipline.

* * *

How is the orchestra arranged on the stage?

First of all, the acoustical qualities of the hall must be taken into account. This is a precaution that is often neglected but is nevertheless very important.

I remember a concert at the Paris Opera at which I died a thousand deaths because despite the imposing array of forces we used, all the music rose to the stage flies. The entire mass of 300 hundred choral singers standing behind the orchestra seemed to have been struck dumb.

I usually arrange the strings with first and second violins together at my left, cellos upstage and violas downstage at my right. In that way the violas, whose importance is often undervalued, are brought out more and are heard better.

The loud voices of the orchestra, trumpets and trombones, may be relegated to a place on the side. I put them on a slant so that their bells will not point right into the hall. The woodwinds are in two rows in the center of the stage with the four first players as close together as possible and the horns curve behind them. The percussion is at the back on the left and the basses on the right, good neighbors of the cellos.

This topography is the one that seems to me to give the best results, the greatest coherence and the finest balance.

* * *

The sole purpose of the rehearsal is work—and what a mistake to believe that it is only for the orchestra and not for the conductor.

No soloist would dream of appearing in public without practicing on his instrument, and the orchestra is the conductor's instrument.

I have heard some illustrious conductors claim that they never make mistakes. When something goes wrong it is never their fault, lucky fellows.

I take the opposite position.

If a horn player or some other wind player misses a note because his lips are tired, the conductor obviously cannot do anything about it. But an accident of that kind is unimportant.

It is quite improper to fly into a rage on account of such a peccadillo and to look daggers at the guilty man, already sorry enough himself for his squawk.

But, of course, it is a matter of principle that a conductor can let nothing go by, no faulty entry, no wrong note. He must stop and play the questionable passage over again as many times as he finds necessary—even though musicians generally don't like to.

(From Charles Munch's "Je Suis Chef d'Orchestra," soon to be published in English by Oxford University Press. Translation by Leonard Burkat. Copyright, Editions du Conquistador.)

NEXT—The conductor's attitude toward his musicians.

Boston Symphony Conductor
Writes Story of His Life—V

They Come to Play, Not to Be Lectured

By CHARLES MUNCH
Musical Director, Boston Symphony Orchestra

What attitude should the conductor take toward the musicians to obtain the best results?

Let him not make long speeches to them. Musicians come to play, not to listen to lectures. Say what you must in as few words as possible. Experienced professionals hate to be given lessons. Let them retain some sense of responsibility. Never discourage them.

MUNCH

Restore the confidence of those who are in trouble. Do not make much of their errors. Correct them without embarrassing them before their comrades.

They are quick to discover the true quality of their conductor.

★ ★ ★

Richard Strauss's father, a famous horn player, once came right out and said, "Remember this, you conductors. We watch you step up on the podium and open your score. Before you lift your baton we know who will be master, you or we."

* * *

Is there a simple rule by which the one true tempo may be discovered? I don't think so but Kreisler has laid down this general principle: "Where the notes are few and large in value, don't slow down the beat. Where there are many short notes, take your time." If you follow this, you will at least approach the truth.

There are obviously many problems here.

We are not machines, happily. We can make mistakes. It happens to everyone.

But if you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you.

* * *

The essential things to get from the musicians are respect for the exact value of each note, "singing" tone, and elimination of all elements that are out of the style of the piece, and without theorizing.

Musicians are generally not intellectuals. Address yourself to their feelings to get them into the spirit of a piece. They will understand immediately.

The problem of balancing sounds of different weights deserves special attention. Every element must be properly placed in musical relief. The principal voices must be brought forward without suppressing the rest. You must be able to make any single instrument emerge from a tutti, and also to prevent the brasses from covering the strings. The sounds play about you like waves and you must put each one in its proper place. This is difficult for you because what you hear on the stage often gives a poor impression of how the music sounds in the hall.

You must sometimes descend from your pedestal and take a seat in the last row to listen, just as you look at a picture from a distance.

* * *

It goes without saying that all this takes time and that not all orchestras work at the same pace. With the best of them it is a good idea not to over-rehearse. You must have confidence in the musicians' receptivity and spontaneity.

A mediocre orchestra requires more attention and care, but I for one have never disdained any orchestra. I find it interesting to work with some of the less finished groups.

Their good will and enthusiasm often more than compensate for their lack of technical attainment.

I have many happy memories of conducting orchestras of young musicians and provincial semi-professional orchestras.

* * *

I still want to take up here three special situations where experience is helpful.

The first: You are playing a new work. If it can be arranged, the composer's presence at rehearsals is of the greatest value. If he has a thorough knowledge of conducting, perhaps the composer himself can best realize the intentions of the work.

The second: Accompanying a soloist.

A feeling of friendly cooperation between conductor and soloist is of the greatest importance, but not always easy to arrive at.

There are times when everything can be arranged amicably, but in case of incompatibility do you follow a soloist who is going against your wishes? I think that the conductor cannot do otherwise. If he tries to slow down or hurry up a soloist he risks a catastrophe.

When Goethe was director of the theatre at Weimar he once had to arbitrate a dispute between one of his opera singers and an excellent conductor. He ruled in favor of the singer and the conductor was dismissed.

It would be better if the directors, even when they are men like Goethe, would not interfere.

When you are accompanying, it is not enough that you hear the soloist's every note or that you understand the singer's every word. Can the audience hear and understand? The singer's diction is your responsibility. The public has a right to understand the words. You cannot expect it to know by heart all the lines in a scene from a Wagner opera.

The third: Recording. This is becoming a separate profession. It requires close cooperation between the conductor and the technicians, who are not necessarily musicians.

At recording sessions you will find yourself repeating passages over and over again and very profitably, for the playing back of what has just been recorded lets you hear exactly what you have done and shows you what you can improve.

* * *

In music more than anywhere else, our deeds pursue us. We should never forget that it is for us to please those who listen.

(From Charles Munch's "Je Suis Chef d'Orchestre" soon to be published in English by the Oxford University Press. Translation by Leonard Burkat. Copyright Editions du Conquistador.)

NEXT—The left and right hands have separate missions.

Boston Symphony Conductor
Writes Story of His Life—VI

What Keeps the Chief at Head of His Troops

By CHARLES MUNCH

There really shouldn't be very much to say about the concert, since the conductor's role there is to be noticed as little as possible.

Nevertheless a concert day is not like all the other days. It is a celebration but with too many preliminaries.

MUNCH

There is the self-styled intimate friend who grabs your coattail and asks for a seat.

There is the problem of replacing the horn or trombone player fallen ill since the final rehearsal. There is the occasional soloist who hides in a corner of the artists' room paralyzed with fear whimpering, "I can't go on."

And then there is the bother of dressing, which some artists are superstitious about.

★ ★ ★

And speaking of superstition, there are conductors who don't dare go on stage if they have not figured out in advance how to get to their stands in exactly 13 steps.

I am happy not to have come to that. These are all things that should be erased from your consciousness when you set out on the sinuous path through the orchestra to the center of the stage.

The lights go down. Conversation in the hall, murmurs in the orchestra, are stilled.

This is the profound and beautiful silence that precedes the first note of music.

* * *

What is to be expected of the conductor during the concert?

In principle he has a very simple role to play. He has carefully prepared everything in the most minute detail. He has done his work and is only a figurehead now. But it is not a useless tradition that keeps the chief at the head of his troops during the battle.

In our day, an orchestra without a conductor is inconceivable. Our orchestras often consist of more than a hundred men whose actions must be integrated and coordinated—especially as new music becomes more and more complex.

And then the conductor must be there to inspire the musicians and to instill in them the emotions the music arouses in him.

He has two ways of communicating with them, facial expression and gesture. The look in his eyes is often more important than the motion of a baton or the position of a hand. He may even use pantomime, but cautiously, for the conductor must be neither clown nor gymnast. Happy, gay, amusing music must never be conducted with a funereal mien, although I have often seen it done.

The left and right hands have missions that are complementary but quite different. The right delineates the meter. It must be light and clear but the motions it makes as it designs the beat in the air obey carefully drawn rules that may be broken only at the risk of throwing the orchestra into confusion.

It is of the greatest importance that the gestures be prevented from contradicting the desired expression.

What shall the musicians do if your gestures require forte while you do not hide your displeasure at their not playing piano?

* * *

The precision of the first attack is of enormous importance. If it is shaky it is no good. It must be clear and indicate in space the exact duration of the beat, the basic matter in the tempo you are going to take.

The degree of independence of a conductor's arms is a good indication of the importance he attaches to sensitivity of interpretation.

The left hand entreats the orchestra and points out which phrase should be more thrilling, which more calm, more spacious, more gentle, more tender.

Every conductor acquires a vocabulary of gestures that work for him, that explain what's going on inside. But never tie yourself down to a system.

It is versatility that counts and there must be as many gradations of motion as there are of sound.

The right hand draws, the left hand colors. If you think and truly feel the music within you with all the concentration and will at your command, everything falls into place. Let the music be fixed in your mind so firmly that it seems to spring like Minerva from the head of Zeus, full-grown.

* * *

The spark, the electric current that must emanate from the conductor is what makes a performance that was carefully prepared in rehearsal become at concert time a masterful one or as the critics (who don't always have good memories) say, an unforgettable one.

(From Charles Munch's "Je Suis Chef d'Orchestre," soon to be published in English by Oxford University Press. Translation by Leonard Burkat. Copyright Editions du Conquistador.)

IN THE SUNDAY GLOBE—Dr. Munch pays tribute to devotion of the musician and tells of his life.

Munch Pays Tribute to

(From Charles Munch's "Je Suis Chef d'Orchestre" soon to be published in English by Oxford University Press. Translated by Leonard Burkat. Copyright Editions du Conquistador.)

By CHARLES MUNCH

The most solemn moment in the preparation of a concert is the one when you establish your first contact

Devotion and Talents of Orchestra Players

with an orchestra that you are not acquainted with or that you have not conducted for a long time.

It is not an orchestra that you are facing then but a 100 human beings, each one of whom knows joy and pain and suffering. Before telling them, as I usually do, how pleased I am to be able to make music with them, I always look at those 100 faces turned up to me.

I try to read what is in their eyes, to discover the happiness or sometimes, alas, the misery hidden there. I try to find what role each one plays in the comedie humaine. This is a short and silent communion, reaching into the bottom of the heart, engendering a climate of sympathy, friendliness and trust. People who hate one another should not be allowed to make music together.

★ ★ ★

I want to speak here on the lot of the modest and anonymous orchestra musicians who are sometimes more talented than the famous solosists they accompany. It is proper to pay them homage for what would a conductor be without them? After all, it is they who play—not the conductor and not the manager.

★ ★ ★

In most parts of the world the musical profession is badly organized. Musicians must trust to luck or to their skill in business. Talent is not always the first consideration of organizers of orchestras.

They are more often concerned with budgets than art. When they have recruited a few good first-desk players, they consider their work well done and are then satisfied with just filling up the rest of the chairs on the stage. Their methods resemble those of the buccaneers of old who filled out the complement of their crews without being too particular about seamanship.

How to become an orchestra musician?

Conservatory students are endowed with great ambition. They dream of worldwide fame and the careers they will make as soloists. You must have known these dreams yourself to understand the orchestra musician's psychology, to measure the disenchantment of a prize pupil who finds himself one day in possession of a handsome diploma but with no opportunity to be heard. Recital-giving is expensive and the impressarios do not line up to come running with contracts when you ring.

★ ★ ★

Happily, musicians do not always join orchestras out of disillusions, though often out of necessity. The taste for it comes later. At least I hope it does.

★ ★ ★

Most conservatories have now been induced to supplement their instruction by forming student orchestras in which their pupils may acquire at least the spirit that is indispensible in a properly integrated orchestra. Though they may still dream of independent careers, the young musicians learn among their comrades to love music as it should be loved—unselfishly. They learn that there is a loftiness in the profession of the orchestral musician and treasure its memeory even if they abandon it.

The daily existence of an orchestral musician presents difficulties that only the love of music makes endurable.

★ ★ ★

In some cases, playing violin or clarinet in one of the regular Paris Sunday concert series is almost a philanthropic act.

★ ★ ★

I am thinking of specific cases. Musicians band together to give one or sometimes two concerts a week. At the end of the year they share the profits. When members of one of the best orchestras in Paris divided their infinitesimal profits among themselves after a recent full season of rehearsals and concerts, each one had earned the equivalent of $1.45 per service. They had played three rehearsals and at least one concert every week of the season for about $6.00 per week. The disproportion between time spent in carefully preparing the pleasures of Parisian music-lovers and the gain received is painfully evident and sadly eloquent.

Such orchestras continue to exist because they are business centers and hiring halls. During rehearsal intermissions, the 15 minutes reserved to the cigarette, the musicians often find their other engagements that are financially more rewarding.

I know that among orchestral musicians there are the more privileged, who belong to the national opera and radio orchestras. They are fortunate in that they receive regular salaries and are allowed to combine their official positions with occasional engagements. They make records, play for films, in churches, in the homes of the wealthy.

But all this adds up to a working day of 18 hours almost without interruption. Such a musician's daily schedule accounts for every minute in the day. And music is counted among the "liberal" professions!

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In addition, it is not generally understood how hard the work itself is. The public cannot imagine what exhausting toil it is for the brasses, for example, to play a Wagna opera. For the rest of the orchestra, even for the strings, it is killing to play five hours at a stretch.

To earn as many fees as possible becomes an obsession. I think i miraculous that under the cimcumtances musicians still keep thei enthusiasm, their faith in musi and their love of their profession

A few years ago I toured the entire United States with the Orchestre National de la Radiodiffusion Francaise, the French National Radio Orchestra. We ha great successes wherever we went It is a wonderful orchestra and i still talked about. But it is not generlly known under what conditions we made that trip. First, w traveled by bus. Then after 30 miles on the road, always too ho or too cold and always dirty, w arrived somewhere or other, tire out and usually behind schedule The musicians, men and wome too (and the women's courag throughout the trip was altogethe admirable), often had to play without even a chance to change fro their traveling clothes or to restor their spirits with a cup of coffe

★ ★ ★

Those of us who made that tou will never forget the kindness o the good people of Montreal who hearing of our miseries and knowing that we had arrived hungr and thirsty, immediately ordere 50 roast chickens for an after-concert supper. The concert was good one, the chickens delicious

★ ★ ★

In all the conservatories of bot the old world and the new, littl notices appear on the bulleti boards at the end of every scho year announcing auditions in on orchestra after another for a viol player or a second bassoon bass drum. But it is heart-breaking to admit that all the orche tras in the world—in Paris the can be counted on the fingers one hand and in New York the is practically only one—cann provide places for all the qua fied musicians turned out by t schools and conservatories eve year.

Remarkable talents go to was Some take refuge in small tow where they establish themsel as teachers. Others form the n clei of impoverished provincial chestras whose membership co sists chiefly of amateurs. Smal cities in the United States recr musicians for their part-time chestras by offering them empl ment in factories and stores. France how many simply beat pavements of Paris looking work! On a fine Spring day there not long ago I saw a crowd of unemployed musicians on the street where a documentary film was being made, hoping to be engaged to play in a little street band.

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Many musicians who are not at first so inclined end up playing jazz and they are not the farthest from their goal. Too many are obliged to abandon the art they love. I was once driven to a concert at the Salle Pleyel in Paris by a taxi driver who told me that he was a first-prize winner at the Conservatory. And it is to France that all the world comes looking for musicians who will maintain the quality of the greatest orchestras.

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I have conducted all over the world. I have found French musicians everywhere, especially French oboists, who are as much in demand as the greatest wines of Burgundy and Bordeaux. The world is not enough aware of the great human richness that France exports.

And everywhere I have admired the spirit and the high ideals of the great orchestras. Each one has its own character, its own color, and its own special quality, but the musicians always know that they are only individual cells of a larger body. They know that they are completely dependent on one another and they place all their talent at the service of the musical collective, of which each is but a part. They teach us an important lesson in human solidarity. It is an honor to conduct them.

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Sometimes the head of an orchestra section comes forward from the ranks to play a concerto. His comrades never fail to give him the best of support and to applaud him without any reservation or any suspicion of jealousy.

But a true orchestra musician does not dream of making solo-playing his career.

Outside of the orchestra, he is probably more inclined to chamber music and may well spend his rare free evenings playing quartets or trios with his colleagues. I know many world-famous ensembles of this kind that are made up of musicians who are still also members of orchestras and who consider the foundation of their musical lives to be still within this great family that they will never abandon.

TOMORROW — Problems of the Conductor.

Boston Symphony Conductor Writes Story of His Life—VIII

Premiere Little Like Knight Doing Battle

By CHARLES MUNCH
Musical Director, Boston Symphony Orchestra

It has been said that music is the art of expressing opinions through depth of feeling. The concert is not the place to form new opinions. Concert time is when feelings must be made to reach an extreme of intensity. This is a fundamental mission of the conductor.

MUNCH

Otherwise he is nothing but a traffic policeman directing the movement of many lanes of music through a complicated intersection or an officer charged with making certain that orders previously given are meticulously observed.

Verdi used to protest strongly against the tyranny of conductors who made music pass between the Caudine Forks of their personal esthetic, disregarding completely the wishes of the composer.

★ ★ ★

We often hear said these days, speaking of the Fifth Symphony by Beethoven, "Have your heard X's Fifth Symphony?" or "Y's" Fifth Symphony," X and Y being conductors famous for the whimsy of their interpretations.

I find this very distressing. I am interested in Beethoven's Fifth.

When you give the premiere of a new work, you are a little like a knight doing battle for an ideal that the public may not hold so high as you do.

But if you have faith, and if you hold it and show it, you will help the novice reach his goal.

Here you have a serious responsibility. If you are guilty of mutilating a piece that no one knows, how can anyone get an idea of its true quality? Even the poor composer won't know what to think about it.

• • •

Accompanying a soloist requires a calm head and cool blood at all times, a considerable exercise of technical skill and a constant presence of mind. Sometimes a soloist gets lost or skips a few measures. Then without seeming to notice and especially without letting the public notice, the conductor must bring orchestra and soloist back together again.

I remember one conductor who on such an occasion roared at the violins, "Tremolo on C." Then during the moment's respite from confusion, while they held the C, he let them know a good place where they could all meet and continue.

Sometimes one accompanies singers who seem to have laid bets on not keeping up with everyone else. Saint-Saens used to tell a funny story about a time when he was trying to accompany two young girls in a duet. They were never together.

Finally he stopped, looked at them seriously and said, "Now tell me, which one of you two am I supposed to accompany?"

• • •

Let us never forget that we are music's servants. How may one dare to speak of more or less spectacular conductors?

The conductor isn't there to put on a show for the audience.

A conductor worthy of the name is too busy making his feelings known to the orchestra to remember which is his better profile or to guess what flattering pose may have the best effect on the people sitting behind him.

He must always know exactly what he is doing about his music so that the musicians may know exactly what they are to do.

Conducting a concert involves a prodigious expenditure of nervous energy. Berlioz tells in his Memoirs that after a performance of his overture "Francs-Juges" he stretched out across the timpani exhausted and sobbed. I don't see anything to laugh about in this story. He had conducted a work of his own, had consumed a little of his soul.

Every musical interpreter must be capable of this kind of complete confession. If he is not, he will have to change his trade.

• • •

The true conductor will never be sparing of his talent or of effort even if he is playing before an audience of three people in a terrible hall while suffering an attack of jaundice. Under the best of conditions or the worst, if he has a bad day all his sins will be forgiven if he only proves his emotion and his fervor.

Mechanics and athletics have taken over everything these days and "objectivity" is demanded of us. We should be ashamed of our feelings, ashamed of being sensitive or even sentimental, in the best sense of the word! We are still allowed to listen with our ears but not with our hearts. We may no longer even sing with spirit.

If artists can no longer be sensitive, why not require that scholars behave like idiots! Was Beethoven wrong when he wrote on the manuscript of his Missa Solemnis "This comes from the heart. May it touch the heart."

I refuse to think so.

(From Charles Munch's "Je Suis Chef d'Orchestre" soon to be published in English by Oxford University Press.

THE BOSTON DAILY GLOBE—TUESDAY, DECEMBER 7, 1954

Boston Symphony Conductor Writes Story of His Life—IX

"...and to Love Music More Than Anything"

By CHARLES MUNCH
Musical Director, Boston Symphony Orchestra

A conductor's day must be regulated with the precision of strict counterpoint. He inflicts an iron discipline on himself in order to bear the burdens of his life and to keep his effectiveness. My method, my daily schedule is not necessarily the best, but it works for me, helps get the best return from my intense labors and allows me to glean an occasional hour of leisure.

In the morning my mind is still fresh, and everything seems to come easily and quickly. This is the best time to rehearse.

Afternoons must be kept free. This is the time for receiving young composers looking for sponsors, soloists who have come for advice. This is the time for reading new scores and making programs.

For careful study of scores, I prefer the silence of the night, when I know that nothing will disturb the solitude and peace that are so rare and precious these days.

This regimen is obviously not very restful. You must never be ill or even indisposed.

Imagine a conductor at work for three hours in a row with a stomach-ache or a cold in the head!

He loses a large part of his resources, muddles through his job as quickly as possible and seeks the comfort of an old leather chair and some aspirin or bicarbonate of soda.

A conductor, like almost everyone in music and the theatre, will, of course, not eat much before a performance. He will take only light nourishment and not burden his body with the process of digestion when he needs all his strength for his work.

This constant tension would be absolutely unbearable without a little leisure, an occasional distraction.

Every artist knows at what fountain he finds comfort and strength.

When I want a free and peaceful hour, I slip away to the antique shops, the old print dealers and the second-hand book stores. Even if I don't buy anything, I am happy when I can just look around and dream.

These hours of relaxation are, alas, too few. I have been in too many cities which I have not even had time to visit the museum.

Then there is reading. I sleep better after some time with a book, whether a detective story, an art dealer's catalogue or a popular magazine.

The important thing is a change of occupation. A round of golf or a few hands at bridge . . . and you are a new man.

• • •

Let us not forget that the public is fickle, but the public is right. They need to be philanthropic and maintain artists who no longer produce anything.

It has been said of this public that for years now we have been witnessing a world-wide standardization of its taste, that appetites, inclinations and esthetics have shown a strong tendency to become uniform. If this be true, is it a good thing or bad? Perhaps it is too early to judge.

I leave this problem to the critics who should not be content to show us the way, warn us of the dangers of the road and the obstacles to avoid. They should be active catalysts in the world of music.

A conductor does not have time to read through thousands of new scores produced each year on the five continents or to attend every debutant's recital. But a good notice can point out the young performer who will be an interesting soloist in a year or two, or the young composer whose first orchestra score I should watch for.

Happy collaboration of this kind between critics and conductor can contribute a great deal to musical life.

★ ★ ★

On general principles I take rather a reserved attitude toward criticism. I know that man, be he critic or conductor, is not infallible.

It is not too bad to read in the papers from time to time that one is a blockhead, but if the gentlemen of the press feel free to say that what we are doing is terrible, they might at least take the trouble to let us know how they can tell.

They do so only rarely, and I have the feeling that they would be very much annoyed if we asked. I for one have been assasinated many times, but I am still among the living.

In any case, I have an absolutely inflexible rule never to retort to a criticism no matter how seriously it may seem to misrepresent the most obvious truth. No one ever wins an epistolary duel with the press.

In the end it is the public that writes our history, that names the masterpieces and the great interpreters—and it is hard to please.

There is only one valid, certain, effective way to keep its favor: To practice our art with frankness and joy and to love music more than anything else in the world.

(From Charles Munch's "Je Suis Chef d'Orchestre," which soon will be published in English by Oxford University Press. Copyright Editions du Conquistador. Translation by Leonard Burkat.)

(THE END)

Cir. (D 142,653)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

DEC 1 - 1954

Suffered at the Symphony

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According to her column: "The Presto (of Beethoven's Symphony No. 7) was full of spontaneous gaiety and the last movement built up to a splendid finale." The unhappy truth is that the tempi were taken at a disgraceful, breakneck pace, so recklessly fast that the finest tribute one could pay to the members of the orchestra is that they did not break under the whip of Dr. Munch's baton.

Never in all the many performances I have enjoyed by this magnificent symphony have I ever had to suffer through such a monstrous distortion. It is my considered judgment that Dr. Munch must hold Providence in contempt to toss us such a travesty. It is my further judgment that Dr. Munch would not have dared present such a performance in New York where musically intelligent critics would have flayed him for it.

Did one have to be a musical scholar to recognize and denounce Dr. Munch's intemperate conducting? Not at all. Just listen to the long playing recording of the same symphony by the Boston Symphony Orchestra conducted by Dr. Munch—the difference in tempi between the recording and the performance in Providence is unbelievable.

Lack of musical discrimination in a mere concertgoer is not remarkable; in a music critic of a newspaper, it is inexcusable.

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Providence JOURNAL 12/1/54

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

DEC 3 - 1954

Irmgard Seefried Has Two Careers

Home First

Then Sings

By Jessie Ash Arndt
Woman's Editor of
The Christian Science Monitor

"This life is not very easy, it is work, work, all the time."

Irmgard Seefried settled herself in a chair by an open sunny window in her top-floor room at the Ritz-Carlton. She had just returned from a rehearsal—"It was a wonderful rehearsal," she said giving a little whistle of emphasis at the end of the phrase—with the Boston Symphony Orchestra.

"I love Boston," she added, "and this beautiful climate," and she leaned on the windowsill, looking out and taking long breaths of the crisp winter air.

This young Viennese singer loves America, too. She likes American audiences and their sensitivity, she says. But that doesn't mean she compares European audiences unfavorably with those over here. She doesn't. They're just different.

The American audiences usually do not understand the words of a song not sung in English. Therefore they must get the message from the music itself and from every subtle shading given it in the voice and facial expression of the singer. Thus they get the very essence of it, she believes, whereas the European audiences usually understand the words and depend less on the singer's own interpretation.

Irmgard Seefried, Viennese singer, with her small daughter, Barbara, and husband, violinist Wolfgang Schneiderhan, in a moment together.

No Prima Donna

Miss Seefried had no prima donna "airs," at least none that were apparent. When she opened the door for me, she was so young and unassuming, standing there in a red sweater blouse striped around with black, a black skirt, and wearing her brown hair in a close-cropped bob, that I was almost surprised it was she and not a secretary or companion traveling with her.

When she spoke of her career's being hard work, it was a statement of fact, not a complaint. There is constant work, there are thousands of miles of travel away from home and family.

"It all looks ideal and wonderful to have such a career, it looks that way from the outside," she said. "But it is not so easy to be a woman and to work like a man.

"Many artists forget that they are human beings. They put everything aside for their career. But I cannot do that.

"I must build up something within. I must have a day or a few hours to go outside and enjoy the creation out-of-doors, to enjoy the sun.

you rush all the time around," she explained in her ready English with a Viennese twist to it, "you must have some silent moments, too."

Miss Seefried is Mrs. Wolfgang Schneiderhan in private life, wife of the distinguished Viennese violinist whom she met when she was making recordings of Die Meistersinger with the Vienna Philharmonic Orchestra of which he was concert master. "It was a solemn moment" when they met, she said, for "I knew at once he was the man I would marry—we both knew it at once."

Joint Concerts

So for ten years the two artists have been working out a happy life, planning as much time together as their separate musical careers will permit, each going out in the security of the other's affection and of their

home

, Bar-

Last year they toured Europe, Australia, and India, giving joint concerts. She has been in America on the present trip since the first of October and he is now on a tour of England, Germany, and Switzerland. On December 22, both will return to their home—a large apartment—in Vienna, to spend Christmas together with their small daughter.

This charming little girl whose pictures show her as a diminutive replica of her mother, sings happily around the house and will soon begin piano lessons as a prelude to whatever of the arts she may follow. She has already started at ballet school.

When Miss Seefried is at home, she likes to cook when she can, but even at home she is not free because she sings during her three months in Vienna in the winter with the Vienna Opera. In the summer both she and her husband appear in summer festivals. But next season she plans to take a summer vacation—no festivals.

"It is a rich life for a woman to be an artist, a wife, and a mother, but you have to be strong and wise to make the right mix-up of all these different things," Miss Seefried explained.

Miss Seefried had made three concert tours of the United States, before her debut with the Metropolitan Opera Company last season, singing Susanna in Mozart's "Marriage of Figaro." Although that was the only role she sang there last season, she has a wide repertoire of lyric soprano roles. She had learned more than 20, in fact, by the time she was 19, in the conservatory at Augsburg, Bavaria.

Although she is of German birth, her grandparents were Austrian and now that she is married to a Viennese and has been living in Vienna for 10 years she says, "I am a Viennese!"

Of the war years she does not care to talk. They are like a dark shadow over an otherwise fair landscape. Her mother and two brothers still live in Germany and she speaks of them with warm affection.

Not Just a Voice

In the best words of English at her command, this young singer tries to convey her conviction that it is not just the voice, nor the music, nor dramatic talent that go into a concert which is satisfying to an audience. It is something the artist brings from within herself, something that speaks from her own experience and imparts the sincerity and inspiration of her own living.

"I tell my manager I do not want too much publicity, about the 'biggest' the 'greatest' the 'deepest.' That is all too much. Then the audience goes and expects so much it is like a balloon. One will say, 'I do not agree, this is not the greatest.'

"But, when I am there myself, and express what I can of art—art which has always been here and will always be, it is just expressed differently by different people through the years—then they may say 'this is more than I expected.' Then, that is good. I can fill that space."

Miss Seefried says she never sings "down to an audience. I may go down to them, or may bring them up to me, but we must always go the same path together. I need the audience, and the audience needs me. If I come to them prepared in art, and mind and heart, then we understand each other."

DR, BOSTON, SATURDAY, DECEMBER 4, 1954

New Barber Choral Work in Première

CHRISTIAN SCIENCE MONITOR

'Prayers of Kierkegaard' at Symphony

By Harold Rogers

It wasn't a long concert yesterday afternoon, but it was beginning to seem long—at least during the first half. The Boston Symphony Orchestra played elegantly, but sotto voce, and time hung heavy. Perhaps we were impatient for the promised première of Samuel Barber's new choral work, "Prayers of Kierkegaard."

One could hardly lay the blame to Bach for leaving the violins out of his Sixth Brandenburg Concerto. The soft-voiced violas spoke from the shadows, as they usually do; and Charles Munch's reading of this opening selection was superb.

No, it was neither the Bach nor the performance of the Bach. The fault lay in the programing—a quiet concerto followed by an even quieter ballet by Stravinsky, his "Orpheus."

Composers through the centuries have been drawn to this classic love story, and in their music is a prevailing mood of sadness as the unhappy Orpheus mourns his Eurydice. With Stravinsky, however, the sadness is so poignant that it is expressed by the merest musical sigh.

* * *

Mr. Munch gave each sigh its due, and as the music wended its somnolent way through the underworld one was occasionally tempted to think it more Morphean than Orphean. At its close the listeners were apparently in a state of lassitude that almost prevented applause.

But all this changed after the intermission. The Boston Symphony was joined by the Cecilia Society, one of New England's ancient and honorable singing groups. The Cecilians, now under the direction of Hugh Rose (who heads the choral department at Tanglewood), are appearing with the Boston Symphony after an absence of some years, and it is good to have them back.

They sang Barber's "Prayers of Kierkegaard" with fervent enthusiasm and the ring of conviction. There is no question that the composer has produced a significant choral work that deserves a permanent place in the repertoire. He wrote it on commission from the Koussevitzky Music Foundation, completing it last January, and has dedicated it to the memory of Serge and Natalie Koussevitzky.

* * *

It is a magnificent memorial, set to several of the simple, heartfelt prayers of the Danish religious thinker, Sören Kierkegaard (1813-1855). The musical idiom is close to Stravinsky's neo-classicism, as we heard in the "Orpheus," but Barber was apparently inspired by his Christian theme to a vigorous, devoted, and personal statement. The work does not meander; it knows where it is going and it gets there by the most direct route.

Barber's music reflects not only the contemplation of prayer but the strength of prayer. We hear the outbursts of aspiration and the serenity of affirmation. At times the chorus sings in modal manner, evoking a medieval Gothic style. Again it sings with Protestant fervor in anthem strains, and the work concludes with the sustained phrases of an inspiring chorale.

Leontyne Price was the soprano soloist. It is regrettable that her opulent and expressive voice was not required for more than one short solo, but we are grateful for the few minutes she sang. The other two soloists—Jean Kraft, contralto, and Edward Munro, tenor—were also briefly heard to advantage.

This time the listeners had no difficulty applauding. Their acceptance of Mr. Barber's music was instant and enthusiastic. He was on hand to share it with Mr. Munch, the orchestra, and the chorus.

Boychoir Program

The Columbus Boychoir, associated with the Westminster Choir College, Princeton, N.J., will give a concert at Jordan Hall on Tuesday evening at 8:30. The program:

O filii et filiae	Leisring
Ego sum pauper et dolens	Croce
Repleti sunt omnes	Jacob Handl
Stabat Mater	Pergolesi
Mazurka in C-sharp minor, Op 63 No. 3	Chopin
Ballade in A-flat	Chopin
The Apothecary (Opera in one act)	Haydn
Maria on the Mountain	Trad. Italian
The Echo	di Lasso
Lullaby	Mozart
The Deaf Old Woman	Arr. Donald Bryant
Shadrack	Robert McGimsey

Cir. (D 142,658)

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BULLETIN

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Providence JOURNAL 12/1/54

Cir. (D 172,699)

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BOSTON, MASS.
Christian Science Monitor

DEC 3 - 1954

Irmgard Seefried Has Two Careers

Home First

By Jessie Ash Arndt
Woman's Editor of The Christian Science Monitor

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The American audiences usually do not understand the words of a song not sung in English. Therefore they must get the message from the music itself and from every subtle shading given it in the voice and facial expression of the singer. Thus they get the very essence of it, she believes, whereas the European audiences usually understand the words and depend less on the singer's own interpretation.

No Prima Donna

Miss Seefried had no prima donna "airs," at least none that were apparent. When she opened the door for me, she was so young and unassuming, standing there in a red sweater blouse striped around with black, a black skirt, and wearing her brown hair in a close-cropped bob, that I was almost surprised it was she and not a secretary or companion traveling with her.

When she spoke of her career's being hard work, it was a statement of fact, not a complaint. There is constant work, there are thousands of miles of travel away from home and family.

"It all looks ideal and wonderful to have such a career, it looks that way from the outside," she said. "But it is not so easy to be a woman and to work like a man.

"Many artists forget that they are human beings. They put everything aside for their career. But I cannot do that.

"I must build up something within. I must have a day or a few hours to go outside and enjoy the creation out-of-doors, to enjoy the sun.

"These things must be very near you. Then you have something to give to an audience. If you rush all the time around," she explained in her ready English with a Viennese twist to it, "you must have some silent moments, too."

Irmgard Seefried, Viennese singer, with her small daughter, Barbara, and husband, violinist Wolfgang Schneiderhan, in a moment together.

Miss Seefried is Mrs. Wolfgang Schneiderhan in private life, wife of the distinguished Viennese violinist whom she met when she was making recordings of Die Meistersinger with the Vienna Philharmonic Orchestra of which he was concert master. "It was a solemn moment" when they met, she said, for "I knew at once he was the man I would marry—we both knew it at once."

Joint Concerts

So for ten years the two artists have been working out a happy life, planning as much time together as their separate musical careers will permit, each going out in the security of the other's affection and of their common devotion to their home and their young daughter, Barbara Maria.

Last year they toured Europe, Australia, and India, giving joint concerts. She has been in America on the present trip since the first of October and he is now on a tour of England, Germany, and Switzerland. On December 22, both will return to their home—a large apartment—in Vienna, to spend Christmas together with their small daughter.

This charming little girl whose pictures show her as a diminutive replica of her mother, sings happily around the house and will soon begin piano lessons as a prelude to whatever of the arts she may follow. She has already started at ballet school.

When Miss Seefried is at home, she likes to cook when she can, but even at home she is not free because she sings during her three months in Vienna in the winter with the Vienna Opera. In the summer both she and her husband appear in summer festivals. But next season she plans to take a summer vacation—no festivals.

Then Sings

"It is a rich life for a woman to be an artist, a wife, and a mother, but you have to be strong and wise to make the right mix-up of all these different things," Miss Seefried explained.

Miss Seefried had made three concert tours of the United States, before her debut with the Metropolitan Opera Company last season, singing Susanna in Mozart's "Marriage of Figaro." Although that was the only role she sang there last season, she has a wide repertoire of lyric soprano roles. She had learned more than 20, in fact, by the time she was 19, in the conservatory at Augsburg, Bavaria.

Although she is of German birth, her grandparents were Austrian and now that she is married to a Viennese and has been living in Vienna for 10 years she says, "I am a Viennese!"

Of the war years she does not care to talk. They are like a dark shadow over an otherwise fair landscape. Her mother and two brothers still live in Germany and she speaks of them with warm affection.

Not Just a Voice

In the best words of English at her command, this young singer tries to convey her conviction that it is not just the voice, nor the music, nor dramatic talent that go into a concert which is satisfying to an audience. It is something the artist brings from within herself, something that speaks from her own experience and imparts the sincerity and inspiration of her own living.

"I tell my manager I do not want too much publicity, about the 'biggest' the 'greatest' the 'deepest.' That is all too much. Then the audience goes and expects so much it is like a balloon. One will say, 'I do not agree, this is not the greatest.'

"But, when I am there myself, and express what I can of art—art which has always been here and will always be, it is just expressed differently by different people through the years—then they may say 'this is more than I expected.' Then, that is good. I can fill that space."

Miss Seefried says she never sings "down to an audience. I may go down to them, or may bring them up to me, but we must always go the same path together. I need the audience, and the audience needs me. If I come to them prepared in art, and mind and heart, then we understand each other."

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R. Huber

THE CHRISTIAN SCIENCE MONITOR, BO

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ork in Première

N SCIENCE MONITOR

of Kierkegaard' at Symphony

old Rogers

t a long concert yes- y afternoon, but it was beginning to seem long—at least during the first half. The Boston Symphony Orchestra played elegantly, but sotto voce, and time hung heavy. Perhaps we were impatient for the promised première of Samuel Barber's new choral work, "Prayers of Kierkegaard."

One could hardly lay the blame to Bach for leaving the violins out of his Sixth Brandenburg Concerto. The soft-voiced violas spoke from the shadows, as they usually do; and Charles Munch's reading of this opening selection was superb.

No, it was neither the Bach nor the performance of the Bach. The fault lay in the programing—a quiet concerto followed by an even quieter ballet by Stravinsky, his "Orpheus."

Composers through the centuries have been drawn to this classic love story, and in their music is a prevailing mood of sadness as the unhappy Orpheus mourns his Eurydice. With Stravinsky, however, the sadness is so poignant that it is expressed by the merest musical sigh.

* * *

Mr. Munch gave each sigh its due, and as the music wended its somnolent way through the underworld one was occasionally tempted to think it more Morphean than Orphean. At its close the listeners were apparently in a state of lassitude that almost prevented applause.

But all this changed after the intermission. The Boston Symphony was joined by the Cecilia Society, one of New England's ancient and honorable singing groups. The Cecilians, now under the direction of Hugh Rose (who heads the choral department at Tanglewood), are appearing with the Boston Symphony after an absence of some years, and it is good to have them back.

They sang Barber's "Prayers of Kierkegaard" with fervent enthusiasm and the ring of conviction. There is no question that the composer has produced a significant choral work that deserves a permanent place in the repertoire. He wrote it on commission from the Koussevitzky Music Foundation, completing it last January, and has dedicated it to the memory of Serge and Natalie Koussevitzky.

* * *

It is a magnificent memorial, set to several of the simple, heartfelt prayers of the Danish religious thinker, Sören Kierkegaard (1813-1855). The musical idiom is close to Stravinsky's neo-classicism, as we heard in the "Orpheus," but Barber was apparently inspired by his Christian theme to a vigorous, devoted, and personal statement. The work does not meander; it knows where it is going and it gets there by the most direct route.

Barber's music reflects not only the contemplation of prayer but the strength of prayer. We hear the outbursts of aspiration and the serenity of affirmation. At times the chorus sings in modal manner, evoking a medieval Gothic style. Again it sings with Protestant fervor in anthem strains, and the work concludes with the sustained phrases of an inspiring chorale.

Leontyne Price was the soprano soloist. It is regrettable that her opulent and expressive voice was not required for more than one short solo, but we are grateful for the few minutes she sang. The other two soloists—Jean Kraft, contralto, and Edward Munro, tenor—were also briefly heard to advantage.

This time the listeners had no difficulty applauding. Their acceptance of Mr. Barber's music was instant and enthusiastic. He was on hand to share it with Mr. Munch, the orchestra, and the chorus.

Boychoir Program

The Columbus Boychoir, associated with the Westminster Choir College, Princeton, N.J., will give a concert at Jordan Hall on Tuesday evening at 8:30. The program:

O fili et filiae	Leisring
Ego sum pauper et dolens	Croce
Repleti sunt omnes	Jacob Handl
Stabat Mater	Pergolesi
Mazurka in C-sharp minor, Op 63 No. 3	Chopin
Ballade in A-flat	Chopin
The Apothecary (Opera in one act)	Haydn
Maria on the Mountain	Trad. Italian
The Echo	di Lasso
Lullaby	Mozart
The Deaf Old Woman	Arr. Donald Bryant
Shadrack	Robert McGimsey

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Cir. (D 149,902) (S 382,058)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
DEC 4 - 1954

MUSIC

Barber's New "Prayers of Kierkegaard" Heard

Seventh program in the Friday afternoon-Saturday evening series of concerts by the Boston Symphony Orchestra, at Symphony Hall yesterday afternoon and tonight. Charles Munch music director. The program: Bach: Brandenburg Concerto No. 6, in B-flat; Stravinsky: "Orpheus," Ballet; Samuel Barber: "Prayers of Kierkegaard" (first performance). In the last-named were heard the Cecilia Society Chorus, prepared by Hugh Ross; Leontyne Price, soprano; Jean Kraft, contralto, and Edward Munro, tenor.

By CYRUS DURGIN

This is a concert which demands active and careful listening. The music contains few of those lovely waves of sound which wash easily over relaxed ears, but rather compels attention upon its structure, details and play of instruments, and in the case of Samuel Barber's new work, upon what both text and music convey in terms of poetry.

"Prayers of Kierkegaard" was commissioned by the Koussevitzky Music Foundation, was finished last January and is dedicated to the memory of Serge and Natalie Koussevitzky. It is a remarkable work, unusual in concept, unconventional in the way it is written, very difficult for chorus and vocal soloists. It is going to take more hearing of it before this listener feels he is "inside" the score.

Barber's music is not long, but it is big, with an elaborate orchestra that often is set to producing huge, loud masses of sonority which contrast most strangely with the tender, intimate, personal meditations of the 19th Century Danish religious thinker. These pages are at present the hard ones for me to fathom. Places like the hushed beginning for male voices alone, the quiet iterations of "Father in Heaven," upon opposing rhythms, the ardent vocal solos with so many wide melodic leaps and uot-of-key notes to make them tricky, these aspects are quickly recognized, easily absorbed.

I think, too, that good as the Cecilia Society was, that chorus can do it better especially if they can get addition resonant tenors and basses. The carefully planned intervals and dissonances, for chorus as well as orchestra, are a problem for amateur singers. All told, however, "Prayers of Kierkegaard" is a credit to Mr. Barber, who probably would have had a better reception had the work not come at the end of the program. Let us by all means hear it again. I think this is music of real stature.

The Brandenburg Concerto No. 6, in a performance of notable polish, was sheer loveliness. Nothing of its clean line and its essential nature was exaggerated by having it played by 12 violas, 10 cellos, two double-basses and a small piano for the continuo. (But when, by the way, will someone present the Boston Symphony with its own harpsichord? That instrument blends better, for Bach, than the rounder and louder, but less plangent piano.)

Stravinsky's "Orpheus" is fine music, with many, many superb blendings and contrasts of both colors and rhythms. It is less dry than much later Stravinsky, and it has melodies as well as harmonic piquance. But there are so many stretches where the music is thin and static, with the real action occurring among the dancers in the ballet, that I think it unwise to make a concert piece out of the entire score. When the essential visual stimulation is missing, the result is inevitable monotony.

Last, but of first importance, in this chronicle, is reference to the masterly musicianship of Charles Munch, who had prepared the entire, most exacting program with devoted care. His conducting, in its vitality, precision, projection of styles and in its sheer beauty of sound was overwhelming testimony to the fact that we have a great musician at the head of the Boston Symphony Orchestra. A word, too, for the fine work of the three vocal soloists.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD
DEC 4 - 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the seventh program of the 74th season in Symphony Hall yesterday afternoon. The soloists were Leontyne Price, soprano; Jean Kraft, contralto and Edward Munro, tenor. Assisting was the Cecilia Society, Hugh Ross, conductor. The program:

Brandenburg Concerto No. 6 in B flat.......................Bach
"Orpheus".......................Stravinsky
"Prayers of Kierkegaarde"
Samuel Barber

By RUDOLPH ELIE

SAMUEL BARBER'S "Prayers of Kierkegaard," in its first performance anywhere yesterday afternoon, revealed once again what we have all known for some time: that he is a composer with a powerful mind, an unquestioned integrity, a musical urgency and a technical accomplishment in the highest degree.

The "Prayers," consisting of a setting of five passages from the troubled meditations of Soren Kierkegaard, whose impact on contemporary philosophy is increasingly important just one hundred years after his death, reveal most of all the composer's deep sympathy with and understanding of the essence of the Danish preacher. The musical settings were as much in the spirit of the man as, for instance, the settings of the Goethe Lieder of Hugo Wolf were in the spirit of Goethe; they were, in fact, incredibly evocative of the qualities of faith, thought, knowledge and reality that were the symbols of Kierkegaarde's relentless conflict with himself in his search for religious truth.

AT TIMES, as in the thunderous assertions on "But nothing changes Thee," and the gigantic proclamations of the orchestra following "Oh that we might hold it fast," Barber captures all of the tortured convolutions of the preacher's relentless faith. Again, as in the opening passages and in the soprano solo, he touches a chord of infinite repose, of calm unshakable confidence in the will of God.

From a purely musical standpoint, the work marks a powerful advance in Mr. Barber's style and musical language. While the choral parts are centainly difficult, they are as certainly written for the voice; in place of the jagged intervals of much contemporary vocal writing he employes long lines coming together in strong harmonic tensions underlining the significance of the words. It is in the orchestra, however, that Mr. Barber's greatest accomplishment is to be heard and further hearings of the work would reveal the rightness and fitness of the orchestral setting of these brief prayers.

BREVITY, indeed, is one of this work's major flaws. The The listener expects, when he is confronted by so large a force on the stage, to find himself drawn into a musico-emotional experience of a sustained character. But to discover, just as he is more and more absorbed and more and more touched and responsive, that it is all over is something of an anti-climax. To discover, too, that the main soloist has but a few moments of singing while the other two sing something more or less than six bars, quite seriously diminished the over-all impact.

It would all be far more effective to omit the soloists entirely for it is hardly possible to suggest, through them, the personal character of Kierkegaard's reflections in any case. Then, too, the use of the bells in almost exactly the way Berlioz did in the "Witches Sabbath" of the Fantastic, seemed a trifle obvious. However, Gardner Read's "Thesaurus of Orchestral Devices" will now have to be revised to include, among the new effects, the use of a whip in the orchestra. I didn't happen to hear how it sounded, myself, though it may have only been used to urge the timpani player on to greater efforts.

If brevity may be considered a flaw in the Barber work, over-extension is the flaw in Stravinsky's "Orpheus," at least when heard without the visual distractions of the ballet itself. Everyone recognizes the marvelous beauties that abound in this score; it ranks with the most masterly music of the time with endless miracles occurring in the tonal fabric. But it goes on an on at the slowest and most pianissimo level until the ear cries out for substance. Substance does appear momentarily as Orpheus meets his doom, but by this time only the appearance of Maria Tallchief in a leotard could save the day—for the audience.

The concert began with an indescribably beautiful performance by the violas and cellos of Bach's Sixth Brandenburg, certainly one of the most exquisite things Mr. Munch has ever done. The Cecilia Society, by the way, did the Barber piece no less than magnificently while the soloists were suitable enough. The orchestra is on tour next week, returning Dec. 17.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
DEC 4 - 1954

Music In Review

By TUCKER KEISER

At yesterday's Boston Symphony concert Charles Munch gave the first performance of Samuel Barber's "Prayers of Kierkegaard." The choral parts were sung by the Cecilia Society chorus, and Leontyne Price, soprano, Edward Munro, tenor, and Jean Kraft, contralto, were the soloists. The composition, commissioned by the Koussevitzky Music Foundation and completed earlier this year, is dedicated to the memory of Serge and Natalie Koussevitzky.

Mr. Barber's 20-minute work exhibits his mastery in writing for voices and his keen sense of orchestral color. The texts are drawn from meditations of the Danish thinker, Soren Aabye Kierkegaard (1813-1855). The composer, taking his cue from the rather bleak and granitic philosophy of the author, has written music which can be admired for its craftsmanship if not for its power to move.

There are great sonorities from both chorus and orchestra. The soloists have some effective passages, and the choral score is complicated. But one carries away only the vaguest memories of the music.

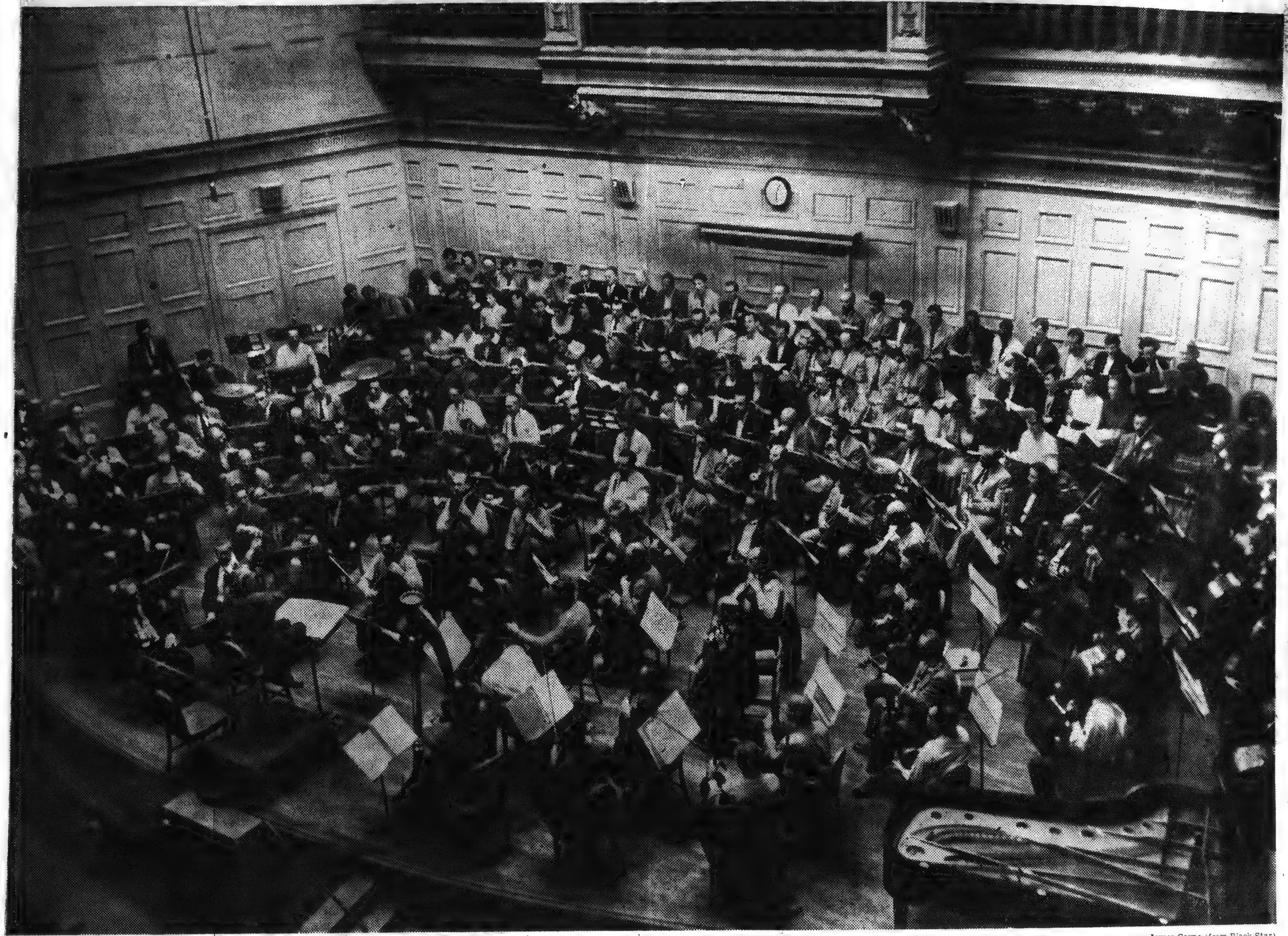
The Cecilia Society managed the difficult choral parts with skill if not tonal distinction. The soloists were competent.

The string section gave a glowing performance of Bach's Sixth Brandenberg Concerto; the low strings—violas and cellos—sang with a lustrous richness. Mr. Munch conducted the concerto sensitively and affectionately, never allowing the rhythmic momentum in the two allegros to dominate the intricate design of the music.

Still in subdued mood, the conductor continued with Stravinsky's ballet music for "Orpheus." The subtle score achieves considerable variety by the simplest means, yet it does tend toward monotony before it is over. The pervading languorous mood of the music soon induces the same sort of enervated mood in the listener. As is not the case with Stravinsky's earlier scores, this music demands the stage pictures to be completely effective.

THE NEW YORK TIMES, SUNDAY, DECEMBER 5, 1954.

THE BOSTON SYMPHONY BRINGS A NEW BARBER WORK TO TOWN


James Coyne (from Black Star)

Charles Munch conducts orchestra and a chorus in rehearsal of "Prayers of Kierkegaard," in Boston's Symphony Hall. Samuel Barber's latest score will be performed at Carnegie Hall on Wednesday evening and Saturday afternoon with Leontyne Price as the soprano soloist and with the Schola Cantorum. The work is dedicated to the Koussevitzy Music Foundation.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 5 - 1954

Evidently Josef Haydn Did Compose His Long Disputed Cello Concerto

(With the kind permission of The Boston Symphony Orchestra herewith is reprinted a communication, published recently in the Symphoniana column of the orchestra's program book, which casts new light upon the disputed authorship of the Haydn Cello Concerto.)

"It has long been questioned whether the famous Cello Concerto in D, attributed to Haydn, may have been written by his first cellist at Esterhaz, Anton Kraft. In the absence of an autograph manuscript, two schools of thought have existed since the authenticity of the work was questioned by H. Volkmann in 1932. Mr. H. C. Robbins Landon learned of the existence of the holograph score in Vienna, in 1951, but was unable to verify the story. A recent letter from him, addressed to Symphony Hall, locates the manuscript in the Vienna Nationalbibliothek, and presumably settles the dispute.

"'The ms. is of oblong format written swiftly and with few corrections on 10-stave paper of Italian origin (Haydn and Mozart used imported Italian paper throughout their Viennese periods). It consists of 33 sheets (i.e. 66 pages); the paper is 22.5x32 cm. in size. The title page has the following inscription in Haydn's handwriting: 'Concerto per il Violoncello,' and in the right-hand corner 'di me giuseppe Haydn, '783.' The first page of music has the following instruments (by staves): '2 Corni in D, Oboe 1mo, (Oboe) 2do, Violino 1mo, (Violino) 2do, Viola, Violoncello (Solo), Bassi.' The two bottom staves are left blank throughout.

"'How the ms. came to be in the National Library of Vienna is a long and very mysterious story; suffice to say that it has been there since about 1940 and that the director, Dr. Nowak, has to date been silent regarding his treasure, bringing it up from the cellar, where it was hidden, in 1954. No one was previously informed of its existence.'"

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 7 - 1954

CONCERT AT U. N. SUNDAY

Boston Symphony Program to Mark Rights Declaration

The Boston Symphony, under Charles Munch, will give a concert in the Hall of the General Assembly of the United Nations on Sunday. The event will celebrate the sixth anniversary of the proclamation of the Universal Declaration of Human Rights by the General Assembly in Paris on Dec. 10, 1948.

Eelco van Kleffens, president of the General Assembly, will speak after the performance of Handel's "Water Music." Then Irmgaard Seefried will sing an aria from Haydn's "The Creation" and four Strauss songs. Berlioz' Symphonie Fantastique will close the program.

The program will be carried by the National Broadcasting Company.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

DEC 7 - 1954

Here is something more for Miss Bulkeley's scrapbook. On Nov. 18 the Home Forum raised the question of golf and organ-playing by reproducing the arms of a 17th-century golfing organist from Holland. In Special Delivery, No. 20, the matter was taken up vigorously by a Concord, New Hampshire, reader, who wanted to know (among other things) whether the American Guild of Organists or the Royal College of Organists, London, fielded a golf team. Now Mr. Laning Humphrey from the Press Department of the Boston Symphony Orchestra has called upon us. After being warned, he made this statement:

> **The Boston Symphony Orchestra is in a position to field at any time a Golfing Quintette (with conductor).**

The Quintette consists of James Stagliano (principal horn), who has on occasion holed out in one; Harry Shapiro (horn); Jack Holmes (oboe); Ted Brewster (bassoon); Patsy Cardillo (E-flat clarinet). Conductor: Charles Munch.

The following facts attest that the conductor of this Quintette is second to no musician as a golfing enthusiast. After completing the Boston Symphony Orchestra's busy 1953-54 season, Mr. Munch flew the Atlantic to conduct in his native Alsace at Strasbourg. Back again in Massachusetts, he conducted at the Berkshire Music Festival. Over again in Europe, he conducted the French National Radio Orchestra at the Edinburgh Festival. Then he departed for the French Riviera and golf. At this point he informed his headquarters at Symphony Hall, Boston, that he intended to devote the following few weeks to golf, and that, until he had finished his golf, no correspondence would be attended to.

Mr. Humphrey did not state whether the Boston Symphony Orchestra Golfing Quintette (with Conductor) would be prepared to play a match against a Golfing Quintette, fielded by either the American Guild of Organists or by the Royal College of Organists, London. But we see no reason why it should refuse a challenge, if made.

Mr. Humphrey did, however, give us a photograph of his Quintette's conductor completing a drive. We regret we cannot reproduce the complete photograph, but

we understand that stance is all-important in golf; we therefore reproduce a detail from the photograph, illustrating the conductor's stance at the completion of the drive. We trust it will prove of interest both to golfers and musicians.

Grammar Note to Editor. H. F., whose address we have lost, because he failed to write it on his letter as well as on his envelope, picks up the statement, in one of our spelling notes to contributors, that "millennia are spelled millennia." He claims we should have used a single instead of a plural verb. He is supported by eminent authorities in this office and from a purist standpoint he is certainly correct. We could defend our plural on the ground that Special Deliveries are letters, in which colloquialisms are natural and at home, but we are not feeling argumentative today, so will yield H. F. his point. Millennia is spelled millennia.

EDITOR, THE HOME FORUM

[238]

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES
DEC 8 - 1954

Boston Musician to New Post

BOSTON, Dec. 7 (AP)—Willis Page, for fifteen years a bass viol player with the Boston Symphony Orchestra, was named associate conductor today of the Buffalo Philharmonic and Pops Orchestras. He is 36 years old.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 8 - 1954

'You Can't Suit Everybody'

We musicians don't like to hear our music critic, Ruth Tripp, criticized so harshly. She is the best one we ever had, to my knowledge. She criticizes, yet does it in a tactful and kindly way and is a thorough musician.

One that we had was so harsh after the recital of one of our finest young tenors that he left our city, which was a pity and a big loss to Providence.

The Boston Symphony concert was a brilliant one, and if the tempo didn't suit a certain man it's just too bad. Others liked it, and you can't suit everybody. It's so easy to pick flaws.

Miss Tripp's criticism of Liberace was wonderful, though it wasn't an easy one to handle. If we needs must criticize another, let us follow her example and do it in a kindly manner.

G. B. PEIRCE

Providence

Cir. (D 189,372) (S 275,666)

This Clipping From
NEWARK, N. J.
STAR-LEDGER
DEC 6 - 1954

'LA VALSE' ON PROGRAM

Boston Symphony opens Mosque concert series

Maurice Ravel's musical-poem, "La Valse," will be on the program of the Boston Symphony Orchestra tomorrow night when the famed ensemble, Charles Munch conducting, will give a concert at the Mosque starting at 8:40. The event launches the new symphony concert series of the Griffith Music Foundation.

The complete program will be as follows:

Symphony in D major, Opus 53 (L'Imperiale)	Haydn
Orpheus Ballet in 3 scenes	Stravinsky
La Mer, 3 orchestral sketches	Debussy
La Valse, choreographic poem	Ravel

The Ravel work, dedicated to the painter, Misia Sert, was first played in Paris on Dec. 12, 1920, and was said to suggest the atmosphere of a court ball of the Second Empire. It was thought Ravel had the idea of a dance production in mind while writing the piece, although no actual choreographic scheme had occurred to him.

Cir. (D 252,921) (S 256,980)

This Clipping From
NEWARK, N. J.
NEWS
DEC 8 - 1954

Boston Symphony's Concert a Triumph

By ALAN BRANIGAN

Griffith Music Foundation's 1954-55 symphony series began most auspiciously last night at the Mosque Theater. The largest audience to attend an orchestra concert here in several seasons, a crowd numbering almost 3,500, heard the program by the Boston Symphony Orchestra and applauded the event in an extremely enthusiastic fashion.

Such an attendance has not always been the lot of the symphonic series. And it was therefore a pleasure to see such a large and gala throng. There was a conviction in the air that orchestral concerts have achieved a faithful public here. The foundation should feel encouraged toward further efforts.

The musically proper Bostonians were shepherded this time by their musical director, Charles Munch, who was indeed in rare form. The result was a tingling concert, rising in interest and virtuoso performance from Haydn through Stravinsky and culminating in the orchestral glories of Debussy and Ravel.

Regal Work

The Haydn work was his Symphony No. 53, called the "Imperiale," one of the more rarely played of his works. It proved to be a strong-sinewed and resounding work. The opening movement had a truly regal course, and the slow movement was a duly solemn theme with variations of a fascinating character. The symphony's chief joy to this reviewer was the Minuet, an uncommonly languishing, sighing piece with a romantic aspect not often found in the works of Franz Josef.

Igor Stravinsky's ballet, "Orpheus," provided the evening's novelty, giving the audience's conservatives something to squirm through. It was difficult not to share their unease. Stravinsky's music in this suite is curiously uneven, containing some of his most ecstatic sounds as well as some that seemed to be coarse, ugly and meaningless.

To this seat-on-the-aisle, the most delectable portion of "Orpheus" came in a section featuring two oboes and harp, playing together as if in a field of asphodels somewhere near Olympus. But much of the rest appeared badly in need of pretty dancing girls to complete its communication.

The second half of the program produced unalloyed delight for those in favor of modern impressionistic music. It contained Debussy's "La Mer" and Ravel's "La Valse," altogether a gigantic helping of dazzling orchestral color.

The Debussy work elicited marvels of ensemble playing. The immensely difficult score surged and splashed as if it were the sea itself, having a dialogue with the sun and the wind, with the clouds floating across the wide horizons. The finale was especially vivid in its crashing marine scenes.

And nothing could have been effective as a conclusion that Ravel's famous celebration of the Viennese waltz, as the earlier Haydn had marked Vienna of a former day. Some have thought of his work as a sort of epitaph for Vienna's glories, but there was no sadness to last night's ebullient performance. Dr. Munch and his men met every challenge in the intricate score, especially in the percussion section, and produced overwhelming results. Vienna lived again.

Cir. (D 653,252) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
DEC 9 - 1954

Carnegie Hall:

Symphony Impresses

By MILES KASTENDIECK

SAMUEL BARBER'S "Prayers of Kierkegaard" had its first New York performance in Carnegie Hall last night. Performed by the Boston Symphony and the Schola Cantorum, and directed by Charles Munch, it impressed immediately as a work of admirable craftsmanship, high purpose, and challenging beauty.

The discipline of its kaleidoscopic harmonies and shifting rhythms makes it a distinctive piece of writing. Its prosody raises some questions. Its textures express artful fashioning. However, its communicative power remains undetermined on a single hearing.

New Approach

The audience registered respect but uncertainty as to just how to take this newest approach to handling "liturgical" subject-matter.

If it found reassurance in the stability of the chorale that graces the final pages, it encountered some perplexities in the constantly changing, contrapuntal aspects of the earlier ones.

There could be no doubt of the composer's skill which made obvious intracacies of composition amalgamate into a tonal fabric of remarkably poised sound.

These posed difficulties, especially for the soprano soloist Leontyne Price whose voice needed more purity of tone as it soared into the upper region. The chorus sounded most ably prepared by Hugh Ross.

Essence Untouched

An unfamiliar, early Haydn symphony, No. 53, opened the program. The music revealed the composer as much more of a child of his century than the arch experimenter he became.

While disarming in simplicity, it hardly touched the essence of Haydn.

Debussy's "La Mer" and his orchestration of two "Gymnopedies" of Satie completed the program. They were well played but neither the music nor the Boston Symphony revealed the full magic inherent in them.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 9 - 1954

MUSIC

Boston Symphony

By PAUL HENRY LANG

CARNEGIE HALL.
Conductor, Charles Munch
Symphony in D major, No. 53 (L'Imperiale") .... Haydn
Two "Gymnopedies" (orchestrated by Debussy) .... Satie
"La Mer," Three Orchestral Sketches .... Debussy
"Prayers of Kierkegaard" for Mixed Chorus, Soprano Solo, and Orchestra, Op. 30 .... Barber
(First N. Y. performance)
The Schola Cantorum, Hugh Ross, director; Leontyne Price, soprano; Mary McCurray, contralto; Earl Ringland, tenor.

American Cantata

THE Boston Symphony's concert, given last night in Carnegie Hall under the leadership of Charles Munch, contained two works that came as a welcome change in the rather French diet of that superb organization. One was a seldom played Haydn symphony, the other a new choral work by one of our ablest composers. Mr. Munch deserves credit for his enterprise, but then he made no sacrifice because "Prayers of Kierkegaard" is a work that any conductor can present with pride.

The cantata—for such it is—begins with an incantation, sung by the male chorus, unaccompanied. The haunting modal melodic line gives way to the tonal vein of the orchestra which enters with a finely spun polyphonic texture, gradually deepening the register and working up to a radiant major chord. But as the chorus intones "But nothing changes Thee," the modal feeling is back as if to proclaim that "nothing changes."

The serenely moving choral declamation is punctuated by the chords of the orchestra, creating a bi-tonal oscilation of the harmony.

The pace becomes more animated, though the mood remains tranquil, as the oboe rises above the gently undulating triplets of the strings, anticipating the solo soprano's song. After a reiteration of the exclamation "Lord Jesus Christ," there is a sudden hushed choral recitation ("Father in Heaven"); a startling effect.

The next section returns to the contrapuntal and over a slowly moving bass there unfolds a highly ornate tenor solo, mysteriously accompanied by the whispering tenors of the chorus. The picture becomes animated, the soprano soaring over the other parts until the chorus is divided into an eight-part body.

And now the vocal parts become more urgent, creating a measure of internal excitement, and there is a forward thrust. Very cannily, the composer avoids an explosion of his choral forces at this point, and dynamic relief from tension comes in the orchestra alone. This is a symphonic spot; sharp, slashing, with closely imitated entries of the principal motif until it is gradually pounded into submission, whereupon the chorus reenters. The orchestra gradually subsides and turns to a widely arching cantilena that passes into remembrance over a long pedal point.

A simple chordal passage is then followed by the peroration which takes the form of a "chorale." Quiet and reassuring, it only once rises to exultation on the word save, "But how Thou didst save us," to end on a soft yet resplendent E major chord.

Samuel Barber, whose "Prayers of Kierkegaard" received its New York premiere last night.

* * *

This is a serious, moving and convincing piece. Mr. Barber is an impeccable craftsman and secure in his invention as well as in his technique, therefore he does not have to depend on tricks. Moreover, he has taste and good judgment. Avoiding the obvious climaxes he does just the opposite, landing on points of quiescence with stunning surprise. Variety he achieves by purely musical means, witness such fine example as the melismatic extension of the exclamation "Lord Jesus Christ" when it is reiterated. The proportions of the work are well balanced as is the dynamic scale.

An especially felicitous feature of Barber's style is his harmonic idiom. He knows that there is a good deal of life left in that "outmoded" tonal system and he uses it without fear. Yet he is just as ready to resort to twelve-tone writing; there are some "rows" in this very score.

The orchestra is imaginatively handled (except for the big drum which is too much in evidence), and the choral writing is expert.

* * *

I regret to say that the performance was not a distinguished one. The choral diction was often cloudy, the orchestra a bit raw, and the soloists, with the exception of Leontyne Price, timid.

* * *

The Haydn symphony, a fine one from the composer's middle period, was disappointing because of faulty orchestral balance. Mr. Munch's tempos, phrasing, etc., were excellent, but those magnificent strings of the Boston symphony simply swallowed up the work; the wind instruments could not be heard unless they played solo. The characteristic sound of the Haydn orchestra was absent. I know that Carnegie Hall can play tricks on one's ears, but this "integration" of the wind instruments must have been deliberate. Well, trumpets, timpani, and all the others are never integrated in an eighteenth century symphony; they are supposed to sing out and speak up.

* * *

But the French works were absolutely perfect. Satie's two "Gymnopedies" were played with such ravishing sound and delicate blending of color that I was almost convinced that this music has substance. And "La Mer" was dazzling, irridescent, and utterly enjoyable.

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

DEC 9 - 1954

Music

Bostonians Set Prayers To Music

By ROBERT BAGAR.

The Boston Symphony came to New York yesterday for a three-day stay, as usual. Carnegie Hall was crowded last night for its first concert of the second visit this season. And Charles Munch was in batonistic charge.

Bearing pre-Christmas gifts of music, the Bostonians gave us one piece new to local ears and three others of familiar ring. The novelty was Samuel Barber's "Prayers of Kirkegaard" for mixed chorus, soprano solo (Leontyne Price) and orchestra, Op. 39. There were two other soloists, Mary McMurray, contralto, and Earl Ringland, tenor, whose share in the work, though brief, was nevertheless important. The Schola Cantorum, Hugh Ross, director, supplied the choral element.

Completed in January.

The present work, composed on commission by the Koussevitzky Music Foundation, was completed in January. It is dedicated to the memory of the late predecessor of Mr. Munch and Natalie Koussevitzky.

Samuel Barber is a composer versatile and sensitive. His music here is mostly vocal with occasional purely orchestral sections. The texts are derived from "several prayers interpolated through Kierkegaard's writings and sermons, written between 1847 and 1855. They are found in his journals, 'The Unchangeableness of God' and in 'Christian Discoveries.'"

Some parts of this devotional are of extreme communication, particularly the music allotted to the soprano in the second Prayer, which Miss Price sang beautifully. The mood of supplication is maintained throughout, even when the instruments rise to triple F's. And the brief Triple Chorus is a perfect gem.

A single hearing of any work can rarely make the musical effect intended by the composer. Whatever Mr. Barber's intentions, the music was rendered cleanly, excepting some passages of the choral singing, where the results were on the order of a mystical hubbub. Perhaps this was aimed at.

Longest Applause.

This being the last score in last night's program, it got the longest applause of all, if not the loudest.

Erik Satie's "Gymnopedies" (there are three for piano, of which Debussy orchestrated only two) made the desired effect, with the orchestra having quite a happy time playing Debussy's tonal color patterns.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 9 - 1954

MUNCH CONDUCTS WORK BY BARBER

'Prayers of Kierkegaard' Is Performed at Debut Here by Boston Symphony

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, Leontyne Price, soprano, Mary McMurray, contralto, Earl Ringland, tenor, the Schola Cantorum. At Carnegie Hall.
Symphony in D, No. 53 .... Haydn
Two Gymnopedies .... Satie-Debussy
La mer .... Debussy
Prayers of Kierkegaard (first New York performance) .... Barber

By OLIN DOWNES

The first performance in New York of Samuel Barber's "Prayers of Kierkegaard," a work of imposing dimensions and grand and severe line was given last night at Carnegie Hall by the Boston Symphony Orchestra, Charles Munch conducting, with the Schola Cantorum (director Hugh Ross), and Leontyne Price, Mary McMurray and Earl Ringland as solo singers.

This work will be repeated at the Boston Symphony's concert of tomorrow afternoon, by the same forces, in the same hall, and this is well. It is not one to be jauntily commended for its obvious effectiveness and the technical mastery with which it is written,, or condescendingly dismissed after a single hearing. Nor is the warm welcome that the music had last night in itself certificate of lasting value. The first reception of a new score is no more determinative of its significance than its initial hearing.

Taken from His Works

The texts of the "prayers" were taken from various writings of Kierkegaard, from his Journals, from The Unchangeableness of God, and the Christian Discourses. The thought is fundamentally of the infinity of God and of God's love; the wish for the "longing" to be absorbed in Him; that man might be one with this Infinity, all the days of his life; that our sins "be not held against us, but that we" be held up against our sins: "Not how we went astray, but how Thou didst save us."

The thought of the poetry, the attempt, if not more, of the music, is so far from dogma, so elemental, so Blake-like in conception and tonal design, that one wonders whether many pages of the scores are not symbolic rather than expressive, or attemptedly expressive, of what cannot be communicated. But that quest, on the part of a musician, is a Research Magnicent, one to which, certainly, the composer has addressed himself, with all the sincerity and knowledge that he possesses.

Carefully Shaped

And so with the music. The unrhythmical and free-metered recitation in carefully shaped recitative has the flavor of the plain chant, reshaped, freely recast in forms of our own modern consciousness. Sometimes the music becomes nearly barbaric, and intensely dramatic in its effect. Polytonality is used freely, logically, with destination.

The instrumentation is extremely dramatic. The final choral is no imitation of a Lutheran form, any more than the choral recitative comes from a Catholic direction. Universality is the suggestion, a universality that does not dismiss but includes inevitably the consciousness of the infinite mercy, the infinite tenderness, the cosmic design.

AT CARNEGIE HALL: Samuel Barber, whose "Prayers of Kierkgaard" had its first N. Y. performance last night by Boston Symphony.

The orchestral performances of the evening included those of a rather second-class symphony of Haydn, or, let us say, a comparatively early symphony of Haydn, without the distinctions of the London Symphonies of that master, which came toward the end of his creative career. But every symphony need not be a trancendant masterpiece. This one has much of Haydn's humor and vigor, and variety of manipulation.

The "Gymnopedies" of Satie were a welcome item, unique and curious in the combination of their real classicism and the rather exotic beauty and scent of Debussy's instrumentation.

As for Debussy's "La mer," we were disappointed. It was now very small and refined, now of over-calculated nuance, and then, at the end, suddenly whipped up to bull-dozing climax. This is not the ebb and flux of Debussy's astonishing score, nor is it the quality of its organic development. Nor did the Boston Symphony, in this music, sound nearly as it sounded, in that shimmering score, in a former day.

Cir. (D 389,011) (S 258,545)

This Clipping From
NEW YORK, N. Y.
POST

DEC 9 - 1954

WORDS *and* MUSIC

By Harriett Johnson

Bostonians Give Barber Premiere

Samuel Barber's new composition, "Prayers of Kierkegaard," uses the Danish writer's texts as a springboard for noble intention which doesn't materialize so nobly.

Scored for mixed chorus, soprano solo, orchestra, plus two solo bits for tenor and contralto, the work had its first New York performance last night in Carnegie Hall by the Boston Symphony Orchestra, Charles Munch conducting. With Leontyne Price as the soprano soloist and the Schola Cantorum officiating as the chorus, the 20 minute piece was given an excellent performance.

The religious text is emotionally powerful as prayers go and surprisingly direct in its approach. These excerpts are, in part, the kind of prayers which conceivably might be said in church.

Barber's music, on the other hand, on first hearing, gives the impression of austerity and remoteness without fervor. Ironically, the musical quality fits, in a sense, the philosophic nature of the text, but the irony is that music cannot be philosophical without warmth or emotion and still move us.

We wouldn't ever have been excited by Puccini's "Madama Butterfly" if he had used a Japanese or Chinese idiom for his music. Strauss' "Thus Spake Zarathustra" combines musical effulgence with philosophy. The former factor makes us listen to it in the concert hall.

In the same way, Wagner's operas would never hold the stage through their philosophical aspects if the music were not inspired and sensuous.

By the same token, Barber's music appears cold and without expressive communication except in the manner and spirit of Gregorian chant. Even here, the poetic quality of these chants with their free-flowing rhythm, is missing. Kierkegaard's words also sounded frequently forced in Barber's vocal line.

Munch and the Bostonians preceded "Prayers of Kierkegaard" by a performance of Debussy's "La Mer." This imaginative shimmering music was given a singularly dry, uninspired rendition, which projected little of the vibrant, restless, pulsating character of the score.

The Barber work will be repeated by the Bostonians Saturday afternoon in Carnegie Hall.

The initial part of last evening found me in Town Hall, listening to mezzo-soprano Nell Tangeman singing a recital. Miss Tangeman is an intelligent, personable artist, whose imperfect singing technique impedes the full expression of her voice. She has a tremolo and other serious problems which may or may not contribute to the present total impression of her singing, which is that she lacks communicative force. She interprets correctly in style, but the music doesn't come to life. Gibner King was the expert accompanist.

Cir. (D 226,101) (S 261,386)

This Clipping From
WASHINGTON, D. C.
STAR

DEC 10 1954

News of Music

Munch Gives Boston Symphony Some Feverish Moments

By Day Thorpe

Boston Symphony Orchestra, Charles Munch, conductor, Constitution Hall. Program: Symphony in D, No. 53, Haydn; Symphony in A, No. 7, Opus 92, Beethoven; La Mer, Debussy; La Valse, Ravel.

Charles Munch is a highly respected conductor both at home in France and here in America. As leader of the Boston Symphony, he is widely known not only in the cities on the itinerary of that great orchestra, but also wherever there is a radio or phonograph. He is a conductor of great originality—an originality of a kind easily confused with incompetence, which it certainly is not.

Mr. Munch is possessed by a perpetual headlong frenzy. The excitement is often neither under control nor satisfactorily communicated to the orchestral players. A movement like the finale of the Beethoven seventh symphony, as played last night by Mr. Munch and the Boston Orchestra, instead of being a wild and blood-tingling endless dance, becomes, when it is taken so fast and unrestrainedly, a mass of sound in which the movement is lost with the obliteration of the detail.

Perhaps the most noticeable example of Mr. Munch's erratic willfullness was the introduction to the first movement of the Beethoven symphony, where the beats were so dislocated that the players hardly knew where to come in. A movement notable for its cumulative power seemed feverish rather than strong. The slow movement appeared an embarrassment to the conductor, who had difficulty in letting the great tune breathe and expand.

A new Haydn symphony is all that is needed to make any concert a success. No. 53 is a good one, with a slow movement developed out of one of those Haydn themes that is born as innocent as a puppy and grows up to be a very nice old dog. The performance, with a reduced string section, was clean and bright.

Debussy's "La Mer," in which fast tempos were not as evident as in the Beethoven, was given a strongly contrasted, hard-driving reading not unlike a virtuoso orchestra's rendition of one of the opulent Russian thrillers. It was as though Debussy had been seduced by Scheherazade, and was entertaining her on a borrowed yacht.

Cir. (D 196,775) (S 203,908)

This Clipping From
WASHINGTON, D. C.
POST & TIMES HERALD

DEC 10 1954

Postlude

Program Switch to Haydn Called a Happy Change

By Paul Hume

A happy change in last night's Boston Symphony Orchestra program brought Constitution Hall a little known symphony of Haydn.

Charles Munch decided to open his concert with the fifty-third of Haydn's symphonies, in place of the earlier announced Sixth Brandenburg Concerto of Bach. The change seems happy because we feel that the Brandenburgs have little chance of sounding well in Constitution Hall.

The Haydn symphony, on the other hand, was handsomely played, and sounded extremely well. Rare enough do Haydn symphonies appear at all on symphony programs. To dip back as far as No. 53, hardly more than halfway through the more than 100 symphonies from this pen is to bring an audience music of beauty and significance.

After Haydn came Beethoven, the Seventh Symphony. It has often seemed that Munch finds in his music some whip that drives him to increasing frenzy. After a first movement of breadth and approprite vitality, it moved on to the wariations, which were soundly played, though with no chance for a second's breath between them. With the scherzo the driven feeling became more and more marked, leading straight through to a finale of crushing haste.

There is in a great deal of much a reasonable latitude for taste in selecting the tempo at which to play. But there is also a limit beyond which sheer speed is attained only at the cost of essential rhythmic and instrumental values. In last night's finale, the losses outweighed the gains, the latter being chiefly in the realm of emotional excitement. But the applause told what kind of excitement the audience loved.

Debussy and Ravel came after the intermission, in La Mer, and La Valse. The boundless greatness of Debussy's finest orchestral score is tough competition for one of Ravel's less than finest. I have a weakness for La Valse, but after La Mer it is not the piece that, say the Daphnis and Chloe, or the Couperin music is.

To this music Munch brings a kind of emphasis on the slightest dynamic markings that is a joy. Nuance is one of the keenest secrets of Debussy, and La Mer had its share. But again, and to the detriment of the great triplet figures in the finale, there was an inordinate sense of haste. Why?

If the Amsterdam Concertgebouw Orchestra of recent memory played some things too slowly and too quietly, the Boston Symphony last night certainly played much of its concert too fast and too loud. Where is balance in music in the face of all this?

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE

DEC 11 1954

MUSIC

Munch Directs Boston Symphony at Academy

By PAUL AFFELDER

Charles Munch was in a calm, relaxed mood when he conducted the Boston Symphony Orchestra at the Academy of Music last evening. He was so relaxed, in fact, that for most of the concert, he allowed the music almost to play itself.

This does not imply that he permitted any laxity in the playing of his musicians. In the Bach Brandenburg Concerto No. 6, which opened the program, he drew a warm, noble sound from the lower strings for which this unique music was written. But the breadth of style, particularly in the over-refined slow movement, was too romantic for this baroque score.

The ensuing calm in Stravinsky's "Orpheus" was unavoidable. Despite the praise this work has received from many quarters, we find it very pallid and uninteresting. As accompaniment to George Balanchine's choreography, it is reasonably serviceable, but as concert music, it tends to exert a negative effect on the audience. Such surely was the case last evening, for the applause at the end was no more than polite. So was the performance, though to do more would have been to distort the score. Mr. Munch could have chosen a more felicitous work.

There is certainly nothing pallid, however, about Debussy's marvelous tone painting of the sea, "La Mer," yet it, too, emerged with clarity but no fire. The musical storms conjured up by the composer were mere freshets here, the dashing waves only ripples of orchestral sound.

Perhaps the conductor was saving his energy and that of his players for the concluding "La Valse," by Ravel. Here he suddenly emerged from his lethargy and whipped up a frenzied, exciting performance that effectively combined the French and Viennese elements this music should contain.

Cir. (D 39,146) (S 21,101)
This Clipping From
LOWELL, MASS.
SUN
DEC 11 1954

SATURDAY CHAT

Philip S. Marden

LOWELL, Dec. 11: This, I fear, is going to be a sort of melange of idle thoughts on pronunciation, with incidental references to the French "u."

The idea came to me as I was reading excerpts from a new book by Charles Munch, conductor of the Boston Symphony Orchestra. The book is entitled "Je Suis Chef d'Orchestre." That means "I'm an orchestra leader," as Chaucer puts it if "French of Paris is to you unknowe."

It's still a good deal of a mystery to me, who can read French but not be sure of pronouncing it, much less of speaking it trippingly on the tongue. I know enough to wince when a radio announcer says "de lucks" or calls a chaise longue a "chaise lounge." I refuse, save in the bosom of the family, to wrestle with the French "u." Nobody but a Frenchman can say aloud, convincingly, even so simple a French pronoun as "tu." Maybe that's why its use is so restricted. It is used only to familiars, or servants, or pet animals, or to God. It's wrong to pronounce it "too"; and while the sound of "tew" is a little nearer the mark, it still isn't quite right. I'm glad you're "vous." There I'm on praying ground.

Now I'm rather a veteran of the Boston Symphony Audience. I've attended its concerts on Fridays for maybe 40 years and have seen all the conductors from Gericke to and including Munch. In Dr. Muck's time I knew his name came nearer rhyming with Duke than Duck. But the present man has me stopped. I have heard him called about everything from Moonch to Minch. In consequence I woke up the other night from a dream in which I was writing a poem which ran about as follows, as far as I had gone:

One of these days, I have a hunch,
I'll ask Munch out to munch some lunch.
And anybody's face I'll poonch
Who dares to call him Dr. Moonch.
I think I shall wish to lynch
The man who calls him "Dr. Minch."
Aw, put that French "u" on the shelf
I can't say the durn thing myself.

That'll show you what sort of dreams I have. All I'm sure of is that I like "le bon Charles" because he doesn't think that the conductor should make every move a picture, as it often seemed to me Dr. Koussevitzky used to do. He just trots in, bows casually to the audience, and goes to work with his musicians and to me they produce sounds sweeter than anything this side of the seraphim and cherubim.

THE NEW STUFF

Of course these Symphony conductors all believe in trying out new stuff on us guinea pigs. We are told we should know what these Moderns are trying to do. I don't hold with that. I don't care two hoots what the Moderns are trying to do. Whatever it is, I feel they don't succeed. Most of it I'd award the degree of magna cum lousy. That makes me an old fogy, and they tell me that, when they were new, Beethoven and Wagner were hooted at and hissed. It used to be said that the exits of Symphony Hall should be marked, "This way out in case of Brahms." They'd be marked otherwise now, but the idea's the same. Mostly they'd be names with a Russian sound, boys who write in the Soviet idiom, but we have a few American experimenters whom I'd bracket with them. Modern music, modern painting and modern poetry I can't bring myself to like, when it's excessively modernistic. I think modern stuff can be overdone, even by "le bon Charles."

Once I wrote a longish article on this matter and tried to sell it to various magazines of light and leading. They turned it down, but I still think they did wrong. Finally I turned it over to Cy Durgin of the Boston Globe who tells me maybe he can use it some day somehow—but I'll bet he doesn't. I'm afraid it's too long, not to say too bad.

But when Dr. Munch turns to something I really do like, which he does, of course, most of the time, he manages to make it sound as if I'd never really heard it before. He can find new and unsuspected beauties in what had been rated old and heckneyed. I'll bet he could do it even with Chopsticks or The Farmer in the Dell, and I'd like it better than any of the new stuff. I remember I captioned that bit I sent to Cy, "Let 'em eat Caviare." This was a coy allusion to the dictum of Marie Antoinette, of course, and it seemed good to me. Feed us on new music and maybe we shall begin to like it—first endure, then pity, then embrace, so to say. Oh, I suppose they're right, but it's an awful bore. I like to have my ears pleased and soothed, not tortured. In any event, audiences over here are polite. They applaud, even when disgusted, and call the composer up to take a bow, and likely as not three bows, while inwardly consigning him to eternal punishment. It's comfortable to feel that what survives of this new stuff will have to be good. Time isn't polite, and its judgments are true and righteous altogether.

Cir. (D 294,859) (S 252,207)
This Clipping From
BOSTON, MASS.
POST
DEC 12 1954

Music

Kierkegaard Work Under Appraisal

By TUCKER KEISER

If Samuel Barber's new composition, "Prayers of Kierkegard," which received its world premiere last week end at Symphony Hall by Charles Munch and the Boston Symphony, lacked the power and personal communication we normally expect from the composer's music, the answer lies in Barber's mirroring the stark outlook of Kierkegaard, the Danish philosopher, from whose tortured writings the composer chose his texts.

The eerie tone of the work judiciously expresses the essence of a mind of surrealistic intensity and strangeness. From a modal beginning, in itself other-worldly and introspective, Barber moves to a peculiarly mixed idiom, neither quite tonal nor quite modal.

In the second section the mood continues. Breaking through musical idioms which are comparatively familiar come strains of medieval modality and counterpoint, suggesting the interpenetration of the world of reality by the world of mystical imagination conceived by the Danish theologian. There is an almost hysterical insistence at the word "unchanging," the music underscoring the deep-felt need of Kierkegaard for some centre of stability outside the material world.

Following this passage musically describing a religious experience obviously unhackneyed, unliturgical, and deeply personal, the soprano soloist surprisingly is given a section which sounds simply declamatory.

Repeatedly, recognizable churchly chords fall away into off-bass tonalities in a way that reminds one of those plastic watches of Dali creations. The reassuring fullness of choral chants, suggestive of the comforting arms of a traditional faith, is intermittently pierced by tense and shrill outbursts from the orchestra, as if occasioned by the agonized cries of a restless spirit.

In the prayer for tenor and alto soloists and chorus, the long leaps—the abrupt ascending intervals and the equally swift precipitous descents — express the alternations characteristic of an intense religious experience, from exaltation to despair.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
DEC 12 1954

Too Much Modern Music Jars Symphony Goer

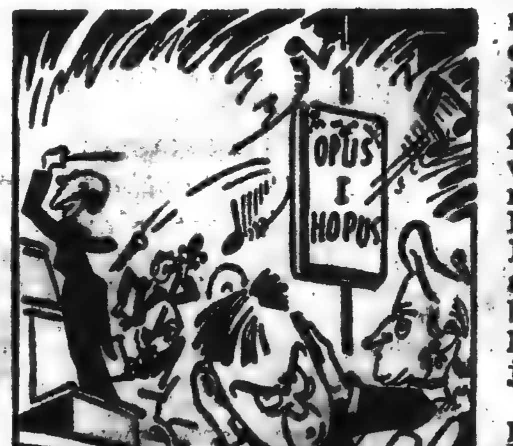
To the Editor of The Herald:

I should like to voice a criticism of the programs of the Boston Symphony Orchestra which, I am sure, is not merely personal.

This is the heavy weighting of these programs with modern compositions of varying degrees of atonality and cacophony, and with works of distinguished and less distinguished composers of the minor French impressionist school.

The inevitable result is that the great musical classics are slighted. How often does the Boston Orchestra play a work of Liszt? How much Wagner do we hear in the course of a season? How many splendid symphonies, overtures, symphonic poems of Beethoven, Brahms, Schubert, Schumann, Tchaikovsky and many others remain unplayed — sacrificed on the altar of "first performances" which usually and, deservedly, are also last performances?

It is proverbially useless to argue about aesthetic taste. But it seems self-evident that there is a deep unabridgeable chasm between violently atonal modern works and the musical heritage of the past.



An art exhibition would scarcely present works by Michelangelo, Raphael and Rembrandt side by side with paintings of the surrealist, cubist and futurist schools. Why should not the same negative principle be observed in concert programs?

Would it not give better artistic results and far more enjoyment to audiences if certain concerts were reserved exclusively for experimental modern works, and these were omitted from other programs? Then we would be spared such unfortunate juxtapositions as Bach and Roy Harris, Hindemith and Moussorgsky. The attendance at the modernist concerts would be an interesting indication of how many people genuinely enjoy this type of composition.

The generally strained and puzzled expressions that could be observed during the recent playing of Stravinsky's "Orpheus" (or was it "Morpheus?") Suite and the sparse applause at the end might inspire some skepticism on this point.

And the audiences at the concerts devoted to music (as that term was understood before atonality and other modern experiments came into fashion) would most probably derive vastly increased pleasure from hearing the magnificent technical skill of the Boston orchestra devoted to musical creations worthy of that skill.

WILLIAM H. CHAMBERLAIN,
Cambridge.

(Mr. Chamberlin is author, journalist and lecturer.)

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
DEC 12 1954

Criticism Voiced of Boston Symphony for "Slighting" Great Musical Classics

To the Editor—I should like to voice a criticism of the programs of the Boston Symphony Orchestra which [redacted] is not merely personal. This is the heavy weighting of these programs with modern compositions of varying degrees of cacophony and nationality and also with works of distinguished and less distinguished composers of the minor French impressionist school.

The inevitable result is that the great musical classics are slighted.

How often does the Boston Orchestra play a work of Liszt?

How much Wagner do we hear in the course of a season?

How many splendid symphonies, overtures, symphonic Schubert, Schumann, Tchaikovsky and many other great composers remain unplayed—sacrifices on the altar of "first performances" which are usually, and deservedly, last performances?

It is proverbially useless to argue about aesthetic taste. But it seems self-evident that there is a deep unbridgable chasm between violently atonal modern works and the musical heritage of the past.

An art exhibition would not be likely to present works by Michelangelo, Raphael and Rembrandt side by side with paintings of the surrealist, cubist and futurist schools. Why should not this same principle be observed in concert programs?

Better artistic results would be obtained and there would be far more satisfaction for audiences if certain concerts were reserved exclusively for experimental modern works, and these were omitted from other programs. Then we would be spared such unfortunate juxtapositions as Bach and Roy Harris, Hindemith and Moussorgsky.

The attendance at the modernist concerts would be an interesting indication of how many music lovers genuinely enjoy this style of composition.

The strained and puzzled expressions that could be observed on the faces of many members of the audience during the recent playing of Stravinsky's "Orpheus" (or was it "Morpheus?") suite and the sparse applause at the end might inspire some scepticism on this point.

And the audiences at the concerts devoted to music (as that word was understood before atonality and other modern experiments came into fashion) would most probably derive vastly increased pleasure from hearing the magnificent technical skill of the Boston orchestra devoted to musical creations worthy of that skill.

WM. HENRY CHAMBERLIN.
Cambridge.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 12 1954

BARBER WORK PLAYED BY BOSTON SYMPHONY

The big work on yesterday afternoon's concert by the Boston Symphony in Carnegie Hall was a repeat performance of Samuel Barber's "Prayers of Kierkegaard," for mixed chorus, soprano solo and orchestra. It had been introduced to New York audiences Wednesday.

The work \was commissioned by the Koussevitzky Foundation. The soprano soloist was Leontyne Price, and the Schola Cantorum was the choral organization.

Charles Munch opened the program with Bach's Sixth "Brandenburg" concerto for string orchestra. He used a reduced body of strings, a custom that is becoming more and more prevalent these days. But the performance failed to strike fire.

Mr. Munch's conducting smoothed out the Bach into a succession of amorphous, pretty sounds. The string tone was Boston Symphony variety at its best—full, resonant, silky. But where was the strong rhythm of the music, the sturdy Bach framework?

Similarly, Stravinsky's "Orpheus," which followed the Bach, received a rather listless performance. Again the playing proper was of a brilliant technical standard. And again a lack of vitality made itself felt, both in the rhythmic and dynamic scheme of things. It may be that Mr. Munch was keeping all in reserve for the Barber work, which he conducted with a force elsewhere absent.

H. C. S.

FURTWAENGLER—AN ESTIMATE

NEW YORK TIMES Dec 12

By HENRY PLEASANTS

BERNE, Switzerland.

WITH the passing of Wilhelm Furtwaengler in Baden-Baden, the German-speaking world has lost more than simply its greatest conductor. It has also lost its most dynamically eloquent representative of the German musical tradition.

In a wider sense, Furtwaengler belonged to the Western World. He had conducted everywhere in Europe, as well as in England and the Americas. He was even more widely known from his records. But he never meant to Americans, British, Italians or Frenchmen what he meant to Germans—not just to those of German nationality, but also to the German-speaking peoples of Austria, Switzerland and the Sudetenland.

What Furtwaengler was can best be understood by the repertory on which he had made his career: Beethoven, Brahms, Bruckner, Schubert, Schumann and Richard Strauss. He played other music, of course, and always with dedication and high purpose. But in no other music was he so superior, or, for that matter, superior at all.

There was neither fun nor Latin sensuousness in his Mozart, none of the spontaneous combustion of Italian passion in his Verdi, no taste for Gallic subtlety and wit in his readings of the French composers. It seemed that his spiritual world was closed to anything not exclusively German. Even a Mozart, with his experience of the outside world and his susceptibility to French and Italian influence, was rather beyond him.

This is, to be sure, an appreciation with which few German critics would agree. That the German view of a man who could project so well that music closest to the German heart and mind was less than objective should not be surprising. For the German he could do no wrong.

But to this non-German, it always appeared that Furtwaengler's musical world was Germany, and nineteenth-century Germany, at that; the Germany that had, by Beethoven's time, absorbed all the foreign influences it needed for the perfection of a German style and was henceforth to spread its own influence to the adjacent countries from which its musical culture had been derived.

He was not exceptional in music of the eighteenth century. It was too cosmopolitan for him, and it lacked the big orchestra, whose language was the only one he fully understood. Contemporary music he played seldom, and not well. It had the orchestra, of course, but not the spirit. Pfitzner was about his limit.

Communication

But in Beethoven, Brahms and Bruckner there was no one quite like him, in the opinion of some of us. It was not that he played this music more brilliantly or even more correctly, in the literal sense. It was simply that he read it more eloquently, more movingly, more compellingly. His Brahms Requiem, his Ninth Symphony, his Bruckner Seventh were not only felt as syntheses of spiritual and emotional experience; they were also so communicated to orchestra and audience.

He was fine with Wagner, too, although more so in the concert hall than in the opera house, for he was not essentially a man of the theatre. Not that he didn't conduct plenty of opera in his time. But he flourished up there on the podium, above the orchestra and above the audience, himself concentrated in the music, all else concentrated on him, the uniquely qualified interlocutor with infinity.

If the personal performance sometimes seemed presumptuous, its effect in the music he played best rather vindicated the presumption. It was music of philosopphical conception, and Furtwaengler understood it as few other interpreters ever have. Just what it was that he understood would be hard to define. Possibly one can come closest by saying that he had a supreme sense of form.

Great Distinction

That was his great distinction. Other conductors have been more skillful executants. His beat was indistinct and his gestures rather clumsy and ungainly; as, indeed, was his whole physical composition. He communicated rather by the force of conviction and personality.

Thus it was that he was ineffectual outside his own repertory. In music with which he could not be fully identified, music that did not fire his personality, his conducting was awkward and inarticulate. Similarly, he was apt to be ineffective with non-German orchestras. An orchestra that could not identify itself with his musical point of view could not play as he wanted it to be played.

The Furtwaengler music was, in short, a subjective experience, and he was interpretively articulate only in subjective music. Although he lived fifty-four of his sixty-eight years in the twentieth century, he was a man of the nineteenth.

That was the century of Germany's musical supremacy, and it was tempting for the German to see in Furtwaengler a projection of that tradition into the present. They worshiped him accordingly, not just as a man or as a conductor, but as a symbol of the continuity of their musical culture.

With his passing, the projection is gone, and the German-speaking community has lost its strongest living link to a heritage now slowly but inexorably slipping away into the past. It is irreplaceable. For the sociological and cultural circumstances that produced a Furtwaengler—as also those that produced a Beethoven, a Brahms or a Bruckner—are no more.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

DEC 12 1954

CONCERTS AND RECITALS

Richard Davies

The young baritone Richard Davies, who made his Town Hall debut yesterday afternoon, is a type of American singer whose talents and musical achievements form a rather uneven tapestry. To begin with, the singer possesses a voice of compelling, almost heroic proportions, with inbred capacities for expressiveness and emotionality. Through every register but the lowest, it is strong and, at high dynamic levels, well controlled. At the very bottom, however, it has no substance at all, and one wonders that so small but important a portion of baritone equipment should have been left to fend for itself.

Musically speaking, there are moments of dramatic, declamatory singing, of necessity rather extroverted, in which the singer is obviously at home, and which he projects with all the force of his large physical structure. There are, on the other hand, the more restrained, intimate requirements of lieder and of French songs, and these are less completely fulfilled. Mr. Davies' technique seems perfectly capable of the adjustment, but his lack of comfort with the French language is a stumbling block, and one suspects also that he has given insufficient thought to the problem of spinning out a fine, clear and resonant line for the expression of personal sentiments. In English, these problems are less apparent, for the singer's enunciation is splendid and so is his identification with the texts. It is unfortunate, though, that he chose such saccharine bits for this part of his recital.

The program included works by Peri, Handel, Marcello, Brahms, Schubert, Faure, Duparc, Lenormand, Tchaikovsky, Cui, Rachmaninoff, Giordano, Ware, Malotte, Scott and Sacco.

L. T.

Boston Symphony

Charles Munch conducted the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon in a concert that, at least during its first half, was quite subdued for so vigorous an organization. Bach's sixth Brandenburg concerto survived Mr. Munch's unemphatic treatment, but Stravinsky's "Orpheus" ballet fell apart without a murmur; when drama is missing, "Orpheus" becomes long, disconnected and rather sleepy.

The afternoon brightened up considerably after intermission when the orchestra, the Schola Cantorum, and soloists Leontyne Price, soprano; Mary McMurray, contralto, and Earl Ringland, tenor, all under Mr. Munch, gave Samuel Barber's "Prayers of Kierkegaard" in wide-awake fashion.

T. M. S.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC 12 1954

Memory Plays Tricks on Burgin

ONE of the canniest of conductors will lead the Boston Symphony Orchestra at Veterans Memorial Auditorium Tuesday evening. He is Richard Burgin, associate conductor—and many extraordinary things besides.

Because of his principal duties as head of the great string section of the orchestra, his conducting appearances with it have been limited, but despite that handicap his critical standing in the field has reached a high position.

He brings some exceptional equipment to his presentation of a score, old or new. For, when he copes with a jungle of printed notation and the foibles of a hundred musicians, he does so armed with vast experience as a brilliant soloist, as leader of the long-famous string quartet bearing his name, as concertmaster, as conductor of a Boston training orchestra, the Portland, Me., Symphony, and the New England Conservatory Orchestra, as violin teacher, as chamber music instructor at the Berkshire Music Center, and as friend and encourager of budding artists and struggling composers.

From time to time when a conductor cannot quite clarify an effect he envisions, Burgin with an apt phrase or a demonstration on his fiddle, can achieve the appropriate response from his fellow-musicians.

Incredible Memory

Associates of Burgin will assure you that he has an incredible memory — and in more ways than one, they will add with emphasis.

In his capacity as conductor, in rehearsal and performance, his remarkable mind can draw upon a great, neatly stored collection of solutions he has found for problems in actual performance — things he has observed in the efforts of conductors and players to make printed notes come alive.

Burgin is especially speedy in grasping the intricacies of modern scores. Fellow musicians say his quick and orderly musical memory is displayed with equal force in his prowess as a chess player and in card games; in these circumstances he remembers at all times everything that has happened and from this he deduces what his opponent is likely to do next.

Then there is another side to Burgin's incredible memory. It has to do with his sheerly personal affairs, and almost every member of the orchestra has a story of this sort about Burgin and his memory.

Once, for instance, he journeyed to Concord, Mass., for a solo engagement and was amazed to find no one there aware of any such concert. A telephone call to Boston revealed that the recital was supposed to take place in Concord, N.H.

Mere Matter of Date

On another occasion Burgin arrived at an auditorium for a performance and found the place locked and in darkness. After a bit of investigation he discovered he had turned up a month early.

Every symphony listener is aware of the ethereal tone produced when the orchestra plays with muted violins. This effect is produced, of course, by saddling the bridge of the instrument with a small, fork-like device known as a mute. Violinists are usually as careful to have one on hand as is a best man to have the bridegroom's wedding ring. But not so Burgin.

The three violinists who sit nearest him always carry spares and are ready to pass him one when he fumbles around in his pockets and discovers he has forgotten his own.

As a matter of fact, before the orchestra assembles on stage it is routine for the assistant concertmaster, Alfred Krips, to get himself ready by saying: "Here's my mute, and here's one for Richard."

Problem Still Unsolved

At one time there was what appeared to be a promising solution to the problem of Burgin's mute. A Chinese, Ma Si Hon, one of Burgin's outstanding violin pupils who is now a member of the Cleveland Orchestra, devised a mute which is permanently attached to a fiddle in a position where it is instantly accessible but at the same time does not interfere with the playing when it isn't wanted.

All the violinists were excited when Ma showed then his invention. Everyone wanted one—and, particularly, everyone wanted Burgin to be the first to have one mounted on his fiddle. Expectation was running high as the orchestra approached the beginning of a passage for muted strings.

The passage came. All eyes were on Burgin's fiddle.

But the unlosable mute wasn't there.

Krips proffered his usual spare.

[243]

Cir. (D 67,871) (Sat. 75,185)

This Clipping From
BANGOR, ME.
NEWS

DEC 13 1954

Peace Aided By Human Rights, Says U.N. Chief

UNITED NATIONS, N. Y., Dec. 12 (AP)—The U. N. General Assembly's president said today advancement of the U. N. human rights program will help to secure peace on earth.

Dr. Eelco N. Van Kleffens, Netherland diplomat presiding over the 1955 assembly sessions, told a Human Rights Day celebration here:

"The struggle for human rights, just as the struggle to maintain international peace, is a never-ending one.

"The peoples of the world must constantly be alert to guard what basic rights and freedoms they already have and to increase them. Efforts on behalf of all peoples everywhere to advance the human rights program of the United Nations will help to secure peace on earth."

Delegates to the assembly and their guests also heard a concert in the assembly hall by the Boston Symphony Orchestra, directed by Charles Muench.

The celebration was part of ceremonies around the world commemorating the U. N. declaration of human rights issued at Paris Dec. 10, 1948.

Van Kleffens noted that the declaration still is not contained in approved treaties such as the ones the U. N. has been trying to write for six years, covering many human rights.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 13 1954

U. N. CONCERT MARKS HUMAN RIGHTS PACT

A concert in honor of the sixth anniversary of the proclamation of the Universal Declaration of Human Rights was given last night by the Boston Symphony under Charles Munch. The event took place in the General Assembly Hall of the United Nations.

Dr. Eelco van Kleffens, president of the ninth session of the General Assembly, had been scheduled to make a brief address but was indisposed. His speech was read instead by Dag Hammarskjold, Secretary General of the United Nations, who pointed out the unique qualities of the declaration, which will become a Magna Carta for all the people of the world."

He added, in Dr. van Kleffens' words, that the declaration was not a treaty but a set of basic principles, and that the struggle for human rights was a never-ending one.

The musical section of the program consisted of the Handel-Harty "Water Music" and Berlioz' "Symphonie Fantastique." Irmgaard Seefried, the guest artist, sang an aria from Haydn's "Creation" and four songs by Richard Strauss with orchestral accompaniment.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

DEC 13 1954

WGBH Moves

Sceptics, who argued that educational broadcasting wouldn't capture a wide audience, have been receiving an education in public interest themselves for several years now through the efforts of WGBH. With the transfer of that broadcasting station to its new quarters opposite M. I. T., arrangements move toward completion for WGBH's debut in television early next year.

This undertaking is one of which Boston and New England may well be proud. The Lowell Institute Cooperative Broadcasting Council in little more than nine years has become the activator of some of the most fascinating radio programs on the air. As its staff has grown, so has its audience. So has public appreciation of its unique contributions to the community.

With its entrance into TV programming early next year the station will be even more outstanding. Backed by 10 colleges and universities, the Boston Symphony, the Museum of Fine Arts and the New England Conservatory, as well as the Lowell Institute, it promises to be without a rival in its educational role.

Cir. (D 333,171) (S 449,778)

This Clipping From
MILWAUKEE, WIS.
JOURNAL

DEC 14 1954

Milwaukee Musician's Ambition Realized; in Boston Symphony

By WALTER MONFRIED
Of The Journal Staff

Back in the early 1940s, the Boston symphony orchestra gave several concerts at the Milwaukee auditorium under the baton of the late Serge Koussevitsky. Those concerts were electrifying events for the music lovers of the state, and no one was more electrified than a slim youth named John Fiasca, son of the Pasquale Fiascas of 1691 N. Marshall st.

"Boy o boy, what an orchestra — the greatest in the world!" exclaimed John. "That's the orchestra I'd like to be playing with when I grow up."

In those days John was studying violin under Carl Hillweg of South Milwaukee and Clarke Wooddell, of the Wisconsin College of Music.

"Anything is possible," they told him. "Keep on working and you may reach your goal."

Those words were more prophetic than the instructors could realize. Today John Fiasca is a member of the Boston symphony orchestra. Koussevitsky has been succeeded by Charles Munch, and John's violin has been replaced by the larger viola — but he's a member.

"I certainly followed a circuitous path to get there," John explains. No one, better than he, illustrates the truth of the maxim that the breaks go to those who earn them.

As a student at Lincoln high school he got a little money and much experience playing for civic groups here. But it seemed like the end of the musical road in those days. There simply wasn't the money to send him away for the top flight instruction he needed.

Won a Scholarship

One day a friend on The Journal staff told him that the women of the federated music clubs were looking for likely aspirants in a state violin contest. After hesitating a bit, the shy youngster entered. He won the Wisconsin competition, then the central states competition, and went nearly all the way in the national finals. His prize was a six week scholarship at the foremost American music festival in the Berkshire mountains of Massachusetts.

John Fiasca

Koussevitzky ran that big show at Tanglewood, where Nathaniel Hawthorne had lived long ago. He made it a point to listen to every promising student who showed up.

"Young man, you can make a career as a musician," the great Russian told John. "Naturally, you have no money. Good young musicians never have money! Let me see what I can do."

Not long afterward the Juilliard graduate music school of New York, which is among the world's best, invited John to enter its scholarship contest, and the Milwaukeean fiddled his way to a four year prize. His chief instructor in violin was the late Albert Spalding, a virtuoso of world standing who played several concerts in Milwaukee. In his Juilliard days, John made a quick trip back to Milwaukee to do a guest soloist's chore with Milton Rusch and the Young People's orchestra. He had played in high school with the Milwaukee orchestra.

Father of Three

At Juilliard John switched over to viola, and likewise became so interested in Connie Ruddick of Los Angeles that she became Mrs. Fiasca. They have three children.

His first job, after school, was with the St. Louis symphony under the famed Vladimir Golschmann. In 1946 he moved to the principal viola chair of the National symphony orchestra under the late Hans Kindler. Because Connie pined for the west coast, he played successively with the Portland (Ore.) symphony, the Hollywood Bowl orchestra, the big studio orchestra of Columbia film studios and the Los Angeles Philharmonic under Alfred Wallenstein.

Last summer he decided that it was time to return east to the musical big leagues. Learning that there was a viola vacancy with the Bostonians, he flew to the auditions at Tanglewood, where Koussevitzky had encouraged him a dozen years previously. This time the distinguished French maestro Munch was in charge, and he said: "You'll do."

Ambition Fulfilled

And today John says: "It is the fulfillment of my life's ambition. The sounds that emanate from this great instrument in Symphony hall in Boston, Carnegie hall in New York and other famous halls throughout the world are the sounds of greatest joy to me."

More than 10 years have passed since all of the Fiascas have been together. John has three brothers: Capt. Alfred is just back from 3 years of army service in Japan; Pat resides here with his family; and Michael is working for a Ph.D. degree at Madison. After the current concert year ends in the spring, they plan a family reunion here.

This Clipping From
VARIETY
NEW YORK, N. Y.

DEC 15 1954

15 New Works, 2G Each Ordered for 75th Anni Of Hub Symph Next Yr.

Boston, Dec. 14.

The Boston Symphony Orchestra will celebrate its 75th anniversary next year (1955-56). In honor of the occasion, the orchestra, and the Serge Koussevitzky Music Foundation of the Library of Congress have jointly commissioned 15 new works by contemporary composers. Each commission will pay $2,000.

Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America, as follows: Benjamin Britten (England), Henri Dutilleux (France), Gottfried von Einem (Austria), Jacques Ibert (France), Darius Milhaud (France), Goffredo Petrassi (Italy); Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions, all U.S. and Heitor Villa-Lobos (Brazil).

Each score will carry the inscriptions: "Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director," and "Dedicated to the memory of Serge and Natalie Koussevitzky." The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection of the Library of Congress. Dr. Koussevitzky was a longtime conductor of the BSO.

Cir. (D 226,101) (S 261,386)

This Clipping From
WASHINGTON, D. C.
STAR

DEC 15 1954

Unnerving Concert

About a month ago your paper carried an article which discussed the acoustics of Constitution Hall. It stated that an audio engineer had tested all parts of the auditorium with precision equipment and had found it to be free from distortion.

I had always been wary of the hall, and consequently had never attended a full concert by the great visiting orchestras there. But, encouraged by your article, I attended the December 9 concert of the Boston Symphony.

I regret to report that I was physically shattered by the experience. My seat was on the curve of the horseshoe, in an area which was not acoustically live, nor acoustically dead; it was acoustically haunted! Disembodied horns floated above my head. Eerie woodwinds flitted about my feet. Violin banshees screeched in my left ear. Dead silence roared in my right ear. All the gorgeous wholeness of that wonderful orchestra disintegrated before it ever reached my seat.

And so I add one soprano voice to the plaintive cry: Washington must have a concert hall! (Or, in Latin, Constitution Hall Delenda Est!)

Renee B. Jasper.

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES

DEC 15 1954

Music In Review

Concert By Boston Symphony Well Attended Despite Storm

The Boston Symphony Orchestra played the second concert of the Providence schedule last night in the Veterans Memorial Auditorium with Richard Burgin conducting. A large crowd attended despite the stormy weather.

Mr. Burgin led his musicians in some excellently played music in a more relaxing style than is usually experienced with the Boston Symphony. The players seemed more at ease and their exposition was more in the romatic style than the classic.

The program was revised with the substitution of Handel's "Suite for Orchestra" (from the "Water Music") arranged by Sir Hamilton Harty, for the previously announced "Sinfonietta In E," by Hindemith. The Handel was the highlight of the program with some magnificent solos and responses in the viola and violin sections and a thrilling horn sextette that brought exclamations from the audience.

The program was as follows:

Bach—Passacaglia and Fugue in C minor (orchestrated by Ottorino Respighi).

Handel—Suite for orchestra (from the Water Music) arranged by Sir Hamilton Harty.

Allegro
Air
Bourree
Hornpipe
Andante espressivo
Allegro deciso

Vaughan Williams—Fantasia on a Theme by Thomas Tallis.

Moussorgsky—"Pictures at an Exhibition," Pianoforte. Pieces arranged for orchestra by Maurice Ravel.

Promenade — Gnomus — Promenade—Il vecchio Castello—Tuileries—Bydlo—Promenade—Ballet of Chicks in their Shells—Samuel Goldenburg and Schmuyle—Limoges: The Marketplace—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

The Bach was somewhat brighter than most of this composer's works, due perhaps to the genius of Respighi. His orchestration saved it from being ponderous.

The "Fantasia on a Theme by Thomas Thallis" was a monotonous, seemingly endless procession of dull repetitions. The fine work of the orchestra in the rare melodic and harmonious passages gave it what little enjoyment it possesses.

Moussorgsky's "Exhibitions" was brilliant in several places, particularly the "Il Vecchio Castello" and the "Limoges." But most of it was drab and, in places, hideous.

That the orchestra is the finest in the world, we already know. So, we wish they wouldn't try so hard to show us provincials how well they play the unknown and little liked works. We would like to hear more listenable music.

C.H.L.

Cir. (D 134,403) (S 160,827)

This Clipping From
DAYTON, OHIO
NEWS

DEC 15 1954

ELEANOR ROOSEVELT

From Racial Mixtures Comes Great Strength

NEW YORK, Dec. 15.—I was much interested in reading of a speech made by Assistant Secretary of Labor J. Ernest Wilkins. He fears that there may be a breaking up of the world into racial blocs such as "Asia for the Asians, Africa for the Negroes, Europe for the white people and America for whoever can get in."

Mrs. Roosevelt

It is true that in the world today there seems to be a tendency, particularly in areas which have lately become new nations, to be more conscious of a particular race which that area represents and not so conscious of the value of living together in harmony with the rest of the world. I think that one of the reasons the United States has become great is because there is a mixture of people here that have come from other lands seeking new freedoms and new opportunities. This mixture, is, I believe, a great strength.

* * *

TO BE SURE, certain racial groups, as they settled in this country, stayed together for a time. But, gradually, they scattered, and most of us find that we have a variety of national strains in our background. I think that has made for a strong, virile people.

Those who came to this country were adventurous, with strong convictions and beliefs. This country, in time, does seem to set a stamp upon its people and I suppose there is what is known as a "type." But, by and large, our mixture of background is good, and makes a strong argument for not having any area of the world isolate itself on purely racial lines.

* * *

THE CONCERT at the United Nations to commemorate the 10th anniversary of Human Rights Day was a most lovely way to remind people of this particular day.

The Boston symphony orchestra, conducted by Charles Munch, played Handel's "Water Music" marvelously. Munch is a most resourceful director, bringing out all kinds of variations. Then came the treat of hearing Miss Irmgard Seefried, the young Viennese soprano, sing a series of songs, first Hadyn's "With Verdure Clad," then four of Richard Strauss' songs. It was altogether delightful and she kindly gave an encore. She is a gracious and charming young woman, and certainly has a beautiful voice. To end the concert the orchestra played Berlioz' "Symphonies Fantastique," op. 14 A. I had never heard this before but enjoyed it very much.

I think is was a wonderful gesture for everyone to donate their services, including the cooperation of J. C. Petrillo of the American Federation of Musicians. The concert was on the air and through recordings will be broadcast in many other nations.

Cir. (D 12,308)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

DEC 17 1954

Cir. (D 79,070) (S 141,900)

This Clipping From
TULSA, OKLA.
WORLD

DEC 17 1954

," already completed, which
Munch will conduct in Boston
. 7-8 of this season, and in
w York in the week following.
hopes to receive the remaining
rks by September of 1955 and
l perform most or all of them
ring the ensuing season. Each

Boston Symphony's 75th Anniversary Marked By Fifteen Commissions to Composers

The Boston Symphony orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. The amount for each commission, to be shared by the two organizations, will be $2,000.

Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America. They are Benjamin Britten (England), Henri Dutilleux (France), Gottfried von Einem (Austria), Jacques Ibert (France), Darius Milhaud (France), Goffredo Petrassi (Italy), Heitor Villa-Lobos (Brazil) and the Americans Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Munch will conduct in Boston Jan. 7-8 of this season, and in New York the week following. He hopes to receive the remaining works by September of 1955 and will perform most of all of them during the ensuing season. Each score will carry the inscriptions: "Commissioned in celebration of the 75th anniversary of the Boston Symphony orchestra, Charles Munch, music director" and "dedicated to the memory of Serge and Natalie Koussevitzky."

* * *

THE ORIGINAL MANUscript scores will be deposited ultimately in the Serge Koussevitzky collection in the Library of Congress.

The Boston Symphony orchestra, since its founding in 1881 by Henry Lee Higginson, has figured prominently in introducing new works often hotly debated when first heard, but destined to become classics. Early conductors such as Georg Henschel, Arthur Nikisch and Wilhelm Gericke succeeded, over opposition, in making Brahms popular. Karl Muck brought forward such composers as Strauss and Debussy. Pierre Monteux (conductor of the orchestra from 1919-1924) introduced Stravinsky to symphony concerts, and this composer's "Symphony of Psalms" was one of the works commissioned for the orchestra's 50th anniversary by Serge Koussevitzky and performed under his direction. Other works composed for the half-century season (1930-31) and performed by Dr. Koussevitzky include: "Konzertmusik" for String and Brass Instruments by Paul Hindemith; Symphony (No. 1) by Arthur Honegger; "Leggenda Sinfonica" by Alexander Steinert; Ode (for the 50th anniversary of the Boston Symphony orchestra) by Edward Burlingame Hill (poem by Robert Hillyer); Symphony No. 2 ("Romantic") by Howard Hanson; Symphony No. 4 by Serge Prokofieff; Metamorphoseon (Theme and Variations by Ottorino Respighi; Symphony (No. 3) in G minor by Albert Roussel; Overture by Serge Koussevitzky and Symphonic Ode by Aaron Copland.

* * *

UNDER THE DIRECTION OF Charles Munch since 1949, the Boston Symphony orchestra has continued its interest in new music and the repertory for the past five years has included almost 30 premieres, as well as performances of many other contemporary works by American and European composers.

Serge Koussevitzky, who during his 25 years as conductor of this orchestra (1924-1949) added immeasurably to the recognition of contemporary composers, established in 1942 the Koussevitzky Music Foundation, Inc. in memory of his wife, Natalie, who died in that year. The Serge Koussevitzky Music Foundation in the Library of Congress was founded in 1950. Both before and after the death of Dr. Koussevitzky, the two foundations have carried on the work he began, encouraging the growth of musical culture and the development of musical talent by commissioning many American and European works. Some have since become an important part of the world's symphonic repertory.

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES

DEC 15 1954

Music In Review

Concert By Bosto

The Boston Symphony Orchestra played the second concert of the Providence schedule last night in the Veterans Memorial Auditorium with Richard Burgin conducting. A large crowd attended despite the stormy weather.

Mr. Burgin led his musicians in some excellently played music in a more relaxing style than is usually experienced with the Boston Symphony. The players seemed more at ease and their exposition was more in the romatic style than the classic.

The program was revised with the substitution of Handel's "Suite for Orchestra" (from the "Water Music") arranged by Sir Hamilton Harty, for the previously announced "Sinfonietta In E," by Hindemith. The Handel

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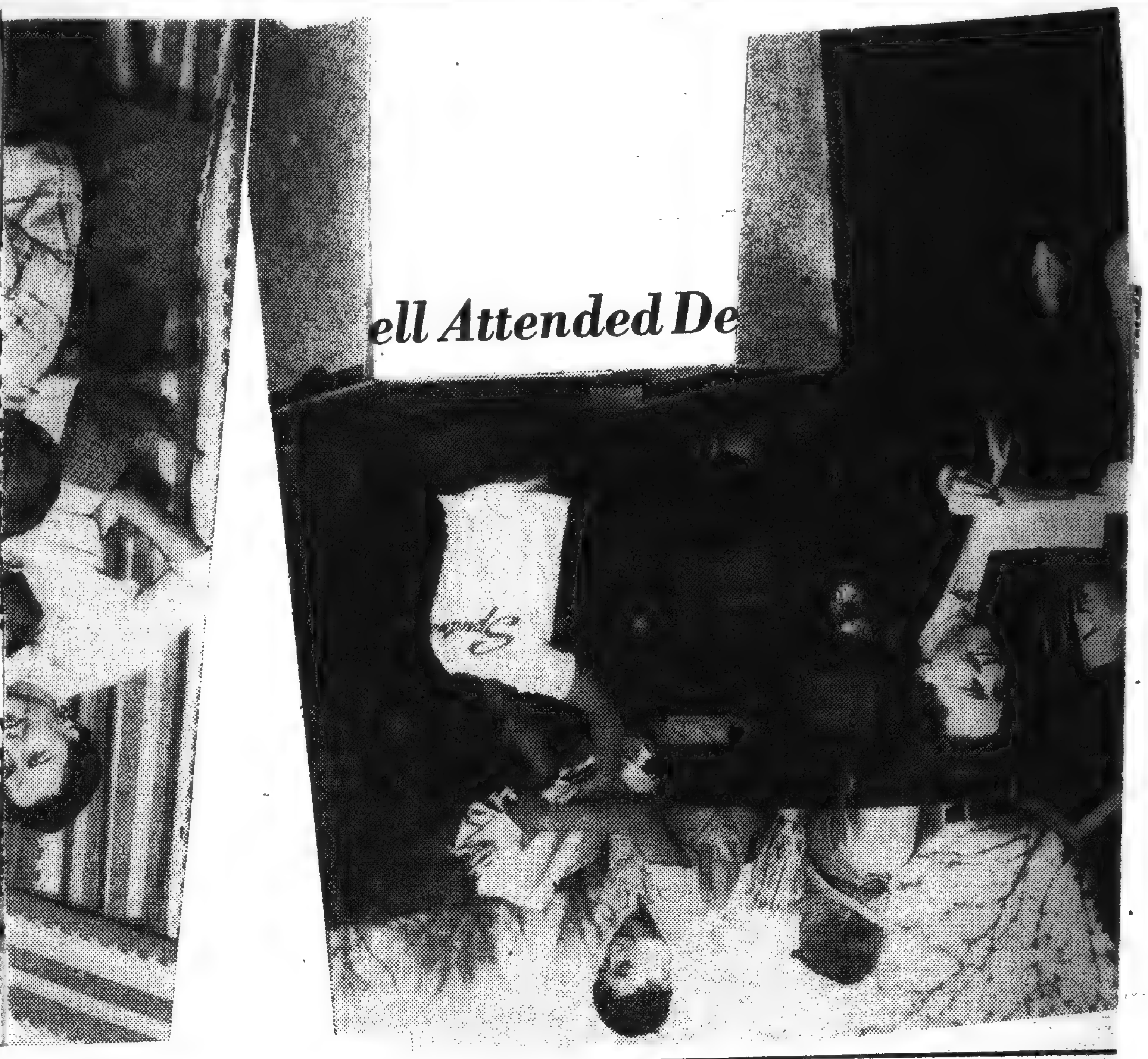
ell Attended De



TULSA, OKLAHOMA, FRI

World

Cir. (D 134,403) (S 160,827)

This Clipping From
DAYTON, OHIO
NEWS

DEC 15 1954

ELEANOR ROOSEVELT

From Racial Mixtures Comes Great Strength

NEW YORK, Dec. 15.—I was much interested in reading of a speech made by Assistant Secretary of Labor J. Ernest Wilkins. He fears that there may be a breaking up of the world into racial blocs such as "Asia for the Asians, Africa for the Negroes, Europe for the white people and America for whoever can get in."

Mrs. Roosevelt

It is true that in the world today there seems to be a tendency, particularly in areas which have lately become new nations, to be more conscious of a particular race which that area represents and not so conscious of the value of living together in harmony with the rest of the world. I think that one of the reasons the United States has become great is because there is a mixture of people here that have come from other lands seeking new freedoms and new opportunities. This mixture, is, I believe, a great strength.

* * *

TO BE SURE, certain racial groups, as they settled in this country, stayed together for a time. But, gradually, they scattered, and most of us find that we have a variety of national strains in our background. I think that has made for a strong, virile people.

Those who came to this country were adventurous, with strong convictions and beliefs. This country, in time, does seem to set a stamp upon its people and I suppose there is what is known as a "type." But, by and large, our mixture of background is good, and makes a strong argument for not having any area of the world isolate itself on purely racial lines.

* * *

THE CONCERT at the United Nations to commemorate the 10th anniversary of Human Rights Day was a most lovely way to remind people of this particular day.

The Boston symphony orchestra, conducted by Charles Munch, played Handel's "Water Music" marvelously. Munch is a most resourceful director, bringing out all kinds of variations. Then came the treat of hearing Miss Irmgard Seefried, the young Viennese soprano, sing a series of songs, first Hadyn's "With Verdure Clad," then four of Richard Strauss' songs. It was altogether delightful and she kindly gave an encore. She is a gracious and charming young woman, and certainly has a beautiful voice. To end the concert the orchestra played Berlioz' "Symphonies Fantastique," op. 14 A. I had never heard this before but enjoyed it very much.

I think is was a wonderful gesture for everyone to donate their services, including the cooperation of J. C. Petrillo of the American Federation of Musicians. The concert was on the air and through recordings will be broadcast in many other nations.

Commission 15 New Works For Boston Symphony

The Boston Symphony Orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the Orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music Foundation in the library of Congress have jointly commissioned 15 networks by leading contemporary composers. The amount for each commission, to be shared by the two organizations, will be $2,000. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America:

Benjamin Britten, England; Henri Dutilleux, France; Gottfried von Einem, Austria; Jacques Ibert, France; Darius Milhaud, France; Goffredo Petrassi, Italy.

Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions, all from the United States.

Heitor Villa-Lobos, Brazil.

The first to be performed will be Mbartinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston Jan. 7-8 of this season, and in New York in the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season. Each score will carry the inscriptions:

"Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director."

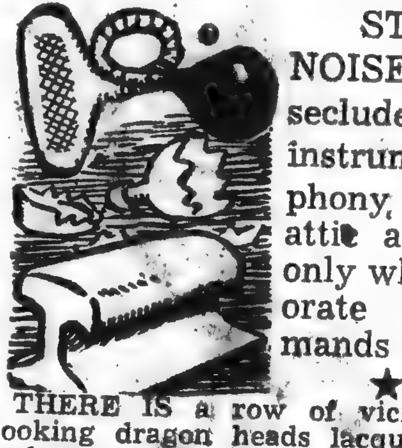
"Dedicated to the memory of Serge and Natalie Koussevitzky"

The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

THE BOSTON DAILY GLOBE—FRIDAY, DECEMBER 17, 1954

SITTING IN WITH TED ASHBY

The Symphonic Attic



STRANGE AND WONDROUS NOISE-MAKERS play a vital though secluded role in the well-proportioned instrumentation of the Boston Symphony Orchestra. They lounge in the attic at Symphony Hall, and emerge only when the arrangement for an elaborate instrumental composition demands they appear publicly.

★ ★ ★

THERE IS a row of vicious-looking dragon heads lacquered red and gold. Bonged on the noggin, they understandably register noisy complaints which resemble gong-like sounds. There is a section of railroad rail exactly 14 inches long. There is broken glass which tinkles in B-flat.

* * *

THE BROKEN GLASS is a specification for a souped-up version of "Pistol Packin' Mama." Gershwin's "An American in Paris" is responsible for the automobile horns, sounded by squeezing a rubber bulb, from French taxicabs. There is a bass drum that is beaten with birch rods.

* * *

VILLA LOBOS, the Brazilian conductor, gave Leslie J. Rogers, orchestra librarian, a bad time when he was here. His music called for a mystifying assortment of percussion devices, including a "reco-reco." Rogers loped far and wide for evidence leading to the capture of "reco-reco."

* * *

LOBOS precipitated widespread joy when he arrived with a whole box of astounding percussion contraptions, among them the one Rogers couldn't find, possibly because he never thought of looking in Africa, from whence it came. Lobos gave the librarian more trouble a little later.

* * *

HE DETECTED a recalcitrant tonal quality in a wooden block and approached Rogers during intermission. Rogers produced enough wood blocks to build a July 4 bonfire. Lobos tapped each, listened expertly. Presently the great conductor belted one which suited him and cried out: "Thees iss eet!"

* * *

"We have a number of Latin American adjuncts," mused Laning Humphrey, publicist for the orchestra and himself a rather symphonic chap. "One is something that looks like a petrified sweet potato. It has scratches on it, and it is rubbed with a wire brush that resembles a fly-swatter."

* * *

THERE ARE two bona fide church bells which sound "G" and "C," respectively, when clouted with a lead hammer. They were especially cast in France for the Boston Symphony. For the melodramatic, there is the wind machine, capable of simulating a gust of gale velocity. In melodrama, frightful things occur on dark and stormy nights.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 18 1954

Koussevitzky Memorial

BSO Commissions 15 New Works In Honor of 75th Anniversary

BOSTON—The Boston Symphony Orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers.

$2,000 Each

The amount of each commission, to be shared by the two organizations, will be $2,000. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America. They are: Benjamin Britten (England); Henri Dutilleux (France); Gottfried von Einem (Austria); Jacques Ibert (France); Darius Milhaud (France); Goffredo Petrassi (Italy); Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Boluslav Martinu, Walter Piston, William Schuman, Roger Sessions, all of the United States; Heitor Villa-Lobos (Brazil).

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston Jan. 7-8, and in New York the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season. Each score will carry the inscriptions:

Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director.

Dedicated to the memory of Serge and Natalie Koussevitzky.

The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

DAY, DECEMBER 18, 1954

CHRISTIAN. SCIENCE MONITOR

Verdi Requiem at Symphony

Cantelli, Soloists, and Chorus Acclaimed

By Harold Rogers

An event of great musical power and beauty is taking place this week end in Symphony Hall. The Boston Symphony Orchestra is presenting its first performances of Verdi's "Manzoni" Requiem, and those who have thrilled to this music in the past will find it burnished to a new brilliance by Guido Cantelli, the guest conductor.

The performance yesterday afternoon left one in a state of excitement, amazement, and reverence. The opening of the Dies Irae, for instance, falls thunderously on the ear and ominously on the heart. It is not to be missed.

It cannot be too strongly pointed out that those who plan to attend tonight will miss it if they are not in their seats by the 8 o'clock starting time. Latecomers will be required to stand in the corridors until the break after the "Lacrymosa" — more than half the way through.

Some wag once referred to this 80-year-old masterpiece as "Verdi's finest opera." True, it is conceived in the same dramatic terms that had long been Verdi's forte; but those who think of it as purely operatic have missed the point. Verdi was too deeply moved by the passing of Alessandro Manzoni, the great writer whom he revered, to have been insincere about a Requiem in his honor. It was surely his honesty that caused him to choose the idiom he best understood to say something he dearly wished to say.

It can also be argued that it is not inconsistent to set a sacred text to a dramatic score. True religion is a dynamic thing. Pallid and ethereal concepts of religion are hardly in keeping with the words and works of the founder of Christianity. His life included some of the most dramatic events the world has known.

We can feel nothing but gratitude, then, that Verdi had the genius, the vigor, the technique to give us a score imbued with Christian drama, a score worthy to stand beside the Berlioz Requiem or the great sacred works of Bach and Handel.

And we can find nothing but praise for this reading by Cantelli, a conductor whose every fiber is fused with the meaning of this music, who calls forth sounds that grip the emotions, that rouse the listener to a quickened state of thought, that leave him in a state of exaltation. These are some of the functions of true musical expression. Mr. Cantelli saw to it that none of Verdi's power was lost, and the resulting ovation clearly indicated how much the listeners gained.

The conductor also selected a quartet of superb singers—ringing voices of range, of fullness and fervor. The gorgeous soprano of Herva Nelli compensated for her several mistakes, notably the one in the final "Libera me" when she skipped a page. Somehow the orchestra managed to jump ahead, but the intensity was lost.

Miss Nelli's soprano was ably matched by Claramae Turner's mezzo, and the two sang with eloquent beauty in the "Recordare" and again in "Agnus Dei." Eugene Conley's tenor was lined with silver. Nicola Moscona's basso was lustrous, handled with fine artistry.

Too much cannot be said of the excellent work done by the New England Conservatory Chorus, trained by their conductor, Lorna Cooke deVaron. They acquitted themselves with a rich choral tone and the conviction supplied by musicianship.

Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

DEC 18 1954

Now that the President has made golf fashionable, all sorts of unlikely people are turning out to be golfers. Unlikely, that is, if you consider the old picture of the typical golfer — a hardy and weatherbeaten type given to tweed and woolens. It turns out, for intance, that the very continental gentleman who directs the doings of the Boston Symphony Orchestra and the Berkshire Music Festival at Tanglewood—Charles Munch—is a golfer who takes his recreation very seriously when he takes it at all. He chooses to take his golfing vacations on the Riviera, where, if photographs don't mislead, he wears espadrilles instead of spiked shoes on the fairways and greens. His score (golfing score, of course) is not reported. But he plays with a musical quintette running to brass and wood winds (open field for punsters) from his own orchestra sometimes. There is in this outfit a clarinet, bassoon, oboe, and two horns. Do they pay extra caddying fees if they bring their instruments along?

DEC. 18 '54 THE BOSTON HERALD, SATU

MUSIC

Symphony Concert

The Boston Symphony orchestra, Guido Cantelli conducting, gave the eighth program of the 74th season in Symphony Hall yesterday afternoon. The performance was given over to Verdi's "Manzoni Requiem." The soloists were Herva Nellim soprano; Claramae Turner, mezzo; Eugene Conley, tenor and Nicola Moscona, bass. Assisting was the New England Conservatory Chorus, Lorna Cooke De Varon, conductor.

By RUDOLPH ELIE

IT IS HARDLY possible to suggest the extent of the impact Verdi's "Requiem" is capable of when heard, as it was yesterday afternoon, in a performance surpassed in technical perfection only by the immense force of its interpretation by the soloists, the chorus, the orchestra and the conductor himself. A great occasion, this and a high water mark to be remembered for seasons.

There seems little point in reworking the 80-year old assertions that the Requiem is no more of the church than "Otello" or for that matter, Berlioz' Requiem and to find that this stands between it and greatness. It isn't of the church at all and nobody, including Verdi himself, who was no churchman but nonetheless one of the finest examples of a Christian in musical history, ever said that it was. But it is a towering masterpiece just the same.

It is a musical drama in which the action is the action of mind awakened to the final mystery of death composed by a man who was not only a supreme master of musical drama with all its association of sounds with pictorial images but one who was, or so he believed, coming to the end of his own days. He wasn't; he lived a quarter of a century after composing the Requiem and went on to astound the world with "Otello" and "Falstaff."

HOWEVER, this is not to say the Requiem was not a tribute to Manzoni, in whose memory it was composed, nor is it to say it is wholly a personal revelation. On the contrary, though these elements are present in abundance, the Requiem is first of all designed to speak to an audience, to touch it, move it and even, in the Dies Irae, to awe it. It does, too, and it is not until the second half of the work that the listener begins to realize just how theatrical the work really is. From then until the end, extraordinarily effective although it is with the soprano's parlando on "Tremens factus sum" Verdi's methods intrude just a little. But the first appearance of "Dies Irae" and, in fact, the whole first section, contrast music of the most exalted quality with music that literally produces a bodily sensation.

The forces presenting this work could hardly have been more impressive than they were yesterday. Guido Cantelli, who conducted the work from memory, is so much in the tradition, so much in the very sensibility of the esthetic milieu of it and so implacably aware of his own responsibilities as an interpretative artist, inspired a performance of overwhelming communication.

In the first place he was blessed with a quartet of absolutely first class soloists, a blessing not too often encountered in occasions such as this.

They were Herva Nelli, who has lived with the role for years and who accomplished the enormously difficult soprano part brilliantly throughout; save for one moment of insecurity; Claramae Turner, whose glorious mezzo voice and distinctive sincerity of stage presence was one of the outstanding aspects of the performance; Eugene Conley, whose ringing, operatic tenor was most impressive, and Nicola Moscona, a bass who sang with the most distinction and conviction. They not only acquitted themselves beautifully in solo but blended in the quartet section like the absolute professionals they are.

THE NEW ENGLAND Conservatory Chorus, trained by Lorna Cooke De Varon, was a revelation as well. It has, of course, often displayed its musicianship, its integrated vocal textures and its clear, musicianly way with words and phrases. But yesterday under Mr. Cantelli it responded with nuances and voice leadings of the most sensitive quality, maintaining meanwhile precision and unity at full voice—a very hard thing for a large chorus to do, for choruses often take the lead from the bravest and securist member of the section.

I need hardly speak of the orchestra; it executed Mr. Cantelli's every slightest wish rising, in the cataclysmic moments of the "Dies Irae" to prodigious avalanches of sound. All in all, in short, this realization of the Requiem—of all things the first at these concerts—must stand for many years to come among this organization's greatest moments, on a par with Berlioz' Requiem and "The Damnation of Faust."

Mr. Cantelli remains next week to give a Vivaldi Concerto Grosso, Brahm's Third Symphony and Respighi's "Fountains of Rome" and "Pines of Rome."

Music

—SYMPHONY HALL CO 6-1492—

TONIGHT AT 8:00
SUNDAY DEC. 19, at 3:00
TUESDAY DEC. 21, at 8:30

Boston Symphony
ORCHESTRA

CHARLES MUNCH—Music Director
GUIDO CANTELLI, Guest Conductor

Verdi's "Requiem"
(with Chorus and Soloists)

WARNING!

In order not to miss the greater part of the program, which is without break, it will be necessary to arrive promptly.

(Tonight's Concert is at 8:00)

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220 W. 19th St., NEW YORK 11,
Tel. CHelsea 3-8860

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

DEC 18 1954

Music In Review

BY TUCKER KEISER

Returning to Symphony Hall for his third guest appearance, Guido Cantelli yesterday led the New England Conservatory Chorus and the Boston Symphony Orchestra in a tense performance of Verdi's "Manzoni Requiem Mass." Audience reaction was curiously mixed, ranging from courteous applause and enthusiastic bravos to single-minded devotion to such problems as locating exits and homeward-bound transportation.

Cantelli, a perfectionist, is fascinating to watch on the podium, but it is conceivable that those who eye that precise baton from the stage regard its meticulous gestures with less pleasure than perturbation. The soprano soloist, Herva Nelli, a trifle confused in the "Libera me" as to where everybody was in the score, glanced at the conductor as if the prayer for deliverance was at the moment particularly heartfelt.

The contralto, Claramae Turner, sang with devoted concentration; the bass, Nicola Moscona, sang with impressive authority in a rich and ringing basso; the tenor, Eugene Conley, was capable if somewhat brittle in tone. The chorus, splendidly trained by Lorna Cooke de Varon, has never sounded better; it sang with all its heart and with finished musicianship.

Taut as the orchestral contribution was, thrilling as were several of the movements (notably the hair-raising "Dies Irae"), and full-toned as were the fortissimos, one sensed a lack of continuity and a kind of nervous reaction from rather than free response to the direction of the conductor. Since there will be performances of the "Requiem" tonight, tomorrow afternoon, and Tuesday evening, we may expect a lessening of this somewhat strained atmosphere and a more fluent reading.

Tonight's broadcast performance begins promptly at 8 and continues without intermission, so that late arrivals cannot be seated.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

DEC 18 1954

MUSIC

Verdi Requiem Superbly Conducted by Cantelli

Guido Cantelli yesterday returned as guest conductor of the Boston Symphony Orchestra, at the eighth pair of concerts in the Friday afternoon-Saturday evening series. He conducted the Requiem Mass of Giuseppe Verdi, which had not been performed previously by this orchestra. The chorus was that of the New England Conservatory, prepared by its conductor, Lorna Cooke de Varon. The soloists were Herva Nelli, soprano; Claramae Turner, contralto; Eugene Conley, tenor, and Nicola Moscona, bass.

By CYRUS DURGIN

The simultaneous return of Guido Cantelli as guest conductor of the Boston Symphony, and the first performance by the orchestra of the Verdi Requiem, would today be chronicled in letters of gold if that metal were available. Here was such a performance of the Requiem as many of us had never heard, save that broadcast—later recorded—by Arturo Toscanini. Here was a full realization of all the beauty, passion and supplication of the human spirit in a masterpiece of transcendent Italian genius. The orchestra played magnificently and with a wealth of subtlety; the chorus sang with exceptional competence and warmth of feeling, and the four soloists were variously admirable for quality of tone, vocal technic and expressive style—in two cases, for all three.

Over these excellences, and drawing them out, was the masterful conducting of Mr. Cantelli. That he had learned the score well enough to conduct it from memory was less important than that he had learned it so well in terms of a thousand details of tempo and nuance and in such complete re-creation of style and substance.

The Verdi Requiem is a very special treatment of the devotional formula of the Roman service for the dead. To the demands of the words and the liturgical structure, Verdi responded in his own uniquely personal way, as have all other supreme composers. From Mozart to Faure, Berlioz and Verdi conspicuously included, the irresistible urge of inward intensity and the originality of great genius resulted in art powerfully distinctive.

Creation From the Heart

With each it was a matter of creating from his heart in the manner natural to him. Verdi's manner was operatic and utterly sincere. Thus while the agonies of desperation and the raging doom of the Dies Irae have seemed quite unchurchly; while the trumpet calls, the operatic turns of melody and the prevailing sense of drama may have sounded more of the theatre than the church the Verdi Requiem is nonetheless a profound expression of worship, and a prayer for intercession for the souls of the dead.

It has taken time for some people to grasp the fact, and I must admit with shame that, much younger and under the spell of classical German music, I once regarded the Verdi Requiem lightly. Let us hope we shall be forgiven for such muddle-headedness.

In view of its especial quality, the Verdi Requiem demands of its soloists high competence and broad, rich style. A soprano of as much musicianship as technic and tone quality, Herva Nelli was wonderfully right in style, summing up a superb performane in the last, supplicating chant of Libera Me. Miss Turner likewise excelled in every way, and Mr. Conley, though he did not sound so easeful, sang with fine, substantial tone. Mr. Moscona does not have a notably ample volume of bass resonance, but, always the artist, he sang most intelligently.

In conclusion, one more salute to the untiring, fiercely exacting and gloriously eloquent conducting of Guido Cantelli, who at 34 is on his way to supremacy.

Please Be On Time!

Tonight's performance of the Verdi Requiem at the Boston Symphony Orchestra concert in Symphony Hall will begin a half-hour earlier than usual, at 8, so that the entire work may be broadcast.

The performance on Sunday afternoon will begin at the usual time of 3, and that of Tuesday evening at 8:30. The public is asked please to be on time, for latecomers are not admitted until after the Lachrymosa, which is nearly two-thirds of the way through the Requiem. There is no intermission.

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

DEC 18 1954

75 Years For Boston Symphony

By LOUIS BIANCOLLI.

In one of the broadest and most practical gestures ever made to world music, the Boston Symphony Orchestra will celebrate its 75th anniversary next year by commissioning 15 new compositions.

The breadth of the gesture is in the number of composers involved and the number of countries of origin.

The practical side is in the $2000 that goes with each commission—a welcome stimulus to any composer whatever his professional status.

The aggregate amount of the commissions will be shared by two organizations—the Boston Symphony itself and the Serge Koussevitzky Music Foundation in the Library Congress. Charles Munch, the orchestra's music director, has supervised the choice.

Six of the composers so commissioned are European—Benjamin Britten, Henri Dutilleux, Gottfried von Einem, Jacques Ibert, Darius Milhaud and Goffredo Petrassi. One is Brazilian: Heitor Villa-Lobos.

Eight Americans.

The remaining eight are Americans: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. Each score will run from 20 to 30 minutes and will bear the following inscription:

"Commissioned in celebration of the 75th anniversary of the Boston Symphony Orchestra, Charles Munch, music director. Dedicated to the Memory of Serge and Natalie Koussevitzky."

During his 25 years with the orchestra, Koussevitzky was always alert to the claims of modern music. The most outspoken criticism of either the press or influential patrons failed to deflect him from granting the living composer, however rebellious, the right to be heard.

The two foundations bearing his name and his wife's have carried on the noble work of promoting the recognition of contemporary talent. They form, with the Boston Symphony and the civic groups, supporting it, one of the focal points of musical culture in America.

The whole history of the Boston Symphony is marked by such espousal of new composers in the face of rough opposition.

Brauhaus a Favorite.

Conductors like Henschel, Nikisch, and Gericke battled to assure Brahms a place in the repertory. "Exit in case of Brahms" was a standard gag in Boston concert circles.

Karl Muck ran into stiff resistance with his first American performances of Richard Strauss and Debussy, but he overcame it, and so did Pierre Monteux when he introduced, against everybody's misgivings, the much more problematic Igor Stravinsky's most absorbing scores, "The Symphony of Psalms," was a by-product of the Boston Symphony's 50th anniversary. So were works by Hindemith, Honegger, Howard Hanson, Prokofieff, Roussel, and Aaron Copland that have remained in circulation.

No orchestra can flourish on the classics alone. Indeed, the story of the Boston Symphony, like that of the New York Philharmonic for that matter, shows that the most clamorous moderns of yesterday become the classics today.

Cantelli Big Hit In Hub

By TUCKER KEISER

No one can deny that Guido Cantelli's last Boston visit was an exciting event and a popular triumph. Audiences stood and cheered the slender young man who led the Boston Symphony with grace, authority and refinement. He never interposed his personality between the music and the listener, nor did he resort to choreographic interpretation of the scores.

To those acquainted with the techniques expected of a musical director, Cantelli is a model conductor, precise in cuing, economical of gesture, unfailing in tempi and faithful to the composer. He is obviously moved but not mastered by the music. Without question he is the foremost of the young conductors; in some ways he excels many orchestral leaders of long standing.

Yet, Mr. Cantelli's visit was not an unqualified success.

He was heard in five performances of the Verdi "Requiem," if we count the open rehearsal, and three concerts devoted to Vivaldi, Brahms and Respighi. The Verdi was broadcast complete, and the second radio performance carried the Vivaldi and the Brahms.

The Friday "Requiem" was the disappointment. A brilliant and sensitive conductor leading a superb orchestra, a solo quartet of Metropolitan Opera stars, and the full-bodied, well-trained New England Conservatory Chorus in Verdi's masterpiece should have been electrifying; it wasn't.

However, the Saturday broadcast sounded considerably better than Friday's reading, and the Sunday concert had many striking moments.

The solo quartet looked better in prospect than it sounded in person. Few other works demand such a blending of timbre between the soprano and contralto, who must share long phrases without noticeable change in tonal quality and in one place sing an extended passage in octaves.

Herva Nelli's bright soprano (unequal to several essential pianissimos on top tones) did not match Claramae Turner's somewhat dull, if expressive contralto. Eugene Conley's steely tenor made all the notes with ease but without the slightest warmth or expression. On the other hand, Nicola Moscona, the bass, gave all that Verdi and Cantelli required.

Although Miss Nelli was decidedly the weakest of the soloists in all the performances I heard, hers is the star part. After Friday's almost disastrous bewilderment about her place in the score and the conductor's beat, she preferred clear vision to feminine vanity and wore glasses in order to see her music and abandoned her spotlight centre stage in order to watch the conductor.

The orchestra shares the blame for the performance not having been as thrilling as it could have been. While it is true that a good orchestra can save a score from a conductor's misplaced enthusiasm, it is equally true tha an orchestra, if giving only the letter and not the spirit, car deaden a conductor's conceptior of a work.

SYMPHONY HALL—CO 6-1492

Wednesday, Jan. 5, at 7:30

OPEN REHEARSAL

Boston Symphony

ORCHESTRA

Charles Munch, Music Director

Tickets at Box Office

Cir. (D 180,828) (S 260,088)

This Clipping From
SEATTLE, WASH.
POST-INTELLIGENCER

DEC 19 1954

Boston Orchestra Seeks New Music

The Louisville Orchestra isn't the only one commissioning new works these days. An announcement from the Boston Symphony says that orchestra will celebrate its 75th anniversary next season and the Serge Koussevitzky Music Foundation, conductor Charles Munch and the orchestra have jointly commissioned 15 new scores by leading contemporary composers.

Those composers in the United States who have been asked to compose new scores include Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Walter Piston, William Schuman, Roger Sessions and Bohuslav Martinu.

Cir. (D 189,722) (S 165,180)

This Clipping From
TOLEDO, OHIO
BLADE

DEC 19 1954

Boston Symphony Pla

15 New Works Commissioned; Koussevitzky Foundation Aids

Special to The Blade

BOSTON, Dec. 18—The Boston Symphony Orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have commissioned jointly 15 new works by leading contemporary composers. The amount for each commission, to be shared by the two organizations, will be $2,000.

Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, seven from the United States and one from South America:

Benjamin Britten (England), Henri Duttilleux (France), Gottfried von Einem (Austria), Jacques Ibert (France), Darius Milhaud (France), Goffredo Petrassi (Italy), Heitor Villa-Lobos (Brazil).

Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, (United States).

* * *

THE FIRST to be performed will be Martinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct here Jan. 7-8 of this season, and in New York the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season. Each score will carry the inscriptions:

"Commissioned in celebration of the 75th anniversary of the Boston Symphony Orchestra, Charles Munch, music director.

"Dedicated to the memory of Serge and Natalie Koussevitzky."

The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

* * *

THE BOSTON Symphony Orchestra, since its founding in 1881 by Henry Lee Higginson, has figured prominently in introducing new works often hotly debated when first heard, but destined to become classics. Early conductors such as George Henschel, Artur Nikisch and Wilhelm Gericke succeeded, over opposition, in making Brahms popular. Karl Muck brought forward such composers as Strauss and Debussy. Pierre Monteux (conductor of the orchestra from 1919-1924) introduced Stravinsky to symphony concerts, and this composer's "Symphony of Psalms" was one of the works commissioned for the orchestra's 50th anniversary by Serge Koussevitzky and performed under his direction.

Other works composed for the half-century season (1930-31) and performed by Dr. Koussevitzky include:

"Konzertmusik" for String and Brass Instruments by Paul Hindemith; Symphony (No. 1) by Arthur Honegger; "Leggenda Sinfonica" by Alexander Steinert; "Ode" (for the 50th Anniversary of the Boston Orchestra) by Edward Burlingame Hill (poem by Robert Hillyer); Symphony No. 2 ("Romantic") by Howard Hanson; Symphony No. 4 by Serge Prokofieff; Metamorphoseon (Theme and Variations) by Ottorino Respighi; Symphony (No. 3) in G minor by Albert Roussel; Overture by Serge Koussevitzky and "Symphonic Ode" by Aaron Copland.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

DEC 19 1954

Symphony Sponsors 15 New Scores

The Boston Symphony Orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the Orchestra, its Music Director, Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. The amount for each commission, to be shared by the two organizations, will be two-thousand dollars. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America: Benjamin Britten (England); Henri Dutilleux, Jacques Ibert, Darius Milhaud (France); Goffredo Petrassi (Italy); Gottfried von Einem (Austria); Heitor Villa-Lobos (Brazil); Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions (United States).

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston January 7-8 of this season, and in New York in the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season.

Each score will carry the inscriptions:

"Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director."

"Dedicated to the memory of Serge and Natalie Koussevitzky."

The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

The Boston Symphony Orchestra, since its founding in 1881 by Henry Lee Higginson, has figured prominently in introducing new works often hotly debated when first heard, but destined to become classics.

Cir. (D 643,985) (S 1,124,787)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

DEC 19 1954

Boston Symphony Seeks New Works

To celebrate its 75th anniversary in the 1955-56 season, the Boston Symphony Orchestra, its music director, Charles Munch, and the Serge Kossevitzky Music Foundation in the Library of Congress, have jointly commissioned 15 new works by leading contemporary composers. The amount for each commission will be $2000.

Works for symphony orchestra of approximately 20-30 minutes in length will be written by 15 famous composers: Benjamin Britten, England; Henri Dutilleux, France; Gottfried von Einem, Austria; Jacques Ibert and Darius Milhaud, France; Goffredo Petrassi, Italy; Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Rober Sessions, all of the United States, and Heitor Villa-Lobos, Brazil.

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Munch will conduct in January. He hopes to receive the remaining works by next September and will perform most or all of them during the ensuing season.

Each score will carry the inscriptions: "Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director." "Dedicated to the memory of Serge and Natalie Koussevitzky."

The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

The Boston Symphony, since its founding in 1881 by Henry Lee Higginson, has figured prominently in introducing new works often hotly debated when first heard, but destined to become classics.

Early conductors such as Georg Henschel, Arthur Nikisch and Wilhelm Gericke succeeded, over opposition, in making Brahms popular. Karl Muck brought forward such composers as Strauss and Debussy. Pierre Monteux (conductor from 1919-1924) introduced Stravinsky to symphony concerts, and this composer's "Symphony of Psalms" was one of the works commissioned for the Orchestra's 50th anniversary by Serge Koussevitzky and performed under his direction.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC 19 1954

15 New Works Are Sought by Hub Symphony

To celebrate its 75th anniversary next year the Boston Symphony Orchestra, Charles Munch, music director, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers.

Already completed and first to be performed is Bohuslav Martinu's "Symphonic Fantasies," which Munch will conduct in Boston Jan. 7 and 8 and in New York the following week. The director hopes to receive the other works by next September and will perform most or all of them during the ensuing season.

The compositions are for symphony orchestra and each is approximately 20 to 30 minutes in length. Each commission is for $2,000, to be borne equally by the orchestra and the Koussevitzky Foundation. Each score will carry the inscription: "Commissioned in Celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director," and "Dedicated to the Memory of Serge and Natalie Koussevitzky."

Composers representing the United States are Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Robert Sessions.

Cir. (D 195,412) (S 616,960)

This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE

DEC 19 1954

Boston, Munch Commission 15 Modern Works

BOSTON, MASS. — The Boston Symphony orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers.

The amount for each commission, to be shared by the two organizations, will be $2,000. Works for symphony orchestra of approximately 20 to 30 minutes in length will be written by six European composers, eight from the United States and one from South America. They are Benjamin Britten England; Henri Dutilleux, France; Gottfried von Einem, Austria; Jacques Ibert, France; Darius Milhaud, France; Goffredo Petrassi, Italy; Heitor Villa - Lobos, Brazil, and from the United States, Samuel Barber, Leonard Bernstein, Aaron Copeland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions and Heitor Villa-Lobos (Brazil).

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston Jan. 7 and 8.

Cir. (D 893,121) (S 1,422,118)

This Clipping From
CHICAGO, ILL.
TRIBUNE

DEC 19 1954

Commission 15 Works for Boston's Fete

To celebrate its 75th season, occurring in 1955-56, the Boston Symphony orchestra is commissioning 15 new works to be performed in anniversary programming. The orchestra and its conductor, Charles Munch, are doing this in cooperation with the Serge Koussevitzky Music Foundation of the Library of Congress. The foundation, of course, is named in memory of Mr. Munch's predecessor in Boston, in whose lifetime a similar project was carried out for the orchestra's 50th anniversary.

Composers commissioned for music 20 to 30 minutes duration, at stipends of $2,000, are Benjamin Britten, Henri Dutilleux, Samuel Barber, Leonard Bernstein, Aaron Copland, Gottfried von Einem, Howard Hanson, Jacques Ibert, Heitor Villa-Lobos, Darius Milhaud, Goffredo Petrassi, Bohuslav Martinu, Walter Pison, William Schuman and Roger Sessions.

Each score will be inscribed: "Commissioned in celebration of the 75th anniversary of the Boston Symphony orchestra, Charles Munch, Music Director. Dedicated to the memory of Serge and Natalie Koussevitzky." Natalie Koussevitzky was the conductor's wife, predeceased.

Original manuscripts will be deposited ultimately in the congressional library.

Cir. (D 113,811) (S 168,042)

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

DEC 19 1954

Hanson Commissioned To Write New Work

DR. Howard Hanson, director of the Eastman School of Music, is one of eight American composers who have been commissioned to write new symphony orchestra works to commemorate the 75th anniversary of the Boston Symphony Orchestra in the season of 1955-56. The orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned the new pieces. Each commission will carry an award of $2,000, to be shared by the two organizations. The works will be approximately 20 to 30 minutes in length, and will be written by six European composers, eight from the United States and one from South America.

Each score will carry the inscriptions: "Commissioned in celebration of the 75th anniversary of the Boston Symphony Orchestra, Charles Munch, music director.

"Dedicated to the memory of Serge and Natalie Koussevitzky."

The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress. Mr. Koussevitzky in his 25 years as conductor of the Boston Symphony, added greatly to the recognition of contemporary composers. In 1942 he established the Koussevitzky Music Foundation Inc., in memory of his wife Natalie, who died that year. The Serge Koussevitzky Music Foundation in the Library of Congress was founded in 1950.

European composers who have been commissioned for the coming anniversary observance are Benjamin Britten, England; Henri Dutilleux, France; Gottfried von Einem, Austria; Jacques Ibert, France; Darius Milhaud, France; Goffredo Petrassi, Italy. Americans besides Dr. Hanson are: Samuel Barber, Leonard Bernstein, Aaron Copland, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions. The South American is Heitor Villa-Lobos.

When the orchestra celebrated its 50th anniversary in 1930-31, the Second Symphony (Romantic) by Dr. Hanson was one of the new works first performed by the orchestra under Dr. Koussevitzky's direction.

Cir. (S 3,947,424)

This Clipping From
NEW YORK, N. Y.
SUNDAY NEWS

DEC 19 1954

Symphony Works

Benjamin Britten, Henry Dutilleux, Gottfried von Einem, Jacques Ibert, Darius Milhaud, Goffredo Petrassi, Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu Walter Piston, William Schuman and Roger Sessions have been commissioned to do one new symphonic work apiece for the Boston Symphony Orchestra, which celebrates its 75th season next year.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

DEC 19 1954

Hub Symphony to Get Fifteen New Works

By TUCKER KEISER

Symphony Hall has just announced that 15 new works have been commissioned to help celebrate the 75th anniversary of the Boston Symphony Orchestra. This is the most important decision which has been made by the world-famous musical organization since Mr. Munch became its musical director six years ago.

Boston, once the world capitol for music premieres, has an opportunity to regain its title and to recapture all the attendant excitement. From its first days the Boston Symphony has been most receptive to new scores; under Serge Koussevitsky the organization became the citadel for American composers who could be confident that if their new scores merited a hearing they would receive it in Boston.

Under Mr. Munch the orchestra has been something less than a champion of our native comcomposers. Instead of the latest offerings of our Sessions, Coplands, or Bernsteins we have had revivals of Saint-Saens, Roussel, and Berlioz. As interesting as some of these have been, particularly the Berlioz, they do not have the stimulation of a premiere. At a premiere there's always the possibility of hearing a great new masterpiece; a revival more often than not shows why it is a revival.

The 15 new works have been jointly commissioned by the orchestra and the Serge Koussevitzky Music Foundation. Each commission, the expense to be shared equally by the two organizations, will amount to $2000. Each composition must be from 20 to 30 minutes in length.

Six Europeans, eight Americans, and one South American have accepted the commissions. The European composers are Britten, Dutilleux, von Einem, Milhaud, and Petrassi (Italy); the Americans are Barber, Bernstein, Copland, Hanson, Martinu, Piston, William Schumann, and Rogers Sessions; the South American composer is Villa-Lobos.

First to be Done

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston January 7-8. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the season of '55-'56.

Each score will carry the inscription: "Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director," and "dedicated to the memory of Serge and Natalie Koussevitzky."

The original manuscripts will be given to the Serge Koussevitzky Collection in the Library of Congress.

Koussevitzky, who during his 25 years as conductor of this orchestra (1924-1949) added immensely to the recognition and understanding of contemporary composers, established in 1942 the Koussevitzky Music Foundation in memory of his wife, Natalie, who died that year. The Serge Koussevitzky Music Foundation in the Library of Congress was founded in 1950. Both before and after the death of Dr. Koussevitzky, the two foundations have carried on the work he began, encouraging the growth of musical culture and the development of musical talent by commissioning many American and European works. Some have since become an important part of the world's symphonic repertory.

The Boston Symphony from its very founding has had conductors who have championed new works which at their first hearing were hotly debated but now have become classics. Early conductors like Henschel, Nikisch, and Gericke succeeded, over opposition, in making Brahms popular. Dr. Muck introduced Strauss and Debussy, and Pierre Monteux added the name of Igor Stravinsky to Symphony Hall programs.

Mr. Munch has thus joined the two traditions, the American and European for next season. We applaud his selection of composers and hope that each new work becomes a major addition to the symphonic repertory. We also hope that the conductor finds such reward in this venture that he will continue with premieres rather than revivals of Saint-Saens, Roussel, and Auber.

Fifteen Works Commissioned

TRIBUNE - NEW YORK DEC. 19-1954

The Boston Symphony Orchestra will celebrate its 75th anniversary next season by commissioning 15 new works by leading contemporary composers. The commissions have been made jointly by the Boston Symphony, its music director Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress.

The amount for each commission, to be shared by the two organizations, will be $2,000. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America.

The following composers have received commissions: Benjamin Britten (England), Henri Dutilleux (France), Gottfried von Einem (Austria), Jacques Ibert (France), Darius Milhaud (France), Goffredo Petrassi (Italy), and Heitor Villa-Lobos (Brazil).

From the United States are Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinû, Walter Piston, William Schuman, and Roger Sessions.

The first to be preformed will be Martinû's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston on Jan. 7-8 of this season, and in New York in the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season.

Each score will carry the inscriptions: "Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director." "Dedicated to the memory of Serge and Natalie Koussevitzky." The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 19 1954

Cantelli Conducts Boston Symphony Again This Week

Guido Cantelli as guest conductor of the Boston Symphony Orchestra will complete his two weeks' visit when he conducts the concerts in Symphony Hall this afternoon at 3 o'clock; Tuesday evening at 8:30; Friday afternoon at 2:15; and Saturday evening at 8:30. He will also conduct the concert in Sanders Theatre, Cambridge, on Tuesday, Dec. 28, at 8:30.

At the concert today and on Tuesday, Mr. Cantelli will repeat the "Manzoni" Requiem by Verdi. The soloists will be Herva Nelli, soprano; Clasamae Turner, contralto; Eugene Conley, tenor; Nicola Moscona, bass. The New England Conservatory Chorus, Lorna Cooke de Varon, director, will assist.

The program for Friday and Saturday will consist of Vivaldi's Concerto for Strings, Op. 3, No. 11, Brahms' Symphony No. 3 in F major, and the two symphonic poems by Respighi, "Fountains of Rome" and "Pines of Rome." The same program is planned for Cambridge.

Cir. (S 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

DEC 19 1954

Boston Symphony to Present Many New Works in '55-'56

Boston, Dec. 18—The Boston Symphony Orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the orchestra, its music director Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new work by leading contemporary composers. The amount for each commission, to be shared by the two organizations, will be $2000.

Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America, as follows: Benjamin Britten (England), Henri Dutileaux (France), Gottfried von Einem (Austria), Jacques Ibert (France), Darius Milhaud (France), Goffredo Petrassi (Italy), Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions, U. S., and Heitor Villa-Lobos (Brazil).

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston Jan. 7-8 and in New York the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season.

Each score will carry the inscriptions, "Commissioned in celebration of the 75th Anniverary of the Boston Symphony Orchestra, Charles Munch, Music Director." "Dedicated to the memory of Serge and Natalie Koussevitzky." The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

The Boston Symphony Orchestra, since its founding in 1881 by Henry Lee Higginson, has figured prominently in introducing new works often hotly debated when first heard, but destined to become classics. Early conductors such as Georg Henschel, Arthur Nikisch and Wilhelm Gericke succeeded, over opposition, in making Brahms popular. Karl Muck brought forward such composers as Strauss and Debussy.

Pierre Monteux (conductor of the Orchestra from 1919-1924) introduced Stravinsky to symphony concerts, and this composer's "Symphony of Psalms" was one of the works commissioned for the orchestra's 50th anniversary by Serge Koussevitzky and performed under his direction.

Under the direction of Charles Munch since 1949, the Boston Symphony Orchestra has continued its interest in new music and the repertory for the past five years has included almost 30 premieres, as well as performances of many other contemporary works by American and European composers.

Serge Koussevitzky, who during his 25 years as conductor of this orchestra (1924-1949) added immeasurably to the recognition of contemporary composers, established in 1942 the Koussevitzky Music Foundation, Inc. in memory of his wife, Natalie, who died in that year. The Serge Koussevitzky Music Foundation in the Library of Congress was founded in 1950.

Both before and after the death of Dr. Koussevitzky, the two foundations have carried on the work he began, encouraging the growth of musical culture and the development of musical talent by commissioning many American and European works. Some have since become an important part of the world's symphonic repertory.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

DEC 19 1954

BIRTHDAY FESTIVITY

Boston Symphony at 75 Will Commission Music

By **HOWARD TAUBMAN**

THE Boston Symphony Orchestra has made plans to celebrate its seventy-fifth anniversary during its 1955-56 season. What would be more appropriate than to observe the occasion by doing something to stimulate the creation of music? Nothing at all, and that is precisely the path to be followed.

The orchestra is proud of the fact that since its founding in 1881 by Henry Lee Higginson it has played a vital role as a protagonist for important composers. It points out that among its early conductors Georg Henschel, Arthur Nikisch and Wilhelm Gericke espoused the cause of Brahms, that Karl Muck served Strauss and Debussy and that Pierre Monteux helped to bring Stravinsky into the repertory of symphonic concerts.

The musician who, of course, did more than any other in behalf of the contemporary composer was Serge Koussevitzky, the orchestra's conductor from 1924 to 1949. His beneficent influence continues more than three years after his death.

Formidable List

The Koussevitzky Music Foundation, Inc., which he established in 1942 as a memorial to his wife, Natalie, has to its credit an imposing list of works in all forms. Each year it makes a series of commissions, and it would take all the space in this column to evaluate the compositions it has stimulated. It is enough to say that the standards maintained in these scores has been extraordinarily high.

The Serge Koussevitzky Music Foundation in the Library of Congress was founded in 1950, and it is this mechanism that has joined the Boston Symphony in a set of commissions to signalize the orchestra's seventy-fifth season. A fund of $30,000 has been provided for this purpose, half by the orchestra and half by the foundation.

The composers selected for the commissions by Mr. Munch and the foundation are among the cream of the international crop. From this country, eight men have been selected: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. There are six Europeans on the list: Benjamin Britten, Henri Dutilleux, Gottfried von Einem, Jacques Ibert, Darius Milhaud and Goffredo Petrassi. The one South American is Heitor Villa-Lobos. Important names are omitted, and new ones would be welcome, but this is an impressive list all the same.

Composers' Stipend

Each composer will receive $2,000, and each will write a symphonic piece twenty to thirty minutes in length. With the cost of living what it is, $2,000 does not represent a munificent sum. But considering how few are similar opportunities for composers, the emolument is respectable. What is more important, performances by the Boston Symphony are assured for each work.

The piece by Martinu—"Symphonic Fantasies"—will be along next month. The others are expected by Mr. Munch no later than next fall. All or nearly all will be performed during the anniversary season.

The new scores will carry inscriptions noting the anniversary, and they will be dedicated to the memory of Serge and Natalie Koussevitzky. The original manuscripts will be deposited in the Serge Koussevitzky collection in the Library of Congress.

It is worth recalling that the example for these commissions was set by Mr. Koussevitzky twenty-five years ago. In celebration of the orchestra's fiftieth anniversary he saw that a number of leading composers were invited to write special pieces. Some of the works enriched the repertory for all orchestras and they were an endorsement of Mr. Koussevitzky's taste and judgment.

Commissions

Look at some of the fiftieth-anniversary commissions: Stravinsky's "Symphony of Psalms," which has traveled all over the Western world; Hindemith's Konzertmusik for String and Brass Instruments; Honegger's Symphony No. 1, Edward Burlingame Hill's "Ode," Howard Hanson's Symphony No. 2, Prokofieff's Symphony No. 4, Respighi's "Metamorphoseon," Roussel's Symphony No. 3 and Copland's "Symphonic Ode."

It would be futile to speculate whether the seventy-fifth anniversary list will match or surpass the accomplishments of 1930-31. The main thing is that the Boston Symphony and its conductor, Mr. Munch, have seen fit to follow in the footsteps of Mr. Koussevitzky.

Other musical organizations choose other ways of observing momentous anniversaries, and each is entitled to its own approach. But no celebration could be more fitting than one designed to serve music itself. Most orchestras serve the established works of the repertory most of their working lives. What better use for an anniversary than to serve the living composer and to be an agent for the creation of new music?

NEW YORK TRIBUNE DEC. 19-54

15 Composers Enlisted By Boston Symphony

By FRANCIS D. PERKINS

Fifteen composers have received commissions of $2,000 each to write new works for the Boston Symphony Orchestra in honor of its approaching seventy-fifth anniversary. The United States is represented in this list by Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions; the others, also jointly commissioned by the orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress, are Heitor Villa-Lobos (Brazil), Benjamin Britten (England), Henri Dutilleux, Jacques Ibert and Darius Milhaud (France), Gottfried von Einem (Austria) and Goffredo Petrassi (Italy).

Mr. Martinu's already completed contribution, "Symphonic Fantasies," will be first played in Boston under Charles Munch's direction Jan. 7 and 8, and introduced to New York the following week. Mr. Munch hopes to receive the other works by September and perform all or most of them during the 1955-'56 season. Each score should occupy between twenty and thirty minutes and will carry two inscriptions, "Commissioned in celebration of the 75th anniversary of the Boston Symphony Orchestra, Charles Munch, music director," and "Dedicated to the memory of Serge and Natalie Koussevitzky."

The original manuscript scores will ultimately be deposited in the Serge Koussevitzky Collection in the Library of Congress. The orchestra gave its first concert in Boston's now vanished Music Hall on Oct. 22, 1881, under George (later Sir George) Henschel. The practice of commissioning prominent composers when the orchestra rounds out each quarter of a century was started by Dr. Koussevitzky, who took note of its fiftieth anniversary by inviting eleven composers to write for the 1930-'31 season. One of these works was Stravinsky's "Symphony of Psalms."

Dr. Koussevitzky also invited Henschel, then eighty years old, to return to conduct a pair of concerts in the fall of 1930. When he began his four years' engagement in Boston, Henschel was a German musician, better known as a singer than as a conductor; he returned after forty-five years as a titled Englishman. Sir George conducted from a chair on the podium, but the vigor of his direction was far from octogenarian. Pierre Monteux will be eighty when he conducts the Boston Symphony (plus the Philharmonic) next season as a guest, but his age, too, is entirely a matter of dates.

Guido Cantelli is the Bostonians' guest conductor this week. Mr. Munch returns to Symphony Hall for the concerts of Dec. 31 and Jan. 1, in which Arthur Honegger's "Cantata of Christmas" will have its American premiere with Mac Morgan as baritone soloist.

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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

DEC 19 1954

Try, Try Again Also Essential in Listening to Modern Music

By CYRUS DURGIN

We are now virtually at the wonderful time of year dedicated to the Prince of Peace, with its festive spirit and its feelings of thanksgiving. In this metropolitan area we have a good deal to be thankful for musically. There may not be the wide variety and so many glittering novelties as Manhattan, but we do enjoy a substantial and solid fare of music, old and new, for the greater part of the year.

With the announcement that the Boston Symphony has commissioned leading composers of the world to write new works for the 75th Anniversary Season of the orchestra in 1955-56, we may be sure that contemporary composers in general must be thankful for this helpful interest in their work. The creation of serious music is not lucrative, and it is hard enough just to get a hearing unless there are special circumstances such as this.

Points of Controversy

It may seem a little less than complete peace, then, if the oversigned makes a few points of controversy regarding composers and new music at this particular time of year. (But I do remember reading that George Washington took advantage of the Hessians' Christmas feasting to catch them unaware and win the battle of Trenton!)

Not so many days ago a letter appeared on the editorial page of this newspaper complaining that too much modern music was heard at Boston Symphony concerts and that it might be well to confine such music to special programs which could be heard only by those who really wanted those pieces.

Everyone is entitled to his own taste and his own point of view in these matters. No one has to like or dislike modern music, indeed no one has to listen to it. But with this individual right established there does remain, I believe, the hard core of fact that the public ought to be willing to hear a certain amount of work from contemporary creative musicians.

One piece on a program is enough, unless the performing time is so short that you might work in another in the space, say, of half an hour. This is not alone a case of a certain moral obligation to creative art, but of an intellectual obligation to ourselves to try and broaden our horizons and to be informed of what is being composed.

A single piece of new music on most of the Boston Symphony programs is not, in my conviction, too much. Certainly that amount does not stand seriously in the way of depriving us of the familiar and great music of the past which must form the staples of our musical fare. (It would not be wise, either, to subsist entirely on proved masterworks, for the reason that we should become tired of them. Too much of Bethoven's Fifth Symphony would have the same effect as too much fruit cake.)

What we do need is listening tolerance toward the living composer. Unless a new score shows obvious lack of skill or ideas, or unless it exhibits plain eccentricity, it will surely furnish interest. You may or may not want to hear that piece again, but in listening to it you have permitted the composer to be heard, to make his bid for recognition, and you have, by that much, increased your own powers of tonal observation.

In this world nothing of value is gained without effort. It takes a certain effort of ears, mind and heart combined really to listen to new music, to grasp an idea of what the composer is trying to do, and how well he is succeeding. It may be that first acquaintance will be more intellectual than emotional. I have not forgotten my first exposure to "Tristan and Isolde," as a youth. I was not quite ready for that stupendous masterpiece, and it appealed mainly to my mind and my sense of tone colors. But I went back to it, whenever possible, and soon I was being bowled over in terms of sheer feeling.

Something similar happened with Hindemith's Konzertmusik and his "Mathis der Maler" orchestral excerpts. It took several hearings before Hindemith's so very personal idiom began to have an emotional effect. Today, they are among my best-liked modern pieces. This is how much of interest and pleasure just one person would have lost through unwillingness to listen and listen, and try again!

First hearings may not invariably transport us in sheer delight. In fact, there is a suspicion tha any work of art which so quickl and easily yields all its substance is likely not of enduring quality. I wish, for example, I could hav heard Schubert's "Unfinished" or Beethoven's "Eroica" sympho nies when they were new. Wha would have been the first impres sion? Let us keep open mind exercise listening tolerance, mak the effort, if only for our ow artistic growth.

[251]

Cir. (D 252,921) (S 256,980)

This Clipping From
NEWARK, N. J.
NEWS

DEC 19 1954

What to Play?

Age-Old Problem to Sponsors of Symphony Programs

BY ALAN BRANIGAN

SYMPHONIC programs are ever a matter of debate, which sometimes rises to the heights of frenzy. Some patrons would cheerfully sit through nothing but the Brahms symphonies, or those of Mendelssohn, Beethoven and Schubert, and exclude everything composed after, say 1900. Other patrons, whose money is just as good, have heard the so-called classics to distraction and are not happy unless the orchestra is banging enthusiastically through Bartok, Berg, Schoenberg, Hindemith, Roy Harris and Shostakovich. How can everybody be pleased?

Impaled on the horns of this dilemma is the concert management that hires the orchestra and must pay the bills. In Newark, this is the Griffith Music Foundation, which at the moment is feeling the sting of correspondents who heard and detested the recent concert by Charles Munch and the Boston Symphony. There are only a few of these but their comments, by all reports, are vitriolic.

✣ ✣ ✣

WE can see no way to avoid this kind of a situation. The orchestras we hear are on tour, Newark being among the few unfortunate cities that have no orchestras of their own. And a touring group cannot carry its entire library with it. When the Boston appears in Newark coincidental with a New York tour, we are likely to hear the same numbers that are given in Manhattan.

So it was recently when Munch visited. None of the standard classics had been slated for New York, and so Newark got none. Most of the local complaints were aimed specifically at the Stravinsky work "Orpheus," and we cannot but agree that this ballet had been snatched incontinent from its original stage purpose and meant little as abstract music. We also find it difficult to go along with the correspondents who say the whole program was a washout.

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DR. MUNCH, being French, concentrates on the French repertoire and is especially fond of Debussy, Ravel and Berlioz. Most music lovers hereabouts, however, have been raised on the German-Austrian musical style and feel that a program lacking this solid fare is worthless. (Munch, by the way, also played a Haydn symphony.) This attitude is debatable, but it exists and it must be considered by the management.

Much of the trouble in programming would be eliminated if the managements could tell the orchestra what to play and have it done forthwith. For many reasons, this is not feasible. And it might as well be admitted that no management knows what its subscribers wish unless it receives requests. There, indeed, lies the solution. Those who wish special numbers during the remaining concerts this season should write to the Foundation and set forth their requests. Writing complaints after the event is over and done is just a waste of time all around.

It is not likely that any concert will achieve an ideal program that pleases everybody. And there is an obligation upon all of us to listen to new works. However, we will go along with Alexander Pope, who said:

"Be not the first by whom the new are tried,
Nor yet the last to lay the old aside."

Now It's TV

THE movie week came up with "White Christmas," in dazzling and delightful VistaVision, used in a film that is neither dazzling nor delightful in its songs or story. In fact, this lightweight confection, starring Bing Crosby and Danny Kaye, has one of the weakest plot structures in existence.

For example, one story line deals with a general for whom you are asked to feel sorry because his hotel is losing money. Crosby jumps to his old chief's aid, even appearing on a TV show to ask the general's old GIs to rally around. He sings a pathetic song about how nobody hires old generals, although everybody else has got a job.

We were outlining this idea to our family at dinner, stressing the tough situation that meets retired generals. Our youngest sprite finally got tired of it all.

"Daddy," she said, "I think Mr. Eisenhower used to be a general."

Y K
220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860

NEWTOWN, CONN
BEE
12/24/54

Orchestra Subsidizes 15 New Compositions

Boston Symphony Will Play All In 1955

The Boston Symphony Orchestra will celebrate its [illegible] anniversary with the 1955-56 season. In honor of the occasion, the orchestra, Music Director Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers.

The amount for each commission, to be shared by the two organizations, will be $2,000. Works for symphony orchestra of approximately 20 to 30 minutes in length will be written by six European composers, eight from the United States and one from South America, as follows:

Benjamin Britten, England; Henri Dutilleux, France; Gottfried von Einem, Austria; Jacques Ibert, France; Darius Milhaud, France; Hector Villa-Lobos, Brazil; Goffredo Petrassi, Italy, and U.S. composers Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

The first to be performed will be Martinu's "Symphonic Fantasies" already completed, which Mr Munch will conduct in Boston on January 7 and 8, and in New York in the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season.

The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

Cir. (D 212,606) (S 242,866)

This Clipping From
SEATTLE, WASH.
TIMES

DEC 20 1954

Words and Music:

Boston Symphony Continues to Show Way in New Music

By LOUIS R. GUZZO

POTPOURRI: The Boston Symphony, long the most progressive of America's major symphony orchestras, has announced a bold program for its 75th anniversary next season. It should make other orchestras, including Seattle's, pause a moment to consider whether they are truly serving the best cause of music.

HEITOR VILLA-LOBOS

To mark the anniversary year, the Boston Symphony is co-operating with the Serge Koussevitsky Music Foundation to commission 15 new works by leading contemporary composers. Each will be performed next season and each composer will be paid $2,000 for his efforts.

Six of the composers commissioned are from Europe, eight from the United States and one from South America. It is interesting to note that the South American representative is the fabulous Heitor Villa-Lobos, Brazilian, who will guest-conduct the Seattle Symphony next month while Milton Katims is fulfilling Texas commitments made before he signed as resident conductor here.

The others, in addition to Villa-Lobos, are Benjamin Britten of England; Gottfried von Einem of Austria; Gioffredo Petrassi of Italy; Henri Dutilleux, Jacques Ibert and Darius Milhaud of France, and these composers from the United States: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

It is a bit disappointing to note that the Boston Symphony hasn't gone too far afield for its American choices; the eight represented have been established many years and are at the top of the list of the contemporary elite. Many lesser known but equally worthy composers have been ignored. Nevertheless, it's considerably better than nothing at all, which, regrettably, is the contribution most other orchestras are making to new music.

The Boston Symphony remains the living composers' best friend.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 20 1954

Copland Elected To American Academy

Aaron Copland, assistant director of the Berkshire Music Center at Tanglewood, has been elected a member of the American Academy of Arts and Letters.

Mr. Copland is widely recognized today as the leading American composer. His orchestral works include his "First Symphony," "Concerto for Piano and Orchestra" and "Lincoln Portraits."

Cir. (D 149,902) (S 382,056

This Clipping From
BOSTON, MASS.
EVENING GLOBE

DEC 20 1954

Liked Articles by Charles Munch

To the Editor—May I thank you and express my deep gratitude for the articles you printed by Charles Munch, music director and conductor of the Boston Symphony Orchestra.

Such worthwhile articles and on various subjects also (not forgetting "Uncle Dudley" and Cyrus Durgin) make one glad to be a subscriber to the Boston Globe.

GRACE G. PETTENGILL.
Newburyport.

This Clipping From
SATURDAY REVIEW
NEW YORK, N. Y.
DEC 25 1954

MUSIC TO MY EARS

Barber on Kierkegaard, Stiedry on Mozart

FROM his early Op. 3 based on Matthew Arnold's "Dover Beach," through "A Stop Watch and an Ordnance Map" on the text of Stephen Spender, and "Knoxville: Summer of 1915" (James Agee), Samuel Barber has had a discriminating taste where the association of words with his music was concerned. His recent large-scale "Prayers of Kierkegaard," introduced to New York at the latest Boston Symphony pair in Carnegie Hall under the direction of Charles Munch (repeated at the Saturday concert), sustains this discrimination, while introducing us to a creation of substance and impressive design.

To be sure, discrimination in the choice of a text is only the beginning of musical virtue, but Barber has validated his choice by laying out a "libretto" (using the term in its broadest sense) consecutive in mood and cumulative in impact, and providing for it a musical texture of real distinction. The opening *a cappella* chorus, "O Thou who are unchangeable, Whom nothing changes! May we find our rest and remain at rest in Thee unchanging," establishes a plain-chant point of reference from which the subsequent sections utilizing orchestra, solo voices, and chorus digress in calculated contrast but always return with a unity that is esthetic as well as intellectual.

The musical materials of this cantata-sonata (meaning something both sung and played) are varied, with what seemed to me a key center around F. As in all his typical pieces, the guiding factor is Barber's own musicality and sense of fitness, rather than any prevailing ism or dogma. Thus, he writes a soaring soprano aria on the text, "Lord Jesus Christ who suffered all life long that I, too, might be saved . . ." when it seems relevant, but also a kind of rhythmic counterpoint for percussion after the triple chorus, "Father in Heaven."

As one whose acquaintance with Kierkegaard was enhanced greatly by John N. Burk's well-stated essay in the program book, I would say that something fundamentally akin to the Danish philosopher who died in 1855 at the age of forty-two has been provided in Barber's music. He was fortunate in his interpreters, especially in the eloquence and discipline of Leontyne Price's singing of the soprano's music, the excellent work of the Schola Cantorum trained by Hugh Ross, and the impelling direction of Munch. Mary McMurray, mezzo, and Earl Ringland, tenor, sang the smaller solos capably.

The last place one looks, ordinarily, on entering a theatre or opera house is the orchestra pit, for its contents (not to say functions) are normally as stable as Epsom Downs. However, there was good reason for casting an apprehensive glance in that direction prior to the Metropolitan's first performance this season of Mozart's "Marriage of Figaro." Happily, the improvised "aprons" which had diffused the action and cramped the musical forces in Herbert Graf's presentation last season were absent. What proceeded thereafter was a typically bright, well-sung "Figaro" ably conducted by Fritz Stiedry, in a manner we are now satisfied to endorse as a Metropolitan tradition.

With Nadine Conner (Susanna) and Mildred Miller (Cherubino) as links with the Pinza-Brownlee casts, and Cesare Siepi (Figaro) and George London (Almaviva) as greatly improved replacements for those male principals of this basic cast—with Lisa della Casa's first-class Countess—was as Mozartian as one could want, give or take a few shades of dramatic emphasis. Miss Conner can rarely be arraigned for doing anything wrong, but she is perhaps the palest (dramatically) good singer I can recall.

Measured against the problems of projection the stage and auditorium of the Metropolitan pose in works of this character, it was gratifying to see the considerable improvement in Miss della Casa's Countess, from the beautifully sung "Porgi amor" on, in Siepi's Figaro, and London's Count. None is as yet perfectly adjusted to the realities of how little to underplay, how much to overplay, in the cavernous Metropolitan, but intelligent guidance—primarily Herbert Graf's, I imagine—has sharpened the outlines all round. Now Siepi is well on the way to being a first-class Figaro—the voice is much lighter in the part than in the early Reiner performances, while losing little of its luster—and London has settled, much, toward the repose wanted in the Count without sacrificing his inherent physical vigor. In short, the prospects for this "Marriage" being a happy one are very good.

—IRVING KOLODIN.

HERALD

MUSIC

DEC 25

Symphony Concert

The Boston Symphony Orchestra, Guido Cantelli conducting, gave the 9th program of the 74th season in Symphony Hall yesterday afternoon. The program was as follows:

Concerto in D minor, Op. 3, No. 11	Vivaldi
Symphony No. 3 in F major, Op. 90	Brahms
"Fountains of Rome," "Pines of Rome"	Respighi

By RUDOLPH ELIE

The singular musical sensibility of Guido Cantelli was never more perfectly demonstrated than at this, his second and unfortunately last guest appearance of the season. He was little short of prodigious, and so for that matter was the orchestra and the occasion.

It is a sensibility that is not easy to capture in hurried prose, for it springs from inner resources that may only be surmised. The utter security of his physical being, for example, in conveying his wishes to the orchestra is so co-ordinated with the music itself he seems to be a part of the score rather than a man employing intricate and, to the beholder, often bewildering signals.

He is not at work, so to speak, detached and conscious of the means he is employing, but an integral choreographic accompaniment of the music himself.

To watch him indeed, and in spite of the fact that the infinite grace of his arms and hands is not always matched by his bodily movements or his stance, is to all but see music, for his attention is always directed to the very heart of the musical substance. In this way he constantly points to the ever shifting nuance, now bringing forth the solo instruments, now emphasizing the textures of the strings or woodwinds, now depicting the rhythmic pulse with a striking communication.

BUT THE SENSIBILITY also includes a very individual and a very powerful esthetic foundation; he was born to music, to be sure, but he very clearly conveys the intellectual capacity of the well-rounded artist advanced in many related fields. There is a basically aristocratic quality in his very presence, too, for he is high-minded but never condescending, proudful but never toplofty. In short, the elements of a remarkable man and a remarkable musician so mingle in him as to suggest that he is indeed destined to receive the mantle of his master, Toscanini.

The individuality of his artistic conceptions was best displayed in his reading of Brahms' Third Symphony. For it was the least Brahmsian performance of the work in my experience, taken at a slower tempo up to the finale than I ever heard before and often verging on the sentimental. Yet he certainly brought out a radiance and a glowing quality, even a softness and tenderness that while inherent in the work itself is not often encountered. The result came pretty close to being a little wearisome, a little spun out and tenuous, but it was a graphic experience in lucidity of orchestral detail and sensitivity to musical values.

HIS APPROACH, however, to the marvelous Vivaldi D minor Concerto Grosso and the two familiar Respighi tone poems, was indisputably masterful. The Vivaldi, a remarkable example of the astonishing virility and ingenuity of this little-known Venetian, brought up as always the question as to why the other 11 Concertos of the same set are so neglected at these concerts, along with a good deal of equally fine music of the era. The string band of the orchestra played superlatively in it, too, and special mention clearly goes to Richard Burgin, Clarence Knudson and the inimitable Samuel Mayes playing the solo roles of the work.

With Respighi's "Fountains of Rome" and "Pines of Rome," Mr. Cantelli, always maintaining his sensitivity to the musical lines of the works, released his full energies and, with the final thunderous measures of the scene recalling all the glories of Imperial Roman Legions on the march, lifted the audience off its chairs to give voice to a prolonged and clamorous ovation. It is very clear indeed that the city's latchstring is perpetually out for this slim and youthful master.

Mr. Munch returns next week to do an overture by Pfitzner, Brahms' Violin Concerto (Joseph Szigeti, soloist), a Bach chorale and Honegger's new "Christmas Cantata" derived from familiar carols.

ATURDAY, DECEMBER 25, 1954 GLOBE

MUSIC

Cantelli and Orchestra Give Brilliant Concert

Guido Cantelli conducted as guest, yesterday afternoon, the first concert in the ninth Friday—Saturday pair by the Boston Symphony Orchestra, at Symphony Hall. The program: Vivaldi: Concerto Grosso in D minor, Op. 3, No. 11; Brahms: Third Symphony; Respighi: "Fountain of Rome," "Pines of Rome."

By CYRUS DURGIN

Guest conductor Guido Cantelli and the Boston Symphony Orchestra gave a truly brilliant concert yesterday afternoon, from the intense string sonorities that began the Vivaldi, to the plangent final chord of "Pines of Rome." The instrumental execution was as vivid and as neat (save for a couple of untidy entrances in the Brahms Symphony) as was the truly interpretive conducting of the gifted young maestro.

To be sure, there was nothing of Christmas about the program, and we shall have to wait for that until the return of Mr. Munch next week and the first performance in America of Honegger's "A Christmas Cantata." Nonetheless it was a substantial and satisfying program, one naturally suited to the powers of Mr. Cantelli, and which must have pleased the regular subscribers and the holiday visitors to Boston. Incidentally, there were comparatively few empty seats, although it was nearly Christmas Eve; those of the regulars who did not attend were in large part replaced by others.

This concert, in each of the four pieces, afforded a striking example of Mr. Cantelli's overall approach as conductor: the great care for detail without any sacrifice of the larger aspects of musical structure. That in itself is a mark of exceptional talents, and one of the foundations upon which great conducting is built. Mr. Cantelli's fondness for rich, deep, intense string tone also was evident, especially in Vivaldi and Brahms. It is a tone more nearly like that of the Kousevitzky days than of the recent Boston Symphony past, and probably reflects Cantelli's own temperament rather than a general Italian string sound.

Cantelli's perception for tonal poetry, as well as for style, was in part responsible for the large and vital performance of Brahms' Third Symphony. Within the classic frame of the music, he set forth a reading of wonderful rhythmic flow and of much passion, but never even in a single measure forcing the music out of its own size.

Respighi's Roman Fountains and Pines have been sadly underrated these many years, and that is a shame. There is as much room for symphonic poems in the world today (if there are composers to write them!) as there is for abstract neo-classic music. These are very good symphonic poems, which, by the nature of the term, are in part pictorial, in part mood music, and of surpassing imagination, melodic invention, and dazzling grasp of the color resources of the orchestra.

What is more, the Fountains and Pines have a delightful Italian flavor, sensuous and nostalgic, all too scarce in our local musical fare. They are not merely pieces of flashy effect, but evocations of the beauty of those fountains, pines and places, and an eloquent poet's glance back into time and human history. Frankly, I think they are gorgeous. So was Mr. Cantelli's conducting and the orchestra's playing of them.

Cir. (D 96,045) (S 140,832)

This Clipping From
DAYTON, OHIO
NEWS
DEC 26 1954

THE BOSTON Symphony orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress have commissioned 15 new works for the orchestra's 75th anniversary next season. The commissions are for $2000 each.

Six European composers, eight from the United States and one from South America were asked to write works of some 20 to 30 minutes in length.

Composers who were named are Benjamin Britten, England; Henri Dutilleux, France; Gottfried von Einem, Austria; Jacques Ibert, France; Darius Milhaud, France; Goffredo Petrassi, Italy; Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Marinu, Walter Piston, William Schuman and Roger Sessions, all of the United States. Brazil's Heitor Villa-Lobos is the South American commissioned.

Cir. (D 67,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
DEC 26 1954

Boston Symphony to Celebrate 75th Anniversary

Next week the Boston Symphony Orchestra will celebrate its 75th anniversary. In honor of the occasion, the orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. The amount for each commission is $2000 and each symphonic work is to be approximately 20-30 minutes in length.

Munch

Six of the composers are European: Benjamin Britten (England), Henri Dutilleux (France), Gottfried von Einem (Austria), Jacques Ibert and Darius Milhaud (France) and Goffredo Petrassi (Italy).

American composers honored by commissions are Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. Representing South America will be Brazil's Heitor Villa-Lobos.

The first of the works to be performed will be Martinu's "Symphonic Fantasies," already completed, which will have its premiere at Symphony Hall on Jan. 7 and 8. Mr. Munch hopes to receive the remaining works by September 1955. All of the original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

INFORMATION OBSCURED

This Clipping From
SATURDAY REVIEW
NEW YORK, N. Y.
DEC 25 1954

MUSIC TO MY EARS

Barber on Kierkegaard, Stiedry on Mozart

FROM his early Op. 3 based on Matthew Arnold's "Dover Beach," through "A Stop Watch and an Ordnance Map" on the text of Stephen Spender, and "Knoxville: Summer of 1915" (James Agee), Samuel Barber has had a discriminating taste where the association of words with his music was concerned. His recent large-scale "Prayers of Kierkegaard," introduced to New York at the latest Boston Symphony pair in Carnegie Hall under the direction of Charles Munch (repeated at the Saturday concert), sustains this discrimination, while introducing us to a creation of substance and impressive design.

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HERALD

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"Fountains of Rome," "Pines of Rome" — Respighi

By RUDOLPH ELIE

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BUT THE SENSIBILITY also includes a very individual and a very powerful esthetic foundation; he was born to music, to be sure, but he very clearly conveys the intellectual capacity of the well-rounded artist advanced in many related fields. There is a basically aristocratic quality in his very presence, too, for he is high-minded but never condescending, proudful but never toplofty. In short, the elements of a remarkable man and a remarkable musician so mingle in him as to suggest that he is indeed destined to receive the mantle of his master, Toscanini.

The individuality of his artistic conceptions was best displayed in his reading of Brahms' Third Symphony. For it was the least Brahmsian performance of the work in my experience, taken at a slower tempo up to the finale than I ever heard before and often verging on the sentimental. Yet he certainly brought out a radiance and a glowing quality, even a softness and tenderness that while inherent in the work itself is not often encountered. The result came pretty close to being a little wearisome, a little spun out and tenuous, but it was a graphic experience in lucidity of orchestral detail and sensitivity to musical values.

HIS APPROACH, however, to the marvelous Vivaldi D minor Concerto Grosso and the two familiar Respighi tone poems, was indisputably masterful. The Vivaldi, a remarkable example of the astonishing virility and ingenuity of this little-known Venetian, brought up as always the question as to why the other 11 Concertos of the same set are so neglected at these concerts, along with a good deal of equally fine music of the era. The string band of the orchestra played superlatively in it, too, and special mention clearly goes to Richard Burgin, Clarence Knudson and the inimitable Samuel Mayes playing the solo roles of the work.

With Respighi's "Fountains of Rome" and "Pines of Rome," Mr. Cantelli, always maintaining his sensitivity to the musical lines of the works, released his full energies and, with the final thunderous measures of the scene recalling all the glories of Imperial Roman Legions on the march, lifted the audience off its chairs to give voice to a prolonged and clamorous ovation. It is very clear indeed that the city's latchstring is perpetually out for this slim and youthful master.

Mr. Munch returns next week to do an overture by Pfitzner, Brahms' Violin Concerto (Joseph Szigeti, soloist), a Bach chorale and Honegger's new "Christmas Cantata" derived from familiar carols.

ATURDAY, DECEMBER 25, 1954 GLOBE

MUSIC

Cantelli and Orchestra Give Brilliant Concert

Guido Cantelli conducted as guest, yesterday afternoon, the first concert in the ninth Friday—Saturday pair by the Boston Symphony Orchestra, at Symphony Hall. The program: Vivaldi: Concerto Grosso in D minor, Op. 3, No. 11; Brahms: Third Symphony; Respighi: "Fountain of Rome," "Pines of Rome."

By CYRUS DURGIN

Guest conductor Guido Cantelli and the Boston Symphony Orchestra gave a truly brilliant concert yesterday afternoon, from the intense string sonorities that began the Vivaldi, to the plangent final chord of "Pines of Rome." The instrumental execution was as vivid and as neat (save for a couple of untidy entrances in the Brahms Symphony) as was the truly interpretive conducting of the gifted young maestro.

To be sure, there was nothing of Christmas about the program, and we shall have to wait for that until the return of Mr. Munch next week and the first performance in America of Honegger's "A Christmas Cantata." Nonetheless it was a substantial and satisfying program, one naturally suited to the powers of Mr. Cantelli, and which must have pleased the regular subscribers and the holiday visitors to Boston. Incidentally, there were comparatively few empty seats, although it was nearly Christmas Eve; those of the regulars who did not attend were in large part replaced by others.

This concert, in each of the four pieces, afforded a striking example of Mr. Cantelli's overall approach as conductor: the great care for detail without any sacrifice of the larger aspects of musical structure. That in itself is a mark of exceptional talents, and one of the foundations upon which great conducting is built. Mr. Cantelli's fondness for rich, deep, intense string tone also was evident, especially in Vivaldi and Brahms. It is a tone more nearly like that of the Kousevitzky days than of the recent Boston Symphony past, and probably reflects Cantelli's own temperament rather than a general Italian string sound.

Cantelli's perception for tonal poetry, as well as for style, was in part responsible for the large and vital performance of Brahms' Third Symphony. Within the classic frame of the music, he set forth a reading of wonderful rhythmic flow and of much passion, but never even in a single measure forcing the music out of its own size.

Respighi's Roman Fountains and Pines have been sadly underrated these many years, and that is a shame. There is as much room for symphonic poems in the world today (if there are composers to write them!) as there is for abstract neo-classic music. These are very good symphonic poems, which, by the nature of the term, are in part pictorial, in part mood music, and of surpassing imagination, melodic invention, and dazzling grasp of the color resources of the orchestra.

What is more, the Fountains and Pines have a delightful Italian flavor, sensuous and nostalgic, all too scarce in our local musical fare. They are not merely pieces of flashy effect, but evocations of the beauty of those fountains, pines and places, and an eloquent poet's glance back into time and human history. Frankly, I think they are gorgeous. So was Mr. Cantelli's conducting and the orchestra's playing of them.

Cir. (D 96,045) (S 140,832)

This Clipping From
DAYTON, OHIO
NEWS
DEC 26 1954

THE BOSTON Symphony orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress have commissioned 15 new works for the orchestra's 75th anniversary next season. The commissions are for $2000 each.

Six European composers, eight from the United States and one from South America were asked to write works of some 20 to 30 minutes in length.

Composers who were named are Benjamin Britten, England; Henri Dutilleux, France; Gottfried von Einem, Austria; Jacques Ibert, France; Darius Milhaud, France; Goffredo Petrassi, Italy; Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Marinu, Walter Piston, William Schuman and Roger Sessions, all of the United States. Brazil's Heitor Villa-Lobos is the South American commissioned.

Cir. (D 57,751) (S 49,376)

of the past season. Since we are a limb-dweller of long standing, we are offering today our own selections for the "magic 10."

First of all, we should like to explain that our list is chosen only from those films we have actually reviewed between Jan. 1, 1954 and the present.

Second, we should like to emphasize our opinion that although business has been relatively good at movie box offices in 1954, there have not really been many genuinely outstanding films. There have been a good number of reasonably entertaining movies, but, to speak candidly, we have experienced considerable difficulty in selecting 10 that deserve an accolade. In fact, we think this is the weakest list we have offered in our eight years of film reviewing. Anyway, here they are, not necessarily in the order of their worth:

"ON THE WATERFRONT"—An excellent, hard hitting

[253]

BOSTON GLOBE

75th Anniversary

DECEMBER 26 '54

Piston, Milhaud and Sessions Write Symphonies for Boston

By CYRUS DURGIN

The Boston Symphony Orchestra will be 75 years old next season. To celebrate the occasion, 15 leading composers of the world have been commissioned to write new pieces for the anniversary year. The orchestra and conductor Charles Munch, the Koussevitzky Music Foundation and Mr. Munch as a private individual have joined forces on an equal basis in the selection of the composers and the financing of the project. Each composer will receive $2000 for his work.

Eight of the 15 are American: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu (Romanian-born and now a naturalized citizen), Walter Piston of Harvard, William Schuman and Roger Sessions. One is South American, Heitor Villa-Lobos of Brazil, and the remainder Europeans: Benjamin Britten, who is English; Henri Dutilleux, Jacques Ibert and Darius Milhaud, France; Gottfried von Einem of Austria, and Goffredo Petrassi, who is Italian. The two last-named will be new to Boston Symphony programs.

★ ★ ★

A few of the 15 have indicated in their replies of acceptance, the general nature of the music they will write. For Darius Milhaud, it will be his Sixth Symphony. Roger Sessions will fulfill his commission with his Third Symphony. He said: "Knowing that it is to be performed by the Boston Symphony Orchestra will give me the greatest possible incentive to do my very best."

William Schuman did not specify the form his work will take, but his letter conveyed a warmth of feeling that no doubt is general. "All during my early manhood," said Mr. Schuman, "the Boston Symphony Orchestra was for me, as for so many of my contemporaries, 'Mecca'. The encouragement and support I received from Serge Koussevitzky I can only attempt to repay in part by continuing to labor as a composer to the utmost of my potentialities."

Walter Piston, reached at his home in Belmont, said he thought the occasion so important that nothing less than a full-fledged symphony would be appropriate. He plans to write it next Spring and during his sabbatical leave of absence which begins at the end of the college year. It will not be Symphony No. 5, however, but No. 6. He has just about finished his Fifth Symphony, which was commissioned by the Juilliard School of Music in New York for a celebration that institution will have next year.

Charles Munch originated the project about 18 months ago, and invited the Koussevitzky Music Foundation to participate, an invitation accepted promptly and with pleasure. Mr. Munch personally chose the composers and the Foundation approved the list.

★ ★ ★

The project is similar to that undertaken in 1930-31, when the late Serge Koussevitzky was conductor of the Boston Symphony, and several prominent creative artists were asked to furnish new music for the orchestra's Golden Anniversary season.

★ ★ ★

Out of that came five scores which have continued to be performed and in some cases have won solid favor with the public. They were Stravinsky's Symphony of Psalms, the Konzertmusik for strings and brass by Hindemith, Howard Hanson's "Romantic" Symphony, Honegger's First Symphony and the Third Symphony by the late Albert Roussel. Who can tell what enduring music may emerge from the Boston Symphony's Seventy-fifth Anniversary?

A basic factor in the whole idea of these new commissions—and in those made by Dr. Koussevitzky—is the importance of encouraging modern composers. They, in effect, are the "grass roots" of all contemporary music. "If we are to have the old music, we must first have the new," was the way Koussevitzky phrased it. From composers of the day comes the music that may be enjoyed tomorrow. Without sustained and concerted effort on the part of composers, it is quite correctly recognized, the whole world of music will lose. Unless the composers are encouraged in the very practical way of financial rewards—for creating serious music today does not pay well, otherwise musicians will have no new music to play, or conductors to conduct; the critics will have no new music to write about, and the public none to hear.

★ ★ ★

For this vital reason, Serge Koussevitzky established the Koussevitzky Music Foundation, in 1942, in memory of his wife, Natalie, who had died early that year.

★ ★ ★

A second Foundation, in the Library of Congress, was started in 1950, the year before Koussevitzky himself passed away. The two foundations have been helpful in the creation of a considerable number of scores.

All 15 composers invited to submit music for the Boston Symphony season of 1955-56, have accepted. In the cases of Barber, Bernstein, Britten and Schuman, each of them having been engaged upon previous work at the time the invitation was received, their commissioned work may be delayed until the season of 1956-57.

The terms of the contract call for orchestral pieces of between 20 and 30 minutes in performing time. No other qualifications were stated. It is said to be tacitly understood, however, that if a composer feels that additional forces, such as soloists or chorus, are absolutely essential to the work he has in mind, he will be permitted to include them.

Most of the scores are expected to be in Mr. Munch's hands by next Sept. 30. Each will carry the inscription: "Commissioned in celebration of the 75th anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director. Dedicated to the memory of Serge and Natalie Koussevitzky." The original manuscript scores eventually will be placed in the collection of the Koussevitzky Foundation in the Library of Congress.

Of the American composers participating, two—Aaron Copland and Howard Hanson—also were commissioned in 1930-31. All of the Americans have had one or more works played by this orchestra sometime in the past. Messrs. Bernstein, Copland, Hanson and Schuman further are members of the Advisory Board of the Koussevitzky Music Foundation.

Nothing yet has been said whether any of the composers who is also a conductor, will be invited to direct his own work. Considering the heavy burden of learning in one season 15 new works for first performance anywhere, it will not be surprising if, in some cases, Mr. Munch does ask the composer to introduce his score.

Of the two composers hitherto unheard at Boston Symphony concerts, Gottfried von Einem is perhaps the better known, though he has had comparatively few performances in the United States up to now. He is most famed for his modern opera, "Danton's Tod."

Von Einem was born in Berne, Switzerland, in 1918, son of the German military attache to that country. He was a pupil of Boris Blacher. During the war he was not persona grata with the Nazis, and with his mother once was arrested, but released for lack of evidence against them. Today he lives in Austria.

Goffredo Petrassi, now 50, was born at Zagarolo, Italy, and studied at the Santa Cecilia in Rome. As early as 1937, no less an Italian musical authority than Francesco Malipiero, regarded Petrassi as one of the two most gifted younger composers of that country.

Cir. (S 224,080)

This Clipping From
SYRACUSE, N. Y.
HERALD AMERICAN

DEC 26 1954

15 New Works Will Be Commissioned For the Boston

THE BOSTON Symphony Orchestra, Charles Munch director, to celebrate its 75th anniversary with the forthcoming season, has commissioned jointly with the Serge Koussevitzky Music Foundation in the Library of Congress, 15 new works by leading composers. The amount for each commission, to be shared by the two organizations, will be approximately $2,000. Works for symphony orchestra of approximately 20 to 30 minutes in length will be written by six European composers, eight from the United States and one from South America.

The composers: Benjamin Britten, England; Gottfried von Einem, Austria; Goffredo Petrassi, Italy; Henri Dutilleux, Jacques Ibert, Darius Milhaud, France; Heitor Villa-Lobos, Brazil, and, from the U. S.: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. The first to be performed will be Martinu's "Symphonic Fantasies," already completed. Director Munch will conduct this work in Boston on Jan. 7-8 next and in New York City the following week.

* * *

Cir. (D. 247,308)

This Clipping From
ATLANTA, GA.
JOURNAL

DEC 26 1954

15 New Works For Boston Orchestra

Special to Atlanta Journal-Constitution

BOSTON — Fifteen new works by contemporary composers will be given during the 1955-56 season of the Boston Symphony Orchestra, with Charles Munch conducting.

The new works will be part of a celebration of the orchestra's 75th anniversary.

American composers who will do new works for the Boston symphony are Leonard Bernstein, Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston, Roger Sessions, William Schuman and Bohuslav Martinu.

Europeans commissioned are Benjamin Britten, Henri Dutilleux, Gottfried von Einem, Jacques Ibert, Darius Milhaud and Goffredo Petrassi.

The lone South American is Heitor Villa-Lobos of Brazil.

CHRISTIAN SCIENCE MONITO

Cantelli at Symphony

Dec. 27, 195

By Jules Wolffers

Boston has placed an emphatic stamp of approval on the ability of Guido Cantelli. To be engaged as guest conductor by the Boston Symphony Orchestra is in itself a highly prized distinction. To be reengaged and then reengaged again for a total of three successive seasons makes it plain that the management at Symphony Hall heartily endorses Mr. Cantelli's way with the orchestra.

Boston audiences also have shown their liking and respect for the eager and intense young Italian maestro. One says "young" almost automatically when speaking of Mr. Cantelli. A glance at the record discloses that he is 34—certainly young enough for a conductor with an international reputation. Both in his personal appearance and in his projection of the music the spirit of youth still burns so bright in Mr. Cantelli as sometimes to throw into shadow the more mature aspects of an art that requires depth and perception in addition to freshness, élan and vigor.

* * *

One is stimulated, often excited, by the conductor's interpretations, but one cannot say that one is always deeply moved. There is no doubting Mr. Cantelli's resource and skill. He knows his orchestra through and through and he has absorbed every note of his scores. The orchestra becomes a flexible and obedient instrument under his graceful hands. He achieves remarkable timbres and instant changes of pace. But there is a difference between saying something surpassingly well and having something surpassing to say.

It may be that Mr. Cantelli's great technical achievements cause one to expect too much of him too soon. It is fair to state that he belongs to the world's top-flight conductors and it is obvious that time is on his side.

As in previous appearances here, the majority of listeners Friday and Saturday gave Mr. Cantelli obvious approval. The opening Concerto in D minor, Opus 3, No. 11, by Vivaldi showed less than perfect ensemble at times, but the overall effect caught the richness and grandness of the first and third movements if not the poignancy of the beautiful intermezzo.

The Brahms Symphony No. 3 is an intensely personal document of sober, almost severe expression. The conductor could not be accused of overstatement here but it is questionable whether understatement gives all the answers to the introspective masterpiece. Still, the effect was thoughtful and interesting.

* * *

In two Respighi symphonic poems, "Fountains of Rome," and "Pines of Rome," orchestra and conductor overwhelmed all with brilliance of execution, vivid imagination, and sheer splendor of sound. The Eternal City and its environs were brought intact to Boston. All the scenes became magically alive—the children, the picturesque landscapes, the thunderous marching feet of Caesar's legions. Small wonder that the audience cheered and applauded without stint.

And this ending was the best kind of an "a rivederci" imaginable. Mr. Cantelli is assured of a warm welcome here whenever he returns.

Cir. (D 13,254)

This Clipping From
ONEONTA, N. Y.
STAR

DEC 27 1954

40 Years Service

Normal Graduate Retires As Boston Symphony Manager

George E. Judd, a graduate of Oneonta Normal School, has retired as manager of Boston Symphony Orchestra, has bought a farm near Cannonsville, and will return to his alma mater on February 6, when Boston Pops Orchestra plays at STC under the direction of his friends, Arthur Fiedler.

Mr. Judd will sit in the auditorium where he once sat as a student, and listen to an orchestra that he helped create during his nearly 40 years of association with its parent orchestra, the Boston Symphony.

He has invited Mr. and Mrs. Fiedler to be his guests and attend the concert with him, but Mr. Judd said yesterday that Mrs. Fiedler's three small children may change her plans.

Mr. Judd was born in Stamford, son of Mr .and Mrs. Tunis Judd, and has numerous relatives in this area. A nephew, Judd C. Archer, lives at 30 Ceperley Ave., and another nephew, Howard Archer Jr., has a store in West Oneonta. A sister, Mrs. Howard Archer Sr., resides in Walton, and another sister, Mrs. Clifford Shackelton, lives at Cannonsville.

As a student here Mr. Judd resided at 48 Maple St., in a boarding house conducted by a Mrs. Bunn. Graduating in 1906 he took his B. A. degree from Harvard in 1911, and through a friend, Seth Gano, formerly of Schenevus, he became employed in Boston by the Henry Lee Higginson investment house.

Mr. Higginson, who founded the Boston Symphony Orchestra, transferred Mr. Judd to his orchestral office in 1915 where he remained until retirement in August. He became secretary to the first manager, then assistant manager and in 1936 became manager.

His two sons also are active in the music world. William M. Judd is a partner in Columbia Artists Management Inc., which is the talent-procuring part of Community Concerts Inc. George E. Judd Jr. is assistant manager of New York Philharmonic-Symphony Orchestra, and formerly was tour manager for violinist Jascha Heifetz.

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When he retired in August he was honored at a luncheon by members of the Boston orchestra at Tanglewood, to which he brought that orchestra in 1937.

Earlier, he received an honorary degree from Bates College

Cir. (815,359)

This Clipping From
NEW YORK, N. Y.
NEWSWEEK.

DEC 27 1954

Young Singer at the 'Met'

. . . It would be to my great sat[illegible] if you would reprint the picture of [illegible] appearing in the opera "Andrea [illegible]" (Nov. 29 issue) with her name and any available information on her . . .

JENNIE K. NAMAY
Lowell, Mass.

►. . . Which artist in the cast was in the picture? It doesn't look like Madame Milanov.

MRS. RAYMOND CHAMPAGNE
North Billerica, Mass.

The young mezzo-soprano is Rosalind Elias, born in Lowell, Mass., who has had a rapid rise since she appeared Jan. 4, 1954, on the Metropolitan Auditions of the Air. She had previously sung at the Berkshire Music Festival at Tanglewood, understudied at La Scala in Milan, and had sung at San Carlo in Naples before her days at the Met.

Rosalind Elias in "Andrea Chénier"

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

DEC 28 1954

Best of Old and New in Music

To the Editor of The Herald:

The recent comments by readers concerning modern music and the Boston Symphony Orchestra are indicative of the struggle which contemporary music and modern composers are experiencing.

Music, as indeed most of the arts, seems to be constantly divided into at least two extreme camps; those who place a sense of value in the older and heretofore accepted forms, and those who constantly strive to present the "new", sometimes different, art. But music always has been a dynamic thing; changing with the times, retaining the best of past music and producing new types. Much of the modern music that is sometimes deplored by audiences today will become the standard reportory of orchestras in years to come.

Perhaps Haydn is easier to listen to than is Shostakovitch. However, the advance of music is not to be stopped by mere conservative resistence. Boston is fortunate indeed to have a music director of the calibre of Charles Munch; someone not afraid to look ahead and draw upon a wider realm of musical experience including the best of both the past and the present.

DAVID H. WADSWORTH
Cohasset.

Cir. (D 212,608) (S 242,866)

This Clipping From
SEATTLE, WASH.
TIMES

DEC 29 1954

Words and Music:

Toch Commissioned To Produce Work For Seattle Symphony

By LOUIS R. GUZZO

ALL is forgiven. As if in answer to criticism in this column ten days ago, the Serge Koussevitzky Foundation has announced it has commissioned four outstanding composers in America to write works for performances by major symphony orchestras—one of them the Seattle Symphony.

ERNST TOCH

The foundation selected Ernest Toch of Saratoga Springs, N. Y., to create an orchestral composition to be performed by the Seattle Symphony next season. At the same time, Norman Dello Joio of New York was commissioned to write a work for piano and orchestra for the National Symphony of Washington, D. C., Lukas Foss of Los Angeles an orchestral work for the Los Angeles Philharmonic and Colin McPhee of New York an orchestral work for the Vancouver Symphony of Vancouver, B. C.

All compositions, including 15 others recently commissioned for the Boston Symphony, primary beneficiary of the Koussevitzky Foundation's outlays, will be dedicated to the memory of Serge Koussevitzky, who headed the Boston Symphony more than 30 years.

When the names of the composers commissioned to contribute new works to the Boston Symphony were reported in this column December 20, I complained that the foundation once again had called upon the "contemporary elite" to order new music.

It seemed the foundation had made a habit of commissioning compositions from Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. All of them are distinguished craftsmen, but it was believed others could have been chosen who are equally gifted but more in need of foundation funds.

It's a pleasure to take it all back. The four composers added to the foundation's list fill the bill adequately and nullify the complaint. In addition, Seattle and its symphony will benefit substantially in hearing a fresh work by Toch, who, in this reviewer's opinion, is one of the most talented and imaginative composers of the day.

Katims Influenced Foundation's Decision

MILTON KATIMS, conductor of the Seattle Symphony, is mainly responsible for the foundation's decision to make Seattle one of four cities to profit from its endowment.

The action marks the first time the Koussevitzky Foundation has selected orchestras other than the Boston Symphony to be the recipient of new works.

About a year ago, Katims participated in a chamber-music concert at the Library of Congress in the nation's capital. Afterward, in a conversation with Dr. Harold Spivacke, chief of the library's music division and administrator of the foundation through the library, the conductor suggested the possibility of having a work commissioned for the Seattle Symphony.

Dr. Spivacke encouraged the idea, but he could make no definite promises.

A coincidence helped nudge Katims' proposal toward achievement. On the train leaving Washington for New York, he met Mme. Koussevitzky, wife of the late conductor and a driving force in the foundation. Katims introduced his idea to her; by that time it had become a project.

Mme. Koussevitzky was pleased to learn he had been appointed resident conductor of the Seattle Symphony and delighted with his interest in obtaining new scores for the orchestra. She, too, expressed approval of his idea but could make no commitment.

Toch Is Noted as Innovator

THE effect of Katims' presentation of his argument is obvious in the choice of Toch and the Seattle Symphony by the foundation. Toch was Katims' preference.

Toch, whose text on music theory is a gem for its originality and plausibility, was born in Vienna and emerged from the same school of theorists that produced such innovators as Schoenberg, Hindemith, Berg and Krenek. However, he has long since gone his own way in theory and composition.

The composer came to the United States to stay more than 20 years ago. He is self-taught in music, having given up the medical career for which he was trained at the University of Vienna.

Toch hasn't decided what form the composition he will write for the Seattle Symphony will take. He will coordinate his efforts with Katims and the foundation.

The composer has been in Seattle only once, to play a piano recital at the Repertory Playhouse in March, 1932.

Toch's theory of music is notable principally for his aversion to such phrases as "theory of music." He is concerned with creating music horizontally, with each voice enjoying equal status and freed of the traditional harmonic anchor that shapes music vertically. Form is important but not restrictive; the establishment of a new classicism with stress on polyphonic writing seems to be his goal.

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ONEONTA, N. Y.
STAR

DEC 27 1954

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DAVID H. WADSWORTH
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Cir. [illegible]

This Clipping From
NEW YORK, N. Y.
NEWSWEEK

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ALL is for[illegible]. As if in answer to criticism in this column [illegible] days ago, the Serge Koussevitzky Foundation has [illegible]nced it has commissioned four outstanding co[illegible] in America to write works for performance by major symphony orchestras—one of them the Seattle Symphony.

ERNST TOCH

The foundation selected Ernest Toch of Saratoga Springs, N. Y., to create an orchestral composition to be performed by the Seattle Symphony next season. At the same time, Norman Dello Joio of New York was commissioned to write a work for piano and orchestra for the National Symphony of Washington, D. C., Lukas Foss of Los Angeles an orchestral work for the Los Angeles Philharmonic and Colin McPhee of New York an orchestral work for the Vancouver Symphony of Vancouver, B. C.

All compositions, including 15 others recently commissioned for the Boston Symphony, primary beneficiary of the Koussevitzky Foundation's outlays, will be dedicated to the memory of Se[illegible] Koussevitzky, who headed the Boston Symphony mo[illegible] than [illegible] years.

When the names of the composers commissioned to contribute new works to the Boston Symphony were reported in this column December 20, I complained that the foundation once again had called upon the "contemporary elite" to order new music.

It seemed the foundation had made a habit of commissioning compositions from Samuel Barber, Leonard Bernstein, A[illegible], Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. All of them are distinguished craftsmen, but it was believed others could have been chosen who are equally gifted but more in need of foundation funds.

It's a pleasure to take it [illegible]. The four composers added to the foundation's list [illegible] the bill adequately and nullify the complaint. In addition, Seattle and its symphony will benefit substantially in hearing a fresh [illegible] by Toch, who, in this reviewer's opinion, is one of [illegible] most talented and imaginative composers of the day.

Katims Influenced Foundation's Decision

MILTON KATIMS, conductor of the Seattle Symphony, is mainly responsible for the foundation's decision to make Seattle one of four cities to profit from its endowment.

The action marks the first time the Koussevitzky Foundation has selected orchestras other than the Boston Symphony to be the recipient of new [illegible].

About a year ago, Katims partici[illegible] a chamber-music concert at the Library of Congress in the nation's capital. Afterward, in a conversation with Dr. Harold Spivacke, chief of the library's music division and administrator of the foundation through the library, the conductor suggested the possibility of having a work commissioned for the Seattle Symphony.

Dr. Spivacke encouraged the idea, but he could make no definite promises.

A coincidence helped nudge Katims' proposal toward achievement. On the train leaving Washington for New York, he met Mme. Koussevitzky, wife of the late conductor and a driving force in the foundation. Katims introduced his idea to her; by this time it had become a project.

Mme. Koussevitzky was pleased to learn he had been appointed resident conductor of the Seattle Symphony and delighted with his interest in obtaining new scores for the orchestra. She, too, expressed approval of his idea but could make no commitment.

Toch Is Noted as Innovator

THE effect of Katims' presentation of his argument is obvious in the choice of Toch and the Seattle Symphony by the foundation. Toch was Katims' preference.

Toch, whose text on music theory is a gem for its originality and plausibility, was born in Vienna and emerged from the same school of theorists that produced such innovators as Schoenberg, Hindemith, Berg and Krenek. However, he has long since gone his own way in theory and composition.

The composer came to the United States to stay more than 20 years ago. He is self-taught in music, having given up the medical career for which he was trained at the University of Vienna.

Toch hasn't decided what form the composition he will write for the Seattle Symphony will take. He will coordinate his efforts with Katims and the foundation.

The composer has been in Seattle only once, to play a piano recital at the Repertory Playhouse in March, 1932.

Toch's theory of music is [illegible] for his aversion to such phrases as "theory of music." He is concerned with creating music horizontally, with each voice enjoying equal status and freed of the traditional harmonic anchor that shapes music vertically. Form is important but not restrictive; the establishment of a new classicism with stress on polyphonic writing seems to be his goal.

BROOKLINE, MASS
CHRONICLE
12/30/54

mobile dealer.

Telecasts Over Channel 2 Slated To Start In Spring

WGBH-TV, the Boston educational television station, will go on the air in March or April 1955, according to an announcement last week by the Lowell Institute Cooperative Broadcasting Council.

Office equipment of the Council was moved December 11, from Symphony Hall to the new headquarters at 84 Massachusetts avenue, Cambridge. Officials of WGBH-TV and WGBH-FM said that the major task of installing and testing the TV equipment will begin immediately, and that test patterns are expected to begin on Channel 2 early in 1955.

Beginning in September 1946 with one staff member who worked out of a briefcase at a borrowed desk outside the office of Ralph Lowell, Trustee of the Lowell Institute, at 100 Franklin street, Boston, the organization now has 32 full-time staff employees and eleven Council members. The new offices and studios in Cambridge, opposite the Massachusetts Institute of Technology, occupy 11,000 square feet on two floors.

The Council's first permanent office was at 28 Newbury street, Boston, with the American Academy of Arts and Sciences, where it remained from November 1946 to September 1951.

The staff moved to Symphony Hall a month before the opening of WGBH-FM on October 6, 1951. The original seven members of the Council—Boston College, Boston University, Harvard, M. I. T., Northeastern, Tufts and the Lowell Institute—had grown to ten when the station went on the air, with new members Boston Symphony Orchestra, Museum of Fine Arts, Boston, and New England Conservatory of Music. The staff had increased to seventeen. The eleventh member of the Council is Brandeis University.

WGBH's television studio will be the largest single studio in the Boston area. The first floor will house the main studio, TV and FM control rooms, a combination TV-FM studio, TV-FM announcing booth, rehearsal room, engineering office, dressing rooms, electronic shop and equipment room. The administrative and business office, as well as the program and production departments, will be on the mezzanine.

NEW YORK TIMES, THURSDAY, DECEMBER 30

2 MORE COMPANIES CUT RECORD PRICES

M-G-M Meeting All New Lists Set by Victor—Walden Sells Its 12-Inch Disks at $4.95

Two additional record companies yesterday announced a reduction in price. One of them, M-G-M, is meeting all of the new prices introduced by R. C. A. Victor last Monday. The other, Walden Records, will sell its twelve-inch LP disks at $4.95 instead of $5.95.

M-G-M, which formerly charged $4.85 for a twelve-inch record, has set its new price at $3.98, except for sound-track disks, which will sell for $4.98. In nearly all other records of its various lines, M-G-M had previously sold at about the same price as Victor.

The sweeping Victor reductions, which brought the price of a $5.95 LP disk down to $3.98, do not apply to Victor's show disks, which have been priced at $4.98. Victor also announced yesterday that the H. M. V. line of classical music will also sell at $4.98 a disk.

Angel and Westminster Records yesterday said they would not lower prices. Dario Soria, head of Angel Records, issued the following statement:

"Angel believes that there is a market for every type of merchandise at every price in America. Angel will continue to merchandize its product at its present price lines, planning its catalogue for those who care sufficiently for the best to pay its price. We will not lower the standard of our product."

James Grayson, president of Westminster, stated that his company "welcomed the recently announced price reductions of certain labels. Westminster has long believed that there should be a proper price differential between mass-produced records and custom-made, Natural Balance recordings that justly bear the Hi-Fi label. Westminster will maintain its price structure and believes the public will recognize and accept the difference in Hi-Fi quality."

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

DEC 31 1954

New Work Honors Munch, A First for Boston Symphony

A new work by Bohuslav Martinu, his Sixth Symphony, which he entitled "Symphonic Fantasies" and composed for the Boston Symphony Orchestra, will have its first performance under Charles Munch's direction at the next pair of symphony concerts on Friday afternoon and Saturday night, Jan. 7 and 8.

The "Symphonic Fantasies" will be the first of the series of works written for this orchestra in celebration of its 75th anniversary year which begins next autumn. The music was written at the request of Mr. Munch and is dedicated "to Charles Munch on the occasion of the 75th anniversary of the Boston Symphony Orchestra." It is a short work in three movements.

The soloist of these concerts will be Robert Casadesus, who is to appear with the orchestra in Beethoven's Fifth Piano Concerto the "Emperor."

Cir. (D 175,944)

This Clipping From
BOSTON, MASS.
AMERICAN

DEC 31 1954

New Martinu Symphony In Next Week's Concerts

A new work by Bohuslav Martinu, his Sixth Symphony, which he entitled "Symphonic Fantasies," has been composed for the Boston Symphony Orchestra.

It will have its first performance under direction of Charles Munch at the next pair of Boston Symphony concerts in Symphony Hall on Friday afternoon and Saturday evening, Jan. 7 and 8. The "Symphonic Fantasies" will likewise be introduced on tour in the week following.

The "Symphonic Fantasies" will be the first of the series of works written for this orchestra in celebration of its 75th anniversary year which begins next autumn. The music was written at the request of Mr. Munch and is dedicated "to Charles Munch on the occasion of the 75th anniversary of the Boston Symphony Orchestra." It is a short work in three movements.

The soloist at these concerts will be Robert Casadesus, who is to appear with the orchestra in Beethoven's Fifth Piano Concerto, the "Emperor". The program will open with Moussorgsky's Prelude to "Khovanstchina" and Schumann's Symphony in D minor, No. 4.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

DEC 31 1954

Boston Symphony Here Next Month

One of the musical highlights of the season, an event which annually for a quarter-century has attracted a capacity audience, will be presented on the Bushnell Memorial stage Jan. 10 when the Boston Symphony Orchestra comes to Hartford.

Charles Munch, musical director of the orchestra will conduct.

* * *

ADDED SIGNIFICANCE is at- [illegible] to this year's Boston [illegible] ce it falls in the [illegible] 25th anniversary [illegible] e opening month [illegible] 's own 75th an- [illegible] As a special at- [illegible] e occasion, Dr. [illegible] e the Bushnell [illegible] ivilege of being [illegible] hear a new work [illegible] for the Boston [illegible] and dedicated to the [illegible] r. This work is the Sixth Symphony of Bohuslav Martinu, noted Czech composer, which is to be known as "Fantaisies Symphonique."

In commemoration of the diamond jubilee year of the world-famed Boston ensemble, a number of works have been commissioned, and they will be given their world premieres in Boston during 1955. The first of these is the Martinu composition, which the orchestra will perform Jan. 7 in Boston's Symphony Hall, and the following Monday in Hartford's Bushnell. "Fantaisies Symphoniques" is a [illegible] work in three movements, [illegible] year by the com- [illegible] who now makes his residence in France.

* * *

TWO LONGER WORKS will complete Dr. Munch's program, as announced today by Managing Director William H. Mortensen of the Bushnell. They are Bach's Brandenburg Concerto No. 6 in B-flat major, for strings, and the Brahms Second Symphony.

A limited number of seats are available at the Bushnell for the January concert.

c. 9

New Englan

Boston Symphony Prodded on Classics

To The Christian Science Monitor:

I should like to voice a criticism of the programs of the Boston Symphony Orchestra which, I am sure, is not merely personal. This is the heavy weighting of these programs with modern compositions of varying degrees of cacophony and atonality and with works of distinguished and less distinguished composers of the minor French impressionist school.

The inevitable result is that the great musical classics are neglected. How long has it been since the Boston orchestra has played a work of Liszt? How much Wagner do we hear in the course of a season? How many symphonies, overtures, symphonic poems of Beethoven, Brahms, Schubert, Schumann, Tchaikovsky, and many others remain unplayed — victims on the altar of "first performances" which usually, and deservedly, are also last performances.

It is proverbially useless to argue about aesthetic taste. But it seems self-evident that there is a deep and unbridgeable chasm between violently atonal modern works and the musical heritage of the past.

An art exhibition would scarcely present works by Michelangelo, Rafael, and Rembrandt along with paintings of the surrealist, cubist, and futurist type. Why should not the same principle be observed in concert programs?

Would it not give better artistic results and far more enjoyment to concert audiences if certain concerts were reserved exclusively for extreme modernist works, and these were omitted from other programs? Then we would be spared such unfortunate juxtapositions as Bach and Roy Harris, Hindemith and Moussorgsky.

The attendance at the modernist concerts would be an interesting indication of how many persons genuinely enjoy this type of composition. The generally strained and puzzled expressions that could be observed during the recent playing of Stravinsky's "Orpheus" (or was it "Morpheus"?) Suite might inspire some skepticism on this point.

And the audiences at the concerts devoted to music (as that word was understood before atonality and other modern experiments came into fashion) would, I think, derive vastly increased enjoyment from hearing the magnificent technical skill of the Boston orchestra devoted to musical creations worthy of that skill.

William Henry Chamberlin
Cambridge, Mass.

New England Comment

Symphony Defended

Dec 13

To The Christian Science Monitor:

The criticism of the Boston Symphony Orchestra offered by William Henry Chamberlin recently in your pages requires an answer if only for the reason that a vital matter of principle is involved: basically the principle of free inquiry, advocated so insistently by Jefferson and so frequently forgotten in our own day.

Mr. Chamberlin holds that "the great musical classics are neglected" because they are made the victims of "first performances" and have been elbowed out by too many modern composers—particular objections being raised against Roy Harris, Hindemith, and Stravinsky.

Yet every one of the masters of whom Mr. Chamberlin approves and names was himself the object of bitter attack in the days when each one was in his most creative period. Beethoven, for instance—one of the first on the Chamberlin list—was vitriolically criticized by a Boston writer who, in 1853, could find no meaning in the Ninth Symphony and compared the deaf composer to a blind painter daubing at random; and when the German Requiem of Brahms was first performed, it was greeted with hisses, according to the program notes in my album.

Anyone wishing to refresh his memory on these matters is referred to a book published in New York last year: Lexicon of Musical Invective, by Nicolas Slonimsky (Coleman - Ross). None of the classical composers mentioned by Mr. Chamberlin escapes. Yet each, we now agree, deserved to be heard. . . .

Apparently in every field of human endeavor the innovator is violently opposed by people who wish to keep things as they are. But all our history shows that progress comes only by trying something new. The Boston Symphony Orchestra does music a great service by permitting the new voices to be heard. This needs to be said.

Edward Darling
Belmont, Mass.

New England Comment

Symphonic Programs

Dec 27

To The Christian Science Monitor:

I do not believe there would be any such difficulty as Mr. Darling suggests in constructing separate programs for cacophonous and noncacophonous music. It would not take highly trained musicianship, but only a simple exercise of the auditory faculty, to recognize the profound difference between compositions of Beethoven and Brahms, Wagner and Tchaikovsky on one side, and those of Hindemith, Honegger, the later Bartok, and Stravinsky on the other.

One point I would like to suggest as a final contribution to this discussion is that symphonic music, by its very nature, imposes on the listener a form of dictatorship which does not exist in other arts.

It would sound fantastic, for instance, if it were proposed that one could not see paintings of Michelangelo and other classical masters unless he simultaneously viewed the works of Salvadore Dali and other futurists, cubists, surrealists, and whatnot. Or if there were an edict that one could not read Tolstoy's "War and Peace" unless he simultaneously plowed through Norman Mailer's "The Naked and the Dead."

Yet this is what happens when the concert-goer must swallow Roy Harris in order to hear Bach, or Hindemith in order to enjoy Stravinsky. There is usually only one outstanding symphony orchestra in a community; and it is necessary to accept its program or fall back on records and radio programs.

I don't think Mr. Darling's reference to censorship and Areopagitica meets the problem. No orchestra can play more than a small fraction of compositions in existence, whether of the classical or modernist schools. There must be selection and this implies preference and rejection.

I am not suggesting that the director of an orchestra could or should evade this responsibility, although an occasional "request program" might afford a useful clue as to what the audience genuinely enjoys. And audience satisfaction should be one element influencing the make-up of programs.

What I am pleading for is an end of the practice of jumbling together on the same program works of utterly different musical conception and style. By all means have as many concerts of atonal cacophonous music as the director's taste feels may be called for. But do not make almost every program a partial compulsory indoctrination, for a captive audience, in atonalism and similar experiments.

William Henry Chamberlin
Cambridge, Mass.

New England Comment

Modern Music By Request

Dec 30

To The Christian Science Monitor:

Not many people who object to inferior music realize that many of the modern composers are friends of the orchestra conductors, who, if asked to perform their works, are helpless in the matter.

It would be better if only one of these works could be performed at a symphony concert, and let the rest of the program consist of great music.

We do not need to listen to what we do not enjoy. There are so many things to think about. Let us practice the art of patience, and be thankful that we can still have at symphony concerts and over the radio, the beautiful music of the great and religious men of the past.

Alice C. Smith
Duxbury, Mass.

New England Comment

Symphonic Programs

Dec 21

To The Christian Science Monitor:

William Henry Chamberlin's letter criticizing the programs of the Boston Symphony echoes our own sentiments. While I would not go as far as he does in completely segregating modern from classical music, I do feel that there should be fewer ultramodern works on each program. One or two concerts of exclusively recent music would assure such works being heard.

Rightly or wrongly the average music lover much prefers the familiar classic masterpieces to the new compositions whose rhythms and melodies probably cannot be appreciated except by an expert.

The public in cultural matters is not always right and therefore some modern works might be included on every second or third program, but "educating the public" goes too far when an incomprehensible composition is part of almost every concert played by the Boston Symphony.

Elizabeth Epstein
Cambridge, Mass.

N. E. Comment

Experimental Music?

Dec 15

To The Christian Science Monitor:

Mr. Edward Darling, in his letter in the Monitor, overlooks the positive proposal which I made in the letter which aroused his criticism. What I suggested was not that modern music of the cacophonous atonal type should be banned, but that it should be restricted to special programs devoted exclusively to musical compositions of this category. It seems to me that under such an arrangement everyone's rights and liberties would be respected, the right of experimental composers to be heard, the right of their admirers to enjoy the full benefit of their works, and the right of the concertgoer who prefers music of differing style and standard to enjoy the composers of his preference without being jarred and jolted by works of a radically different type.

I should also like to enter a respectful but firm dissent to Mr. Darling's suggestion that because Beethoven and other great composers of the past met opposition and criticism, modernist composers are necessarily creating works of value comparable with Beethoven's. I think the verifiable fact that almost all the "first performances" on Boston Symphony Orchestra programs over the last ten or twenty years have also been last performances indicates a certain deficiency in the quality of enduring value and appeal.

William Henry Chamberlin,
Cambridge, Mass.

New England Comment

Symphonic Programs

Dec 29

To The Christian Science Monitor:

Mr. Chamberlin wants to separate the sheep from the goats—certain classical composers from certain modern composers—but he does not wish to call this censorship. Possibly I used too harsh a word. If so, it was done with no ill will, but in the interests of being forthright where it seemed to me an important principle was at stake.

Let us call the separation a selection which implies preference and rejection, then.

The principle remains: the moment Mr. Chamberlin or anyone [illegible] This piece of music sho[illegible] taken off the program and played at another time," he is forgetting that the Boston Symphony Orchestra serves everyone and that no program can be equally pleasing to all ears. Who is going to made the selections upon which the preferences and rejections depend?

To Mr. Chamberlin this seems a simple exercise of the auditory faculty; and yet we find the late Serge Koussevitzky giving the Roy Harris Symphony No. 3 its world première and later characterizing it as "the first truly great orchestral work to be produced in America," while others complain that they are forced to "swallow Roy Harris" in order to hear things they like better.

How is the choice to be made, then? Mr. Chamberlin accepts Beethoven, Brahms, Liszt, Schubert, Schumann, Tchaikovsky, and Wagner as sound; apparently Stravinsky is almost borderline; but Bartok, Roy Harris, Hindemith, Honegger — these must have a separate program.

Yet after Honegger's Symphony No. 5 was introduced by Charles Munch and the Boston Symphony, the composer was called "one of the greatest craftsmen living"; the Saturday Review has found Hindemith "thoroughly inspired"; Bartok's Concerto for Orchestra, given its première by the Boston Symphony, received an ovation.

Perhaps we should try to see beauty even (as Dr. Oppenheimer said at Columbia) "in places remote and strange and unfamiliar."

Edward Darling
Belmont, Mass.

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HERALD **MUSIC** JAN 1

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the tenth program of the 74th season in Symphony Hall yesterday afternoon. The soloists were Joseph Szigeti, violin and Mac Morgan, baritone. Assisting was the Cecilia Society, Hugh Ross, conductor. The program:

Overture to "Das Christelflein" .... Pfitzner
Concerto in D, Op. 77.......... Brahms
Chorale Prelude, "The Old Year Is Past" .... Bach-Munch
A Christmas Cantata.......... Honegger

By RUDOLPH ELIE

The more music I hear by Arthur Honegger, the more I am inclined to believe that he will emerge as one of the really towering figures in contemporary music.

Not that he is denied a position among the living masters of the day; on the contrary. Yet he is seldom the subject of musicological analyses in the musical journals; and there exists, so far as I know, no developed study of him in English in a day when scholarly works cover everyone from Benjamin Britten to William Schuman.

But who can deny the obvious mastery that illuminates every moment of "A Christmas Cantata" in its first American performance yesterday? Or, for that matter, the mastery that informs all his larger works from "King David" to "Joan of Arc at the Stake", from the Second Symphony to the Fifth? Indeed, I can think of no Honegger work that has ever dipped below the level of the remarkable, whether it be in the pictorial sensation of "Pacific 231" or the spiritual agonies of the Liturgical Symphony.

Clear Conviction

In his five years with us Mr. Munch has made very clear his own convictions in the matter; a composer never had a more robust or a more comprehending champion than Honegger has in him. So it was yesterday that Mr. Munch reached new heights as a re-creative artist when he did this imposing work in a way to suggest that it just couldn't be done that well.

Essentially, the Christmas Cantata presents an appeal of humanity for a Saviour, the birth of Jesus and the consequent joyous carols from all the earth. These carols, largely unfamiliar save for "Lo a Rose E'er Blooming" and "Silent Night" are in the central section of the Cantata and are written quodlibet style, several of them going at once in different languages, appearing now in one voice, again in another. They culminate in a striking choral utterance in which is heard the chorale and there follows an equally striking orchestral postlude with fragmentary echoes of the carols all coming to an end as it began, in the solemn tones of the organ.

It is a work revealing all of the composer's immense musical vocabulary, with the strong, muscular sounds touched with dissonant tensions, the free but never eccentric tonalities, the clear linear textures, the powerful and urgent rhythmic movement and always the lyric invention of great persuasion. It brought forth a response yesterday that few new works ever do, the audience well aware of the singular spiritual power of the works even if it may have found some of the moments a little too far in the van to be immediately accepted.

As I have said, the performance was exhilarating to say the least. The Cecilia Society, trained to perfection by Hugh Ross, sang the choral part as if it were breezing through the Hallelujah chorus and not a very difficult an example of contemporary part writing, while Mac Morgan sang his brief role in fine voice and impressive style. The fine soprano voice of Margot Willauer, in an even briefer solo role in the chorus, soared out over the whole stunningly, and a word for the half dozen boy sopranos is in order, too. All in all, it was a highly rewarding affair.

Rare Appearance

Joseph Szigeti made one of his very rare appearances with this orchestra in the Brahms to lend additional distinction to the concert. If it may be said his technical equipment is not what it was, his musicianship and his dedication to his art is in fuller flower than ever and, with a superb accompaniment by Mr. Munch and the orchestra, he gave the work a distinguished and impressive reading. It was interesting, too, to hear the overture to Pfitzner's "Das Christelflein," a sweet and tender thing suggesting the mingling of Humperdinck and the early Strauss with Wagnerian hues here and there in the fabric.

This pair of concerts marked the final appearances in the orchestra of Willis Page, who shares the first desk as a bass player with Georges Moleux. Mr. Page, a conductor of great promise, moves on to Buffalo to become the assistant conductor of the Buffalo Philharmonic under Josef Kripps and although we are saddened by his departure from Boston, we can only wish him the greatest good fortune in his new role. The program next week offers Robert Casadesus as soloist in Beethoven's "Emperor," with works by Moussorgsky, Schumann and Martinu.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 1 - 1955

Boston's Educational TV to Start in April

Greater Bostonians will get their first glimpse of educational TV some time next April, when station WGBH-TV starts operations on Channel 2—"First on Your Dial."

Programs for general adult audiences and for children will be featured under present plans.

Televising at first will be from 5:30 to 9:30 p. m., Monday through Friday, or at least 20 hours a week.

Besides the children's program, there'll be daily news analysis by Louis M. Lyons, curator of the Nieman Foundation at Harvard, and a program from the Museum of Fine Arts.

Programs for general audiences will be presented on the humanities and social and natural science. There'll also be films and kinescopes from other educational TV stations throughout the country, distributed through the Educational TV and Radio Center, Ann Arbor, Mich., of which Boston's Ralph Lowell is a director.

Those who made WGBH-TV possible are Lowell himself, four foundations, six colleges and universities, the Lowell Institute and —last but not least—some 30,000 interested people who've signed pledge cards or given money which last October totaled $145,000.

The new TV station will be unique in the nation for its integration of frequency-modulation radio programs and television operations.

Its TV tower is under construction on Blue Hill.

Its studios will be at 84 Massachusetts av., opposite M. I. T., Cambridge, and in Symphony Hall, Boston.

Helping to present the programs, and advising on operations, will be the members of the Lowell Institute Cooperative Broadcasting Council, comprising Boston College, Boston Symphony Orchestra, Boston University, Brandeis University, Harvard, Massachusetts Institute of Technology, Boston Museum of Fine Arts, New England Conservatory of Music, Northeastern University and Tufts.

All contribute financially, too.

But the big money came from the foundations. For the physical assets of WGHB-TV: $450,000 came from the Lincoln and Theresa Filene Foundation, Inc.; the Filene Fund and the Twentieth Century Fund, established by the late Edward A. Filene.

Another $150,000 was given by the Fund for Adult Education, originally established by the Ford Foundation. This $600,000 will pay for the construction.

The public fund-raising campaign will help pay the operating expenses and was directed by Dr. Claude M. Fuess, headmaster-emeritus of Phillips Andover Academy. Additional gifts are still being made and more are expected before WGBH-TV goes on the air.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 1 - 1955

MUSIC

Szigeti Plays Brahms; Cantata by Honegger

Tenth program in the Friday afternoon–Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director, at Symphony Hall. The program: Pfitzner: Overture to "Das Christelflein;" Brahms: Violin Concerto (Joseph Szigeti, soloist); Bach (arranged by Charles Munch): Chorale Prelude and Chorale, "The Old Year Is Past" (with chorus); Honegger: "A Christmas Cantata" (first performance in America); assisting: the Cecilia Society Chorus, Hugh Ross conductor; (soloist: Mac Morgan, baritone).

By CYRUS DURGIN

The Symphony program for this week seemed richer in prospect than it sounded in performance yesterday. Musical observance of the holidays had been left for the return to the conductor's stand of Charles Munch, who, with Pfitzner, Honegger and Bach, covered both Christmas and New Year's.

But where the two little German pieces were both seasonally appropriate and intrinsically pleasant, Honegger's work, new to this country, was a deadly bore.

Much more had been expected from the creator of "King David," "Danse des Morts," the Symphonies and other music.

"A Christmas Cantata" has its moments of interest and heart-warming communication, but they are when the orchestra carries on alone.

Mostly it is dull, turgid music, frightfully straining for effect thanks to choral and vocal solo writing which ignores the beauty and the resources of the human voice. It is this portion which is rankly bad.

Mac Morgan has a fine, resonant baritone, and he did what he could with a part that gropes from one ridiculously difficult and inexpressive interval to another. Much the same could be said for the choristers, although I suspected that some of the acid sounds produced were not in the score.

If this is a Christmas Cantata, with its moanings (Latin: "De profundis clamavi"), its shoutings (German), and other unattractive manifestations, let us get on quickly to Washington's Birthday.

Joseph Szigeti is a musician of high intellectual stature, long recognized for the proportion, dignity and grasp of style in his work. His performance of the Brahms Violin Concerto was chaste in conception, but also on the dry side. His bowing cramps the possibility of a freely singing tone, and his left hand technique does not always result in perfect intonation.

Term it, then, a high-minded and balanced performance, but not one so emotionally outgiving as ordinarily you hear of this masterpiece.

Mr. Szigeti was cordially received, and so were Mr. Munch and the orchestra who had played the score superbly.

Pfitzner's Overture, now almost unknown here, was a silken beginning for the concert. Mr. Munch's Bach arrangement happily has become a feature of each New Year season. It is admirably done. This time, having a chorus on hand, the conductor had them sing the chorale, which added considerably to the effect.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
JAN 1 - 1955

Music In Review

BY TUCKER KEISER

After a midseason vacation Charles Munch returned to the podium yesterday to lead the Boston Symphony Orchestra in a program which included Pfitzner's "Das Christelflein" Overture, Brahms' Violin Concerto (with Joseph Szigeti as soloist), the conductor's tasteful orchestration of Bach's "The Old Year Is Past," and the first American performance of Honegger's "Christmas Cantata."

The new work is tuneful and uncomplicated. After a quiet beginning for organ and orchestra the chorus enter singing wordless syllables. They soon launch into a masterly melange of Christmas carols sung in their original languages. Reaching a climax in a staccato "Laudate Dominum," the music gradually subsides, to end as quietly as it began. The last 30-odd bars comprise the most original section of the cantata.

The Cecilia Society Chorus, under the direction of Hugh Ross, sang the choral parts competently, though the number of local soloists added to the group for this performance made any homogeneity of tone quite out of the question. Mac Morgan was the baritone soloist.

The Brahms Concerto seemed interminable yesterday. Szigeti, an impressive recitalist, possesses none of the temperament, technique, or tone to make the concerto convincing. His scholarly approach is the one kind of interpretation the work cannot bear.

Not only was the soloist miscast, but the conductor as well. Credit must be given Mr. Munch for valiantly playing Brahms because Symphony Hall audiences expect performances of a favorite composer. However, with one or two exceptions he has never exhibited sympathetic understanding of the composer's music. The notes are there, the spirit is lacking.

The Pfitzner Overture, which opened the program, is a richly orchestrated, melodious piece; Mr. Munch could profitably revive it each Christmas season.

Cir. (S 55,231)

This Clipping From
TRENTON, N. J.
SUNDAY TIMES ADVERTISEI
JAN 2 - 1955

To Give Recital

Saramae Endich

Miss Endich Here Tuesday

Will Be Featured In Third In Community Concert Series

Saramae Endich, young American soprano, will be the third star attraction of the Trenton Community Concerts' current 10th anniversary series it was announced by Mrs. Alex Budson, president of the local group.

Miss Endich will appear on the stage of the War Memorial Building on Tuesday night, January 4. Curtain time is listed for 8:30 with the doors opening at 8 p. m.

Miss Endich is one of the most important discoveries of the celebrated Berkshire Music Festival at Tanglewood, the proving ground of many of the greatest American names in music today. She is a young lady whose voice, musicianship, looks and personality have already maked her as a luminous star of the future.

Born in Steubenville, Ohio, she is one of five talented daughters. She learned to play the piano at an early age. In school she sang in glee clubs and choral groups, took part in sports and dramatic productions, was an officer in several clubs and was voted the most beautiful girl in her home town. At Ohio University she entered the music department and four years later was awarded her degree of bachelor of arts.

Miss Endich is now on her first coast to coast concert tour following her work at Berkshire with the Boston Symphony Orchestra.

No ~~single admissions~~ are sold to the concert. Admission is by membership only. A membership campaign is held each year in the Spring for the next season's concerts

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Cir. (D 196,775) (S 203,908)

This Clipping From
WASHINGTON, D. C.
POST & TIMES HERALD
JAN 2 - 1955

A Good Hand With Mozart

By Paul Hume

HERBERT VON KARAJAN will conduct the Berlin Philharmonic throughout its entire American tour which opens in Washington on Sunday.

Hume

The eminent, though still relatively young — 46— conductor has a strong and wide reputation in this country through the many notable recordings he has made on a variety of company labels. He has spent many concerts at the head of the Vienna Philharmonic, the great British radio orchestra called the Philharmonia, and at the various European festivals, Bayreuth, Salzburg, Edinburgh, as well as in the opera centers of Europe.

From his discography, he is clearly an expert in Mozart, though more so in opera than in symphonic repertoire; his Debussy is remarkably clear and particularly subtle of nuance; and his complete "Meistersinger," from the Bayreuth Festival, has an orchestral beauty and mobility that marks it as a greatly conceived work in the finest conducting vein.

UNUSUALLY perplexing problems faced the United States management of the Berlin orchestra's tour with the sudden death of Wilhelm Furtwangler on November 30. The tour was completely sold out, opening in Constitution Hall the end of February.

Furtwangler's presence at the head of the orchestra was beyond question a factor that would have guaranteed full houses wherever the orchestra played. Who else could take the place of a man whom many placed alongside Arturo Toscanini among the world's conductors?

And what conductor of stature could be freed from commitments of long standing, who would be temperamentally and musically suited to the profile of the Berlin Philharmonic?

Zvi Zeitlin, violinist, plays tonight's ~~National Gallery~~ concert.

Karajan was a logical choice, and his selection is a fortunate one. For what it may be worth, he is, or was several years ago, the conductor whom Virgil Thomson told me would be the most logical successor to Charles Munch whenever that conductor of ~~the Boston Sym~~phony might leave that musical hub.

According to Thomson, Karajan is a suave musician of the most cultured style, whose tastes and manners would suit Boston perfectly.

OTHER problems still remain. Henry Reichhold, an American manufacturer and sponsor of musical arts, had personally guaranteed the sizable amount of money needed to transport the German orchestra from Europe to this country, and home again. Reichhold used to be a strong supporter of the Detroit Symphony, and then, for various reasons, withdrew his support from that orchestra. It was during his term of office as principal guarantor of that symphony that he put up the absurd sum of $25,000 for a prize-winning symphony." The prize being won by Leroy Robertson of Utah, the symphony was given its award-winning performance and has languished in near oblivion since that time.

When Reichhold heard of Furtwangler's death, he withdrew his agreement to finance the overseas travel expenses, in, as the New York release points out, "an act to which he was legally entitled." The act, however, left in the air the substantial problem of getting the orchestra here and home again. Details are being worked out now, and the orchestra will be in this country on schedule.

KARAJAN'S programs will be announced shortly. They may well follow the pattern of those already announced by Furtwangler; Bach-Handel-Beethoven-Wagner-Strauss-Barber.

But the new conductor is under no commitment at all, and with one of the finest Bartok concertos for orchestra in his repertoire, the early 20th century French school in his fingers, and the younger disposition of a great rising conductor in his blood, he may well make the venture a somewhat more catholic affair than the older, great leader.

The tour will be a memorial to Furtwangler in any case, and the choice of Herbert von Karajan assures us that it will be the finest kind of musical tribute, one to which the late conductor would probably have given approval.

Gwenn Signs

Edmund Gwenn, whose performance in "Miracle on 34th Street" won him an Academy Award, has been signed by Paramount for the star role of Captain Wiles in Alfred Hitchcock's "The Trouble With

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Cir. (D 189,722) (S 165,180)

This Clipping From
TOLEDO, OHIO
BLADE
JAN 2 - 1955

Plans Made For Tribute To Sibelius

Special to The Blade

PHILADELPHIA, Jan. 1— Plans for a world-wide tribute honoring the great Finnish composer, Jean Sibelius, on his 90th birthday this year have been announced by Mrs. Serge Koussevitzky, chairman of a recently organized Sibelius Festival Committee.

The objective, according to the chairman, is to bring the attention of the musical world to this anniversary and to assist musical organizations and their directors in planning an appropriate observance during the coming season.

Hundreds of conductors are being asked to participate in this international salute by planning programs or whole cycles of Sibelius' music as near his anniversary Dec. 8, 1955, as possible. In this country, it is anticipated that the festival project will be carried into hundreds of smaller communities by individual and organization members of the American Symphony Orchestra League.

★ ★ ★

EUGENE ORMANDY, instrumental in organizing this project, has announced he plans three complete Sibelius programs for the Philadelphia Orchestra's home concerts, and one each for the orchestra series in New York, Washington and Baltimore.

A complete list of Sibelius' symphonic works has been compiled for distribution to conductors who wish to cooperate in the festival. In addition to nation-wide manifestations in honor of Sibelius, the committee hopes that one or more Sibelius scholarships may be provided in this country for talented Finnish music students.

★ ★ ★

THE KOUSSEVITZKY Music Foundation, in cooperation with the Berkshire Music Center, has already announced a scholarship with living expenses at Tanglewood next summer, to be awarded to [illegible] Finnish composer selected by Sibelius.

ADVERTISEMENT

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CONCERTS AND OPERA

By Jay S. Harrison

Verdis Requiem 1/2

Giuseppe Verdi's "Requiem," which Guido Cantelli presented with the Philharmonic-Symphony Thursday in Carnegie Hall, is a much maligned work. And while condemnations of it exist on several levels, the reservation uppermost in many critics' list of faults is its wholly theatrical approach to a wholly religious text. As demonstrated on this occasion, however, such a point of view is excessive, if not downright untenable.

For one thing, no one dares remonstrate with Beethoven or Brahms for making their sacred music sound similar to their secular. A composer, after all, having established a consistent style, carries it into every area of his concentration, and Verdi, far from being an exception, simply extended those talents best developed into regions where they had rarely traveled before. This, of course, is the major reason accounting for the so-called "operatic" qualities of the score. But there is yet another circumstance, frequently overlooked, that detours the Requiem straightway into the province of opera and Thursday night that circumstance seemed more than ordinarily apparent.

As his soloists Mr. Cantelli chose four singers trained in the ways of opera, and they brought to Verdi's masterpiece precisely those musical habits that are born and bred in the lyric theater. Herva Nelli, soprano; Claramae Turner, mezzo; Richard Tucker, tenor, and Jerome Hines, bass, are all, by and large, singers to whom Verdi is Father-Earth, and having cut their teeth on "Aidas" and "Don Carlos" it is only natural that their approach to a non-operatic Verdi number conforms in technique and expressivity to their operatic behavior. Oratorio specialists, on the other hand, whose entire performance mechanism is differently geared, might plausibly rub away from the Requiem some of the "catch-in-the-throat" theatricality that clings to it. But never are they provided the opportunity of singing it.

As heard Thursday, then, Verdi's Requiem was read like an impassioned drama dealing with sorrow and bathed in lamentation. Maestro Cantelli sought and received long, melting phrases of the "Forza del Destino" model, and his entire accompaniment was clearly based on traditional operatic procedures. The woodwinds particularly, as they gently nudged and colored the voices, produced a brand of resonance native to the opera house, while the over-all-sonority of the orchestra—wondrously balanced, one might add—never blanketed for a moment the spiraling lines of the soloists. Mr. Cantelli, indeed, is thoroughly at ease in music whose temperament is alternately violent and tearful, and his performance reflected in generous quantity the deep and moving messages contained in Verdi's glowing pages.

Among the singers the Messrs. Tucker and Hines revealed themselves in finer voice than either Miss Nelli or Miss Turner. Mr. Hines delivered his airs smoothly, cleanly, with remarkable adherence to the pitch and with a timbre properly ominous and forbidding. Mr. Tucker, also, darted agilely about the long and melodic lines of the piece and lent to his reading, as well, a ripe and hearty color that brought joy to the ear. Miss Turner, although her low tones were superbly focused and ringing, trembled a bit in the upper regions after encountering some difficulty in reaching it. And for Miss Nelli, alas, it was an unfortunate night. She sang out of tune almost constantly and not once did she emit a top tone at the pianissimo level demanded by the composer.

The chorus of the event, trained by John Finley Williamson, was none other than the Westminster Choir. It came as no surprise that their work was impeccable. From this group we have been led to expect perfection and it alone.

Music: Verdi Requiem

TIMES 1/2

By OLIN DOWNES

PHILHARMONIC - SYMPHONY, Guido Cantelli conducting; Herva Nelli, soprano; Claramae Turner, contralto; Richard Tucker, tenor; Jerome Hines, bass. At Carnegie Hall.
Requiem .... Verdi

WHEN Guido Cantelli gave his fiery performance of the Verdi Requiem with the Philharmonic - Symphony Orchestra, the Westminster choir and the soloists assembled in Carnegie Hall Thursday night, we thought of the remark that Brahms made upon hearing this work for the first time. A German critic, favorable to Brahms—who composed a fairish requiem of his own—called Verdi's work superficial, operatic and lacking in depth. Brahms listened intently, thereafter remarking succinctly that the man who said that was a fool, and the Verdi Requiem a work of genius.

This Requiem is Latin, lyrical, racially and intensely dramatic. It is also mystical in a way that moves us profoundly when that aspect of the music is fully revealed.

Mr. Cantelli's performance was always effective, but most of the time exterior, even theatrical in accent. Brahms might have conditioned his verdict if he had heard the work thus treated.

Nothing was left to the imagination. Orchestra, chorus and soloists were driven to the limit. The climaxes were enormous; sometimes they were blatant. The opening movement of the Requiem lacked entirely this mystical color, were much too tangible and concrete in their pronouncement, and there wasn't real pianissimo in this piece. The choral tone itself was dry and opaque, lacking the transparency and radiance of color expected here. The Kyrie Eleison was too near a climax, and a separate effect from the "requiem aeternam" of which it should be a part.

The cries that are flung out in the very opening of the Dies irae and the big drum were as loud as the crack of doom. In the tuba mirum the trumpets massed at one side of the stage clamored as wildly as possible. But the preparation here—the mysterious calls that can chill the blood as they seem to sound menacingly from afar—needed to be just as significant and atmospheric as they were not.

One does not like to sound invidious or chary of deserved praise of the care with which Mr. Cantelli had prepared the performance, his conscientiousness of phrase and detail, and his fine command of the orchestra. He did not fail to engender excitement and movement throughout the evening. There was no static moment. Was there sufficient repose, and balance? Very probably the excitement of conducting a work as intense and of as dramatic an accent as this one would fire any but the most matured and seasoned conductor to outdo himself, to pile Ossa on Pelion in order to communicate all that is in the score. More restraint was needed in this performance, and less driving.

Mr. Cantelli had a fine quartet of soloists. Sometimes the solo singers were driven past the best quality of tone or invariable correctness of intonation. Each one was compelled to give his or her utmost—to paint, as it were, in the broadest brush-strokes. And this was done, on the whole, very capably by Mr. Tucker, with his glorious tone-quality; Mr. Hines, with his fine basso; Miss Turner, who responded warmly to the character of her music, and to the conductor's wishes and Miss Nelli, who, with some difficulties of the moment, was also responsive and communicative. But the Verdi Requiem goes deeper.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN 2 - 1955

HONORED BY FRANCE—Left to right: William Barber of Newton, Richard Burgin of Brookline, Chester Emery of Wellesley Hills, James H. Grew of Andover, and Col George Stewart of Dublin, N. H. Francois Charles-Roux, French Consul, congratulates them.

4 Bay Staters, N. H. Man Given French Awards

Four men from Eastern Massachusetts and one from New Hampshire were decorated with the Cross of the Legion of Honor by the French Government yesterday at a New Year's Day reception at the French Consulate, 178 Beacon st.

Those decorated were Richard Burgin of Brookline, assistant conductor of the Boston Symphony Orchestra; William Barber of Newton, Chester Emery of Wellesley Hills, James H. Grew of Andover and Col George Stewart of Dublin, N. H.

The awards, given for outstanding services to France, were presented by Francis Charles-Roux, French consul.

Burgin was cited for having "contributed constantly and effectively to the diffusion of French music in the United States."

Barber, who once served in the Foreign Legion, was praised for helping develop good relations between this country and France through his work in the Bureau of University Travel and in the Societe des Medailles Militaires.

Emery, general agent of the French Line, received his award for work with the line and for his active contribution to the French Center.

Grew, who heads the French Department at Phillips Academy in Andover, was cited for his teaching of French and work for French organizations in this area.

Stewart, who was awarded the French Medaille Militaire in World War I, was honored for his service to the cause of French-American friendship as minister of the Presbyterian Church and as a lecturer.

Cir. (S 223,266)

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JAN 2 - 1955

15 New Works for The Boston Are Commissioned

THE SCORE OF THE 15 new works jointly commissioned by the Boston Symphony Orchestra, Munch, music director, and the

CHARLES MUNCH

Serge Koussevitzky Music Foundation in the Library of Congress, will carry the inscriptions:

"Commissioned in celebration of the 75th anniversary of the Boston Symphony Orchestra, Charles Munch, music director."

"Dedicated to the memory of Serge and Natalie Koussevitsky." The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

UNDER DIRECTION of Charles Munch since 1949, the Boston Symphony Orchestra has continued its interest in new music and the repertory for the last five years has included 30 premieres, as well as performances of many other contemporary works by American and European composers. Serge Koussevitsky, who during his 25 years as conductor of this orchestra (1924-1949) added immeasurably to the recognition of contemporary composers, established in 1942 the Koussevitzky Music Foundation, Inc., in memory of his wife, Natalie, who died in that year.

THE SERGE Koussevitsky Music Foundation in the Library o Congress was founded in 195 Both before and after the deat of Dr. Koussevitzky, the tw foundations have carried on th work he began, encouraging th

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Cir. (D 361,226) (S 378,881)

This Clipping From
KANSAS CITY, MO.
STAR

JAN 2 - 1955

Charles Munch will conduct the Boston Symphony orchestra in an American radio premiere of Martinu's "Symphonic Fantasies" at 7:30 Saturday night on WDAF. Other selections will be the prelude to "Kovantchina" by Moussorgsky and Schumann's "Symphony No. 4 in D Minor."

[262]

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 6 - 1955

Hi Fi Starts Scholarship

Music Magazine Announces Grant For Tanglewood

GREAT BARRINGTON—A student at the Berkshire Music Center next summer will be the recipient of the first annual High Fidelity Magazine scholarship, the magazine announced here today.

The $250 scholarship will be administered by the faculty of the center, who will select a student from Section 1 at the center. The section includes students of opera, conducting, composing and instrumental music.

Terms of the scholarship specify that the award be circulated as much as possible among the several groups in Section 1. The scholarship is designed to encourage students in all branches of music, in keeping with the general musical subjects covered by the magazine.

Final arrangements for the scholarship were completed yesterday with the Boston Symphony Orchestra, operators of the music center at Tanglewood.

No applications for the scholarship will be accepted. The award is designed to assist a student at the center in meeting the school's $150 tuition and other expenses.

Cir. (1,706,593)

This Clipping From
TIME MAGAZINE
CHICAGO, ILL.

JAN 3 - 1955

Year's Best Records

Among the flood of classical LP records that made the year more musical, there were many standouts. The following choice of 1954's best is made on the basis of unusual interest in music or performance:

Berg: Violin Concerto (Louis Krasner; Cleveland Orchestra conducted by Artur Rodzinsky; Columbia). The first recording of a major 20th century work. Dubbed from old 78 r.p.m. disks, but a devoted performance.

Berlioz: The Damnation of Faust (Boston Symphony, chorus and soloists conducted by Charles Munch; Victor, 3 LPs). The smoldering romantic score, excitingly fanned by Berlioz Specialist Munch.

Brahms: Orchestral Music (New York Philharmonic-Symphony conducted by Bruno Walter; Columbia, 4 LPs). Brahms's monumental symphonic output played with Old World warmth and New World vigor.

Christian Science Monitor 1/6

Symphonic Première on NBC

Charles Munch and the Boston Symphony Orchestra will introduce Bohuslav Martinů's "Symphonic Fantasies" to the American radio audience in the world première performance of the 21-minute composition for full orchestra, at the Friday afternoon and Saturday evening concerts, to be broadcast in their entirety over WGBH-FM Friday afternoon at 2:10 and over the same station Saturday night at 8:25. WBZ-radio will broadcast part of the concert Saturday night, from 8:30 until 9:30.

The Martinů work was done of 15 commissioned jointly by the Boston Symphony Orchestra and the Serge Koussevitzky Foundation in the Library of Congress. Six of the works will be by European composers, eight by composers in the United States, and one in South America.

Another high light of this week's concerts by the Boston Symphony Orchestra will be the guest appearance of Robert Casadesus, concert pianist, who will play Beethoven's Concerto No. 5 in E flat (Emperor). Mr. Casadesus will not be heard over WBZ, because he will not play until the second part of the program.

Other selections, which will be heard on both stations, will be the Prelude to Mussorgsky's "Khovantchina" and Robert Schumann's Symphony No. 4 in D minor.

Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

JAN 8 - 1955

Radio Premiere Of New Work Tonight

By FRED H. RUSSELL

Charles Munch and the Boston Symphony orchestra will introduce Bohuslav Martinu's "Symphonic Fantasies" to American radio audiences in tonight's broadcast over WRCA at 8:30 o'clock.

The world premiere performance of the 21-minute composition for full orchestra took place yesterday afternoon at the subscription concert of the orchestra. Tonight's radio performance will be dedicated to Radio Free Europe by Munch, since the composer's country or origin, Czechoslovakia, now is behind the Iron Curtain.

The work was one of 15 commissioned jointly by the Boston Symphony orchestra and the Serge Koussevitzky Foundation in the Library of Congress. Six of the works will be by European composers, eight by composers in the United States, and one in South America. They will be programmed by Munch as soon as the composers make them available.

Other selections on tonight's full hour broadcast will be the "Prelude" to Moussorgsky's opera "Khovantchina" and Robert Schumann's "Symphony No. 4 in D Minor."

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

JAN 5 - 1955

Some Suggestions for Symphony

To the Editor—I was very much interested in a letter (What People Talk About, Dec. 12). While I would not completely segregate programs of modern and classical music as he suggests, I do feel that the Boston Symphony includes very modern works too frequently on its programs.

A new composition every three or four performances, as well as occasional concerts completely devoted to recent works would solve the difficulty for those who are not sufficiently musically educated to appreciate present-day music.

MRS. K. W.
Boston.

Cir. (D 542,899)

This Clipping From
CHICAGO, ILL.
NEWS

JAN 8 - 1955

* * *

THE BOSTON Symphony will celebrate its 75th anniversary next season, so it has commissioned 15 new symphony-length works to be written for the festivities.

The composers writing them are Benjamin Britten, Henri Dutilleux, Gottfried von Einem, Jacques Ibert, Darius Milhaud, Goffredo Petrassi, Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions and Heitor Villa-Lobos.

The orchestra and the Koussevitzky Music Foundation are sharing in the commissions, each of which is $2,000.

Cir. (D 643,985) (S 1,124,787)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

JAN 6 - 1955

PIERRE MONTEUX

Orchestra Conducted By Monteux

By MARION KELLEY

Another Philadelphia Forum classic is scheduled for the Academy of Music Tuesday evening. The Boston Symphony Orchestra returns as the eighth offering this season of this 34-year-old organization, a division of the Philadelphia Inquirer Charities, Inc.

What will please the Forum members and guests, too, will be the presence of Pierre Monteux on the podium. Monteux is substituting for Charles Munch who is on vacation.

Maestro Monteux, told this reporter he was looking forward to being at the conductor's desk again at the Academy.

In his box at New York's Carnegie Hall during a recent performance of the Boston Symphony, he looked down affectionately at the orchestra he guided to stardom in the 1919 to 1924 period.

Boston Symphony Program

Pierre Monteux Conducting

The Magic Flute Overture..Mozart
The Swan of Tuonela.....Sibelius
Incidental Music to The Black Maskers ....Sessions
Symphony No. 6.....Tchaikovsky

NO FULL RETIREMENT

During intermission he confided that ever since he decided to make music his career, he kept his sights trained on conductorship. He said, too, he believed that one who played in an orchestra was doubly equipped to take over the podium because he knew the needs of a musician and had a deeper insight into the quality of direction required to bring out his best playing.

When asked if he had intended to just relax at his home, "Domain of the Great Pines," at Hancock, Maine, after his retirement from the San Francisco Symphony two years ago, the maestro, who will be 80 in April, smiled, his eyes twinkling.

"I never want to retire completely," he said. "I think I gave up my West Coast assignment earlier because I found myself becoming more and more involved with the management of the orchestra. That is not my forte, but sometimes we cannot avoid these things. I wanted to free-lance, conduct occasionally, and give more time to my school for orchestral conducting. But I find myself busier than ever 'guesting' all over Europe as well as America."

CONDUCTORS' SCHOOL

Last year Monteux conducted the Boston Symphony during its European tour as well as many other orchestras in France, the Netherlands, Brussels and London. His conductors' school in Hancock, "Le Domain School of Orchestral Conducting," is a summer project. Here he gives apt pupils the benefit of his long years of experience. They are required to serve as orchestral players for what he considers necessary groundwork.

FINE HEALTH AT 80

Monteux's brilliant mind and prodigious memory is matched by excellent health reflected in his still rosy cheeks and sunny disposition. He has never missed a rehearsal or concert in his long career.

Outwardly he gives no evidence of bombastic gesture when conducting. His control is mental. A flick of the wrist, the graceful movement of a finger, are all he requires to obtain the exactitude of ensemble tone. His control is quiet but intense.

He is truly an exponent of the Richard Strauss school of thought on conducting: "don't perspire—your task is to make the audience get warm." Monteux has never been known to wilt a collar on the podium. His almost motionless figure at the conductor's desk has been credited to his superior artistry and the authority of his years.

The night of his 80th birthday (April 4) Monteux will conduct the orchestra in a special Beethoven program, in Boston's Symphony Hall, to aid the orchestra's pension fund. Leon Fleisher, San Francisco-born pianist, will play the Fourth Concerto.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

JAN 8 - 1955

Music In Review

By TUCKER KEISER

Martinu's "Fantaisies Symphoniques" or Sixth Symphony received its world premiere yesterday afternoon, performed by the Boston Symphony Orchestra and conducted by Charles Munch. In commemoration of the 75th anniversary of the founding of the orchestra, 15 works have been commissioned; this was the first to be given a public hearing. Its favorable reception by the Friday afternoon audience and its solid musical merit made its debut auspicious.

Episodic in conception, as the plural title suggests, tonally, rhythmically, and melodically the composition was given unity by very skillful craftsmanship. Achieving variety in rhythm and tonal color is not surpassingly difficult, but to achieve variety without sacrificing totality of effect is very difficult indeed. Mr. Martinu strengthened what might well have become a kaleidoscopic and unrelated series of impressions by reiteration of an easily recognizable motto-like tune and by less evident rhythmical and tonal interrelationships.

Robert Casadesus, soloist in a beautifully modulated performance of Beethoven's "Emperor Concerto," was superbly accompanied by a conductor never more impressive than when called upon for sensitive adjustment of instrumentalists and voices or full orchestra and solo instrument. Casadesus demonstrated that one need not pulverize a piano to evoke power and one need not be languid to be lyrical.

Moussorgsky's Prelude to "Khovanstchina," which opened the program, fragile as a spider's web with its muted passages and pianissimo conclusion, nevertheless has the unostentatious strength of a carefully engineered bridge; both these qualities were conveyed in the reading of the score.

On the other hand, the Schumann Fourth Symphony was given an essentially stodgy performance, in spite of the amplified fortissimos and accelerated allegros.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN 8 - 1955

MUSIC

Munch Gives Premiere of New Martinu Score

Eleventh program in the Friday afternoon—Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director, at Symphony Hall yesterday afternoon and tonight. The program: Moussorgsky: Prelude to "Khovantschina;" Schumann: Symphony No. 4, in D minor; Bohuslav Martinu: "Fantaisies Symphoniques" (Sixth Symphony) first performance; Beethoven: "Emperor" Piano Concerto (Robert Casadesus, soloist).

By CYRUS DURGIN

According to a fairly tenable theory, music of greatest worth is not likely to be of greatest attraction when heard for the first time. The reason, of course, is that such music is usually different and startling enough to demand continuing acquaintance before the listener fully recognizes its character and value. (What really happens is that the listener has to take time in which to grow into the music.) At any rate, I hope that Martinu's "Fantaisies Symphoniques" (hereinafter termed "Symphonic Fantasies") is an exception to the rule, for upon first hearing yesterday it proved delightful and fascinating.

This is music of the highest organizational skill and inventive cleverness. It is music of many facets: sweet and dissonant, tonal and with apparently combined keys, of sustained interest, large plan and no short length. It seldom gets very loud and oscillates between instrumental groups of varying size. There is a certain prevailing grandeur which indicates both technical and expressive mastery, and not the least suggestion of anything too much in the orchestration. Everything "sounds" beautifully.

At the start Martinu exhibits a remarkable theme in strings and high trumpets, muted, which makes a curious whirring sound upon closely adjacent notes, in what you might call whirling rhythm. You hear this theme entire in each of the three movements, and you hear it worked over and fragmented all through the piece and from top to bottom of the orchestra. I know of no basis for symphonic variation quite like it. It is much more than instrumental color; it is an organic part of the music.

Encore, Please . . .

Martinu has said nothing about any specific emotional expression in the "Symphonic Fantasies", nor has he implied pictorial intent or program. But, with the capricious and frequent changes in mood, pace and manner, it suggests more than abstract musical ideas. There may or may not be a clue in the fact that upon the title page the composer wrote "New Fantastic Symphony," then crossed it out and wrote the present designation above.

I hope that this work, dedicated to Mr. Munch, who asked Martinu to compose it, and to the Boston Symphony upon the Orchestra's 75th anniversary, can be played again before this season is out. It was well received yesterday.

Until he reached the alla breve in the finale of Schumann's D minor Symphony, Mr. Munch's tempi had been just a shade on the slow side. This was, nonetheless, a light and very tender and sensitive performance, exceedingly Schumannesque in that it was poetic but not sentimentalized. Apart from a string that started a second too soon on the first chord, the orchestra played the Symphony very well, indeed.

Mr. Casadesus gave a fine, rapt account of the solo part in Beethoven's ageless "Emperor" Concerto. There were some untidy details, such as the scale passages at the end, but in general it was a noble performance, muscianly, unforced in style and spirit. The orchestra and Mr. Munch did even better by their share. For all, and notably the soloist, there was sustained enthusiasm from the audience.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

JAN 8 - 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 11th program of the 74th season in Symphony Hall yesterday afternoon. The soloist as Robert Casadesus, pianist. The program:

Prelude to "Khovanstchina" ...... Moussorgsky
Symphony No. 4 in D minor, Op. 120 ...... Schumann
Fantaisies Symphoniques ...... Martinu
Concerto No. 5 in E flat, Op. 73 ...... Beethoven

By RUDOLPH ELIE

IN SPITE OF the fact that all the parts of this concert were virtually perfection, the total added up to just a little too much music, a little too much at any rate to give Martinu's new symphony quite the proper climate for its first performance.

I find it difficult indeed to appraise his Fantaisies Symphoniques on one hearing, far more so than anything I have heard in quite a while. The reason seems to be that the two outer movements of the three not only represent Martinu in a new phase but are lacking in essential contrast; in retrospect I am at a loss to recall how they differed since both consisted of contrasted fast and slow sections of similar materials and both contained the musical elements that can only be described as Martinuesque.

These elements, which suggest their origin in the pastoral reflections of Smetana, recall the sounds and scenes of the countryside. The opening bars themselves set an atmosphere of remoteness, of rural nostalgia in the distant, muted trumpets, the murmuring of the flutes, the shimmering of the strings. This presently culminates in a faster section filled with sudden and often violent sound effects, and thereafter, with occasional recollections of the pastoral qualities, it is kaliedescopic and even fantastic in character.

The inner movement develops more comprehensibly, but the kaliedescopic quality returns in the last movement to fully justify the title of the work. It is certainly filled with fancies, some of them of a remarkable effect and power.

MARTINU'S NEW PHASE

here is a return, or at least a backward look, to impressionism but impressionism clothed in a highly dissonant idiom. His work, heretofore, has been marked by its great linear strength, its relentless forward movement, its clean and spare counterpoint.

The Fantaisies Symphonique however, represents a quite different approach aside from the unmistakably hand of the composer in everything. It is a difference in form as well as musical language, too; an "episodic" quality in Martinu, whose development of form and structure has always been so firm and precise, is a novel departure. But I find myself on unsure ground now, for I retain little but a general impression of the work after but one hearing. It is on the whole a good impression (it may be said it made a good impression on the audience as well), but I would like to hear it when programmed on a less wearying program than this one was.

The combination of Robert Casadesus, Charles Munch and the Boston Symphony in Beethoven's "Emperor" was not less than a towering blend of musicianship and tonal beauty. Mr. Casadesus, whose technical attainment supports a musical viewpoint of the utmost distinction, played the work with fire in his eye but poetry in his heart; he never forced or belabored the Concerto but sought out all its lyrical qualities while encompassing all its outbursts. Mr. Munch in the meantime provided an equally distinguished orchestral accompaniment to make it all a highly rewarding performance from the very outset.

Mr. Munch also distinguished himself in the Schumann, a work of such uneven quality and, in sections, of such orchestral ineptitude, that it requires infinitely more art in the performance than meets the casual ear. He, however, knows its every whim, its every treachery, and he conveys it with a romantic fervor that carries it quite away. The program opened with Moussorgsky's Prelude to "Khovanstchina," a very beautiful thing but adding, in the long run, to the too-muchness of the whole program. The orchestra is on tour next week, returning on Jan. 21 to do the complete "Daphnis and Chloe" of Ravel and Beethoven's "Pastoral."

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN 7 - 1955

More About Music

To the Editor—I note a letter (What People Talk About, Dec. 12) which strikes a like chord within my own opinion regarding the choral works we hear in Boston.

The finest choral work I ever heard was given several times in the Hill Auditorium at the University of Michigan. It is called "The New Life," otherwise La Nuova. It was composed by Wolf Ferrari. I don't expect it will ever be heard here in Boston.

If there is any performance of "The New Life" anywhere in the United States I would gladly go to hear it as it is without doubt one of the finest choral works, and with gorgeous orchestration and incidentally an instrumental interlude played in a harp and two English horns.

Why this great work is so completely ignored here in Boston passes my comprehension, but such is the fact.

I think the conductor of the Boston Symphony Orchestra is interested in doing fine choral works and I am going to get this work and request him to look it over.

If it could be recorded it would have the greatest sale, I am sure, of any choral work so far recorded, and I happen to be a judge of worth-while music.

As for example, I heard the very first performance ever in the United States of Richard Strauss' Rosenkavalier. The next morning every paper published in New York city panned that opera to the limit of their ability, saying it had no originality, musical charm nor element of permanence.

I thought it about the most beautiful opera I had ever heard. Now the Rosenkavalier is still with us, but those music critics have all gone.

A Boston critic who heard Brahms' First Symphony played for the first time in the old Boston Music Hall, built before Symphony Hall was built, and which I also heard and thought excellent, at about age 15, said, "There are some signs at the exits of Boston Music Hall which say: 'This way out in case of fire.' They should be changed to 'This way out in case of Brahm.'"

Well, as someone once said: "It's a queer world and there's few get out of it alive."

ERNEST M. SKINNER.
Dorchester.

JANUARY 8, 1955 **Art—Music—Theater**

Martinu Symphony Premiere

Casadesus Piano Soloist In Beethoven Concerto No. 5

By Harold Rogers

Bohuslav Martinů gave us a symphonic adventure yesterday afternoon. It was his Symphony No. 6, titled "Fantaisies Symphoniques," and it was the first performance anywhere. He composed it at the suggestion of Charles Munch for the 75th anniversary of the Boston Symphony Orchestra (coming up next season). It is the first of 15 pieces commissioned for the event, and it is dedicated to Mr. Munch and the Boston Symphony.

This three-movement work is a symphonic adventure because it boldly explores the way into areas of fantastic orchestral sounds or timbres. It picks up where Bartók left off in his Concerto for Orchestra. It constantly provides the ear with fascinating material, some of which seems to be related formally, some of which does not.

Hardly has an effect been established before another takes its place. One might think the symphony fragmentary, but it isn't. Through some mysterious artistic process (often unexplainable by composers themselves) the fragments draw together into an organic whole.

The opening Lento begins like the swarming of thousands of insects, not unlike many of the exciting tremolo effects to be found in some of the Bartók quartets. These cloudy sounds then become clear until a virile melody sings forth. The Lento changes to an Allegro, in which we hear a grotesque march among many other things, and then it goes back to the Lento and the insects again.

* * *

The harmony is mostly diatonic, though occasionally we hear a discreet bit of bitonality. It is neither cacophonous nor atonal, however much it may sound as such to the conservative ear. As a matter of fact, it is not articulated in any new and forbidding idiom. Martinů simply uses familiar materials in unusual ways, thus gaining a sense of originality.

We find the insects again, briefly, in the middle Allegro, all doing a rhythmic dance to a bright percussion accompaniment. Somewhere among the ever-changing episodes we hear a joyous melody. In the last movement, which opens with a Lento, the mood becomes more introspective in something of a poetic nocturne. Then the tempo changes to Allegro, the music becomes tense, anxious, relaxing at last into contemplation, and concluding in an affirmative finale.

The resulting applause was not large, but it had a certain urgency in it that indicated that it was more than just polite, that it contained some genuine enthusiasm. We shall indeed be fortunate if the next 14 of these commissioned works are of the same high quality and imagination. Martinů completed this work in Paris in 1953.

* * *

Mr. Munch has proved, more often than not, that he is a good program builder. There are always those times, of course, when a program that looks good on paper turns out to be anything but good when turned into sound. There are unpredictables that even masters cannot foresee, certain musical elements that would rather fight than fuse.

But Mr. Munch does not often err, and the Symphony Hall program this week is an excellent example of variety and balance. He opened with the moody but hauntingly beautiful Overture to Moussorgsky's "Khovanstchina." He continued with a warm reading of the Schumann Fourth Symphony, infused with sunny sentiment or tender sadness. And after the Martinů we were given an incomparable concerto, played by an incomparable artist.

Robert Casadesus is one of the few pianists who can make a concerto something more than just a display piece for technique and dynamics. There are some concertos, of course, that were not intended to do anything more than show off the artist, and it would be foolish for a soloist to inject a musical meaning not placed there by the composer.

But this is not true of the Beethoven piano concertos—especially the Fourth and often in the Fifth, the "Emperor," found on this week's program. Whenever Beethoven gave Mr. Casadesus an opportunity for penetrating introspection, Mr. Casadesus was equal to the demand. Any lesser pianist must skip over the poetry for the pyrotechnics.

It was a superlative performance, both from the standpoint of Mr. Munch's orchestra and from that of the soloist. It was an eminently satisfying conclusion to an adventurous afternoon.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

JAN 9 - 1955

LEADERS CONSULT—Josef Zimbler, at left, confers with Charles Munch, who will conduct the Zimbler Sinfonietta in a new Stravinsky work Jan. 19, at Jordan Hall.

Globe 1/10

SOCIETY: Junior Leaguers Enjoy Lecture, Symphony

One of the best concerts of the season was the verdict of Symphony-goers this weekend, who had the privilege of hearing Robert Casadesus as soloist in the Beethoven "Emperor" Concerto, the new Martinu Symphonic Fantasies and the Schumann Fourth Symphony with the Moussorgsky "Khovantchina" Prelude as a curtain raiser.

Subscribers to the Junior League's informative series of Pre-Symphony lectures by Boris Goldovsky, which opened on Friday at the League's Harvard Club headquarters had double pleasure after being briefed on the background and principal themes of the program.

More than 200 subscribers filled the second floor League headquarters for the Goldovsky lecture, which was prefaced by a summary of Junior League community service projects aided by the lectures. Mrs. Harris Fahnestock wore gray and turquoise as she introduced Mrs. Howard Wheeler in sheer green wool for the preliminary comments after subscribers were served coffee by Mrs. Robert Stevenson. Marblehead arrivals glad of the hot drink after driving up for the lecture included Mrs. Robert Barton, Mrs. Erich Kauders, Mrs. John Woolredge, Mrs. Raymond Ellis and Mrs. Ralph L. Smith.

Others making a Symphony day of it with the lecture, lunch at the club and Symphony afterwards included Mrs. Edward Francis in black, Mrs. Theodore Ames, hurrying in from Belmont, Mrs. Clifton Sibley, Mrs. Alfred Donovan, Mrs. Henry Lyons, Mrs. Parkman Harding, Mrs. Henry Watson, Mrs. George Bates, lecture chairman; Mrs. Durham Jones, a blue hat and veil to match worn with a mink coat; Mrs. Ezra Stevens and Mrs. Harbourne Stuart, going over the prosperous financial record; Mrs. Charles Proctor in furs and a red hat and Mrs. James Moss.

Also hearing about the new and old magic of the music in store were Mrs. Wilfred Hall, Mrs. Raymond Ellis, Mrs. James Seaver, Mrs. Fred Kimball, Mrs. Robert N. Nye, Mrs. Henry Palmer, Mrs. Emerson Barrett, Mrs. Francis Alsop, Mrs. Alexander Steinert, Mrs. John Perrin, Mrs. William Chick, Mrs. R. D. Swaim, and Mrs. Cornelia Carr.

Still others at the sold out house for Friday afternoon's substantial concert numbered Prof. G. Wallace Woodworth of Harvard, Mrs. Robert M. P. Kennard in furs and a garnet hat, Mrs. William Dana Orcutt in brown, and Mrs. Harold Hodgkinson.

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JAN 9 - 1955

29-Year-Old Leads .. Chicago Symphony

Chicago, Jan. 8 (AP)—Twenty-nin-year-old Harry John Brown tonight became the youngest man ever to conduct the Chicago Symphony Orchestra.

Brown, who is associate conductor of the Boston Symphony, filled the role of guest conductor in a concert at Orchestra Hall.

A Defense of the New Music

1/10/55

New England Comment | **Symphony Programs**

To The Christian Science Monitor:

"So narrow-minded, scared by each new word—wilt only hear what hast already heard!" —Goethe ("Faust.")

"Thought-control"? "Censorship"? Does this state of affairs sound rather unlikely in our enlightened century and country? Is controversy perhaps an asset in literature, where ideas are expressed in words, but a handicap in music, where ideas are expressed in sounds—in a language which may have to be learned?

Let us, for example, consider the suggestion recently made by the noted author William Henry Chamberlin, to the effect that the Boston Symphony Orchestra henceforth relegate "modern compositions of varying degrees of cacophony and atonality" to special concerts "reserved exclusively for extreme modernist works. . . ."

If in this way the listeners at the regular concerts could be spared "the unfortunate juxtapositions of Bach and Roy Harris, Hindemith and Mousorgksy," one may envision the end of this orchestra as the great cultural force in America which it has been for 75 years.

Should we call it a counterrevolution, or "counterevolution"? What an orchestra is remembered by is not so much how well it could play the "classics," but by how potent was its support for the music of its day, what battles over the new were fought in its halls, how fierce was the devotion of its conductors to the faith that music is a living thing, and not a glory lost forever.

* * *

Does Mr. Chamberlin wish to see the rise of an indigenous and genuine American musical tradition? There will be none if his plan of musical segregation were to be carried out. Did Serge Koussevitzky waste his 25 years of leadership by introducing countless new works and giving a hearing to dozens of young men now acknowledged by all the world to be the major composers of this country? Is the commissioning of 15 new works for the orchestra's 75th anniversary season a misguided or pointless gesture, or does Charles Munch, like his predecessor, look wisely to the future as well as to the past?

Is it not a strange and sobering thought that the men attacked as extreme modernists were almost all born in the closing decade or two of the 19th century? Still rebels, iconoclasts, revolutionaries—at 60 or 70?

Let us be frank. Mr. Chamberlin, and those for whom he speaks, are fighting a rear-guard action in that age-old and perennially renewed battle for the status-quo and against the very idea of change in the arts, a battle which is always, in the last analysis, a losing one. It may well be true that art thrives on controversy, even on a certain amount of opposition and misunderstanding. It will have to be strong to survive the enmity (or apathy) which is its usual lot in its own day.

But there is one thing no art, and no civilization, can survive: and that is the attempt to stifle its production by taking away or restricting its necessary sources of dissemination and distribution. From there it is only a step to the labeling of an offender as a "Kulturbolschewik," to expatriation of the non-conformist artist, or worse than that.

* * *

This is "the vital matter of principle" with which Edward Darling of Belmont opened his astute rebuttal. What Mr. Chamberlin proposes is not controversy, but the absence of it; not stimulation, but passivity; not the search, but security; not thought, but the lack of it.

Perhaps it is his basic misconception which is to blame for this. He claims that it is "proverbially useless to argue about aesthetic taste." The fact is that the famous Latin proverb is absolutely false in the case of the arts; without argument on aesthetic taste no art worth its salt has ever existed. We argue about countless unimportant things; why not about things that do count, like the arts, their taste problems, quality, standards, objectives, achievements, shortcomings?

What is the purpose of criticism, critical reporting, in any field, if not the clarification of these matters?

From such intensive thinking, we are bound, sooner or later, to learn the indisputable—that any new idea of freshness and power is "uncomfortable" if it happens to collide with what society in general happens to believe in. This is as true of a late quartet by Beethoven as it was of Galileo's famous dictum about the sun.

Does not Mr. Chamberlin see the bitter sarcasm in Ibsen's remark: "The public does not need any new ideas. The public is best served by the good old-fashioned ideas it already has."

* * *

Mr. Chamberlin spent 12 years as a Moscow correspondent between 1922 and 1934. Does he not remember where the unwitting application of Ibsen's proposal has led all of Soviet art? "Write like Tchaikovsky!" said Zhdanov to the composers. "Everybody must be able to understand you instantly or there is something wrong—criminally wrong—with you!"

There is a point of disagreement which recurs so often in musical history, from Monteverdi through Beethoven through Wagner to the present, that to dispose of it appears almost hopeless. "It seems self-evident," writes Mr. Chamberlin, "that there is a deep and unbridgeable chasm between violently atonal works and the musical heritage of the past."

The entire evidence, historically and aesthetically, is solidly arrayed against the person who holds this opinion. The writer trusts that Mr. Darling's suggestion to consult Nicolas Slonimsky's brilliant compilation called "Lexicon of Musical Invective"—Critical Assaults on Composers Since Beethoven's Time—will be widely heeded. It should make us blush deeply while we hold our sides with laughter. If ever a book was "must reading" for the music lover, this is it.

"Non-Acceptance of the Unfamiliar" is the basic explanation for the book, and it teaches humility with astonishing rapidity. Mr. Chamberlin's "respectful but firm dissent" that any music today might be of comparable value to Beethoven's simply repeats the tragicomic pattern all over again—the pattern which only proves that each generation considers itself more infallible in artistic judgment than the last.

* * *

The dissenter asks for more Wagner (opera excerpts in the concert hall, at that). That will never do! Was not Wagner, according to a respectable English journal of 1855, "a Communist . . ." in whose work "the symmetry of form is ignored, or else abandoned; the consistency of keys and their relation overthrown, contemned, demolished, . . . the true basis of harmony, and the indispensable government of modulation, cast away, for a reckless, wild, extravagant, and demagogic cacophony!"

Or from Dwight's Journal, Boston, 1875: "The introduction and finale of Wagner's "Tristan and Isolde" are the very extremes of the modern extravagance and willfulness of the spasmodic strife to be original in music. . . ."

We hear also a request for more Liszt. Was not a work by that "neglected" composer classified by the Boston Gazette of 1876 as "a choice selection of the various shades of expression of which the voice of the nocturnal cat is capable"? And the same journal surely delivered the coup de grâce when it said, "Liszt's music is an insult to art. It is gaudy musical harlotry, savage and incoherent bellowings." In 1876, Liszt's music should thus have been reserved for "special concerts." Is that right?

That an audience may react with strain and puzzlement to a new work tells us nothing about it except that it could not have sounded "familiar." It was Bach's St. Matthew Passion (allowed to fall into oblivion for 100 years after its première in 1729) at which member of the congregation complained "Good Heavens! this might be an opera!"

Conservatism has its values, indeed; but it implies a faulty musical education to claim that music by Stravinsky, Hindemith, and Bartók, to say nothing of the American composers, is "violently atonal." These men have striven all their lives, consciously, to achieve and revitalize the principles of tonality almost abandoned by the hyperchromatic style of Wagner and his successors, and their accomplishment is demonstrable without the slightest difficulty.

What Mr. Chamberlin is really asking for is not tonality, but traditional harmony, whatever that is—a style in which every chord makes immediate sense thanks to long acquaintance. That "simple exercise of the auditory faculty" in distinguishing quality as well as style is in actuality one of the most complex of acquired skills, one which takes years of steady though enjoyable effort, and which presupposes an intense curiosity and willingness to learn.

If another correspondent writes that now "an incomprehensible composition is part of almost every concert played by the Boston Symphony Orchestra," one can only shake one's head at the shocking failure of our vaunted musical education systems to come to grips with the artistic expression of our times, their inability to illumine and to help where light and support are most needed.

* * *

The frequent reminder to young people, when giving them new music to hear or to play, "Now this won't hurt a bit!" has taken an awful toll. Never before in musical history has the emphasis on symphonic programs been so heavily weighted toward the past. Our musical culture is in serious danger of stagnation by the endless repetition of the known and justly admired masterpieces. Now it is proposed that we live totally in the glorious past, with eyes and ears hermetically sealed to present and future! What a prospect!

We should be grateful indeed for the kind of "artistic dictatorship" objected to by Mr. Chamberlin, which compels at least 10 per cent of the programs given by our better symphonic organizations to be contemporary in outlook and substance. Anything less would only cater to the traditional inertia of the listening public.

A concert is in fact an aspect of education, not merely of entertainment or relaxation. We need to be taught the language of music as we were taught the language of our country. Are we not often indebted years later to the courses we "had to take" when we were students? And do we not remain students all our lives?

The musical heritage of bygone centuries continues to be the source at which every great modern master drinks, and deeply so. This is the reason why this writer, for one, can be an ardent supporter of the modern composers named, can admire the styles and message of Piston, Copland, Barber, Ives, and Foss—while considering Mozart as the greatest composer who ever lived!

* * *

There needs to be no conflict. This listener is as fond of a Palestrina Mass as of a Honegger Oratorio, of a Bach Fugue as of a Vaughan Williams Symphony—and each in its own way and according to its own differing purpose.

What James Thrall Soby wrote some time ago about the visual arts is equally applicable to music: "A basic standard of enduring art is to extend and deepen our awareness, not merely to confirm or illustrate what we already know by heart."

This catholicity of taste does not imply that we must like or accept everything that is new just because it is new; not at all. That would be snobbishness in reverse. There are weak modern pieces, plenty of them, as there are weak old ones. Not everything can, will, or should survive.

But how could we come to know that Roy Harris's Seventh Symphony is apparently a less successful work than his memorable Third, if we did not know them both, and had not heard them both magnificently played by the same orchestra?

* * *

It is, incidentally, quite incorrect to claim that most of the Boston Symphony Orchestra first performances have also been last performances. Statistics tell a different story. The percentage of works which have entered the regular repertoire is quite high, in view of the severe restrictions on time and programing availability, and many pieces have begun a triumphant world tour from Symphony Hall. One thinks in a moment of Stravinsky's Symphony of Psalms, Bartók's Concerto for Orchestra, the symphonies of Milhaud and Piston, the Second of Barber, the Third of Harris. Even a work which has an enormous popular success at a first hearing, as Ernst Toch's Second Symphony did last season, is not assured annual or even biannual repetition.

In 20 years the repertoire has been powerfully enriched, from all sides, due to the very persistence with which the new (not the "experimental"!) has been supported by conductors of Charles Munch's stature and conviction. (Is it indeed Mr. Munch's taste, as Mr. Chamberlin plainly puts it, to have "as many concerts of atonal cacophonous music as he feels called for"?) And, best of all, this country is coming into its own, creatively. Its composers ask not for adulation, but for interest; not for passive approval, but for avid curiosity; not for approval or disapproval in advance, but for an open, searching mind.

In short, we must not be afraid. Afraid of the new, afraid again and again of those experiences which may "jar and jolt" along with those which soothe or uplift. Art is not meant to be a soporific. It is a reflection of the outer life, an intensification of the inner—with all the enormous scope and range that implies.

* * *

If we can remain untouched by Hindemith's "Mathis der Maler," Bartók's Violin Concerto, Stravinsky's "Rite of Spring," we are so much the poorer. Twenty-five or 30 years ago this attitude of clenched teeth in the face of "modernism" may have been understandable. Now it is out of date and a bit pathetic. What may have seemed "extremist" then has taken its place in musical history, all the die-hards notwithstanding.

Dean Howard Thurman of Boston University recently wrote, in a meditative poem: "I will sing a new song. I must learn a new song for the new needs. . . . I must prepare for melodies which have never been mine before."

These religious thoughts have their musical meaning also. They mean, to listen, to wish to learn, to make at least one-tenth as great an effort as does the creative artist. It means not to say "I know what I like," when the truth is "I like what I know." And it means to believe fervently that the artistic impulse is alive and healthy; that, like the world itself, it will survive; that its present embattlement, as always in history, is merely a symbol of its freshness and its strength.

We began with Goethe's "Faust"; let us close with Thomas Mann's "Dr. Faustus": "Just as little as one can understand the New and the Young without being at home in tradition, just as nongenuine and sterile must the love toward the Old remain if one closes one's mind to the New which came forth from it with historical necessity."

Klaus George Roy
Newton Center, Mass.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 9 - 1955

ONE MAN'S METIER

Munch Writes About Job Of Conductor in Book

By OLIN DOWNES

THE most recent item of the series of books published by the Conquistador firm of Paris, in which men of many professions discuss their work, is "Je suis chef d'Orchestre" tre" by Charles Munch, conductor the Boston Symphony. The book book will soon be issued by Oxford University Press in an English translation by Leonard Burkat. Here we are privileged to offer a foretaste, though a meager one, of its interesting contents.

For once, a musician of high rank and authority tells us of the conductor's problems with a frankness, a modesty and a power of communication that few, indeed, of the great musicians possess. The book will be fascinating to those who do know something of the conductor's significance as a musical interpreter, and a little of his problems. Perhaps it will also be informing to many persons who still know nothing of the immense difficulties of the conductor's task and his utterly indispensable offices in leading and inspiring an orchestra.

He has been dreaming of writing this book, says Mr. Munch, for thirty years. Why? He recalls a night when he emerged from the concert hall where he had been conducting in Strasbourg, and the words of the old cliché fell upon his ears. "Bah! The orchestra is fine, but why must they have a conductor in front of it?"

"At last I can talk back to them at greater length and without fear of interruption."

Life and Work

And so the nine chapters that discuss eloquently, wittily and shrewdly the various aspects of the conductor's life and work—the theory and principle of his enormously difficult task; the years of apprenticeship; how one becomes a conductor; making a program; intimacy with the score; the rehearsal; the concert; the life of an orchestral musician.

The book, not a large one, is full of first-hand information, and has to be read several times to be assimilated.

"How many pianists and violinists and other instrumentalists of all kinds," asks Munch, "console themselves with this reflection: 'If I do not succeed at my instrument, I can become a conductor.'" This, it may parenthetically be remarked, is precisely the concept of those persons pleasingly certain that given the job they could with unquestionable ease and competency discharge the task of the music critic.

But let Mr. Munch continue. He observes that "the public cannot imagine a conductor's antlike labor, the obligations he accepts and the discipline he imposes on himself. He has not the right to be unacquainted with any potential of every orchestral instrument or to underestimate the latest discoveries of contemporary composers."

What are the conductor's rights? "He has only the right to be talented, the right to love music and conducting, and the duty to consider every performance a combat of uncertain outcome," Mr. Munch says.

Complex Technique

A conductor's technique, very difficult and complex, can neither be improvised nor matured, save by endless labor and experience.

"Of all the different kinds of musical performance none looks easier than conducting. We even have infant prodigies now, some of whom go so far as to found their glory—and their publicity—on the fact that they don't know how to read music. Does this mean that it is really unnecessary * * * for conductors not to know how to read scores? * * * But suppose that a new work is having its first performance. How shall the orchestra grope its way through the intricate maze of complex rhythms and harmonies without the help of an enlightened guide?

"Any musician worthy of the name may presume to conduct an orchestra but few have pierced the veil hiding the secrets of this musical metier that is apparently the easiest but in fact the most difficult"; and he quotes Richard Strauss: "Even if you know that conducting is difficult, you must be a 70-year-old conductor to understand just how difficult it is."

Conducting, says Mr. Munch, is not a profession at all, but a sacred calling—"sometimes a priesthood and often even a disease—a disease from which the only escape is death!" Among the attributes of the conductor which are required for any competent discharge of his duties are the complete knowledge of the laws of composition, and of all the periods and sorts of orchestral literature; proficiency upon at least one instrument, preferably of the string family; orchestral experience in the years of apprenticeship under conductors of authority; knowledge of the technical and tonal resources of all the instruments of the orchestra. The conductor must know not only how the musicians play a given passage but how that passage feels to them on their instrument. He must be aware of the difference of a split second required between the time of the signal to an oboe on the one hand, and, say, a French horn on the other, to get a unanimous attack from both instruments.

Having thoroughly assimilated his score, which is a labor frequently of long hours spent upon it during days and nights of concentrated study, the conductor must go to rehearsal and performance so completely master of the musical subject in line and detail that his conception flashes from him to the players, completely matured, as Minerva from the head of Jove.

He must control the tempo with a beat elastic and supple but firm as the rock of ages for the players to rest upon confidently and know exactly where they are in the rhythmic scheme and what they are going to do.

This is for the right hand. The left indicates the interpretation. "The right hand draws; the left hand colors."

But all the technical mastery, knowledge of the score, thoroughness in rehearsal, will avail nothing toward a living interpretation unless the conductor has the power of inspiration and spiritual command.

"Your thought, your communication must radiate with such force that your orchestra feels simultaneously the same wishes and desires as you and cannot refrain from expressing them. You must substitute your will for theirs."

It was von Buelow who said that there are "no good and bad orchestras, only good and bad conductors." Anyone who has listened very much to symphonic performances knows how true this is: how much more interesting and articulate a fifth-rate orchestra can be under a first-class conductor than a first-class orchestra under inferior direction.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 11 1955

'The Saint' Wins Critics' Award

Gian-Carlo Menotti's opera, "The Saint of Bleecker Street," which opened at the Broadway Theater Dec. 27, won the New York Music Critics' Circle operatic award for 1954 at the Circle's meeting yesterday afternoon.

In the orchestral category, the award went to the Russian composer, Dmitri Shostakovitch, for his Tenth Symphony, first played here by the Philharmonic-Symphony Orchestra under Dimitri Mitropoulos on Oct. 14. "Carmina Burana," by the German composer, Carl Orff, was chosen for the choral award; it was introduced to New York by the Boston University Chorus and Orchestra under Leopold Stokowski on Nov. 21.

The choice for the chamber music ward was Vittorio Rieti's Third String Quartet, first played here in a Composers' Forum Concert on April 16. Mr. Rieti, born in Egypt of Italian parents, has lived in the United States the last fifteen years.

The awards were made for what were considered the most outstanding works in these categories heard for the first time in New York during 1954, not counting works composed more than twenty-five years ago. "The Taming of the Shrew," by Vittorio Giannini, American composer, the runner-up in the opera ballot, received a special citation as a meritorious work as performed by the NBC TV-Opera Theater in a telecast March 13. The other runners-up were the Third Symphony of the Dutch composer, Guillaume Landré; Samuel Barber's "Prayers of Kierkegaard" for chorus and orchestra, and Igor Stravinsky's Septet.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

JAN 11 1955

Boston Symphony at Bushnell

By EVANS CLINCHY

The apt combination of the Boston Symphony and a rich, well-rounded program still brings them out by droves.

Last night, Bushnell Memorial had a standing room only audience. And everyone seemed to think that Charles Munch, his men and the one woman had done a splendid job on a splendid program. And that was true, for they did.

* * *

MR. MUNCH has often come to town and done some strange things. He has, for instance, arrived on occasion with nothing but mediocre French music in his portfolio. And, too, he has sometimes, with more courage than wisdom, tried out a few of the more violently modern works here in Hartford as he and the orchestra passed through town on the way to Carnegie Hall.

Last night he struck the happiest of mediums. Even though he apparently had one eye cast in the direction of the railroad station most of the time, he graced the city with the Sixth Brandenburg Concerto of Bach, the Brahms Second and the local premiere of a throbbing new piece, the Fantaisies Symphoniques, or Sixth Symphony, of Bohuslav Martinu.

It was this Martinu symphony that turned the trick and raised a fine concert to the level of the splendid. Martinu, I venture, will be accounted one of the best composers of our time in due course. He has done away with the grandiose sentimentality of the 19th century, but has wisely refused to cast off the directness, the expressiveness of that much maligned era.

* * *

HE HAS SUCCEEDED in finding a new and personal idiom that is vivid and exciting while remaining direct, clean and bewitchingly vigorous.

His new work is an excellent example of this style. It is episodic, full of quick changes of pace, snatches of sweet melody and pounding rhythms. Yet it is strongly bound together by a passionate, intense coherence that is responsible for its final effect. It is impossible to assess the performance of a new work like this one, but the players seemed to be giving it an inspired reading.

The Bach concerto, using a small orchestra, still sounded well throughout the vast reaches of the Bushnell. Mr. Munch was striving here for a silken Gallic elegance rather than a more normal, perhaps, four-square German vigor, and to a large measure he succeeded in caressing the music's poetry into winning life. Let those, by the way, who think of Bach as mathematics submerge themselves in this concerto's adagio, and I think they will see their error. Nothing could be more exquisite.

The Brahms, too, was given a typical Munch performance, deep, sweet without saccharine and properly elegant. A little more life and spirit might have been in order, but it was a moving conclusion to a fine concert.

[267]

Cir. (D 20,705)

This Clipping From
NEW LONDON, CONN.
DAY
JAN 12 1955

After the Boston Symphony Concertgebouw Still Is Tops

By ALBERT C. AMATO

The Boston Symphony orchestra, under the direction of Charles Munch, returned to Palmer auditorium last night for its annual New London appearance. These brief local stops, so arranged as to coincide with one of the orchestra's visits to New York's Carnegie hall and Brooklyn's Academy of Music, invariably turn out to be the highlights of this town's musical season.

Last night's performance, however, proved an exception to this general rule. Though this observer has long been an enthusiastic booster of the Bostonians, I feel that the well-remembered concert of the Concertgebouw orchestra of Amsterdam easily stands out, so far, as the crowning musical achievement of the year.

The Boston orchestra gave a far from an enormous performance. The players were not in their finest fettle and the absence of rapport between instrumentalists and conductor could be seen practically at any moment during the concert.

CHARLES MUNCH

Mr. Munch himself was far from his usual radiant self. In fact he did much to nurture an old suspicion of mine that aside from his vast French repertoire and the school of neo-romanticism, he finds himself somewhat uneasy with the real great works of orchestral literature.

Schumann, Brahms

The program, leaning heavily on two world accepted masterworks—the symphony in D minor by Robert Schumann and the symphony No. 2 (in D major) of Johannes Brahms—opened pleasantly enough with an overture by Hans Pfitzner and also featured a new composition by the Czech composer Bohuslav Martinu, Fantaisies Symphoniques, a work dedicated to Charles Munch on the occasion of the 75th anniversary of the Boston symphony.

The Pfitzner overture to Das Christelflein is a welcome newcomer to the concert repertoire, not because of any great inherent musical values but for its competent writing, mercy on the human ear, the archaic and medieval sound of its orchestration, and the infrequency with which it is performed.

The Schumann symphony No. 4 which followed was probably the highlight of the evening insofar as disappointment is concerned. Poor balance and utter lack of precision prevailed throughout the first movement; it seemed as though the musicians didn't care much, either — merely going through a rehearsal for tonight's concert in Carnegie hall where they will repeat the same program. It was not until the Scherzo that Mr. Munch was able to regroup his forces and give us a sample of what we have come to expect automatically from this great ensemble.

Coolly Received

Although the new Martinu composition was received with the customary coolness which conservative audiences accord modern and unfamiliar works, I think that it will gain favor with the public with future hearings. It is modern music with substance and was the only composition last night to receive a stirring performance.

It is not overly original. One can detect a faint Stravinskyan influence in the first movement and shades of Dukas and Ravel in the succeeding portions, but basically it is music replete with fine passages in the winds, finely detailed complexities in the strings, and lovely if undeveloped themes throughout.

And even if you couldn't enjoy this music, the sight of the orchestra, finally alert, beautifully surmounting the many technical obstacles in its path, was as gratifying as the evening was destined to be.

The Brahms' second symphony provided the post-intermission music. Both Beethoven and Brahms had written a C-minor symphony. Beethoven followed his with the Pastoral symphony and for all practical purposes so did Brahms. Although only one year had intervened since his debut in this important field of music, the second symphony is widely different from the first in its general character. The first is full of passion and unrest, suggesting a struggle with destiny, clearly demonstrating the Beethoven influence. The second, however, is characterized by cheerfulness and tranquillity, and almost pastoral simplicity.

Mr. Munch gave this work only a tepid reading resulting in considerable tedium in my general surroundings. I never thought I could be unkind to my favorite orchestra, but perhaps the Boston symphony has seen too much of [illegible] or perhaps the reverse is true. Is it time for a change?

NOTING QUARTER CENTURY: Charles Munch, left, who conducted the Boston Symphony Orchestra in its Bushnell Memorial concert Monday night, congratulates William H. Mortensen, managing director of the Bushnell, which is marking its 25th anniversary this week. During the Bushnell's 25 years, the Boston orchestra has been its most frequent attraction, giving a total of 38 concerts since 1930 (Courant Photo—Hatsian).

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT
JAN 12 1955

Munch Plays New Work By Martinu

Czech's Symphony is Done by Bostonians At Bushnell Hall

Charles Munch and the Boston Symphony Orchestra were presented in the Bushnell concert series at the memorial auditorium Monday night. The program:

Brandenburg Concerto No. 6	Bach
Fantaisies Symphoniques	Martinu
Symphony No. 2	Brahms

Many are the rewards of concert going, but none so stimulating as hearing a new work, whether you end up liking it or not.

Bohuslav Martinu's "Fantaisies Symphoniques" was presented here for the first time by Charles Munch and the Boston Symphony last evening. It is the initial piece of some dozen being written for the orchestra by modern composers. It has a slightly frustrating title (or subtitle, for this is Martinu's Symphony No. 6), which suggests that the work has extra-musical roots. It is difficult not to inquire whether its inspiration was literary, or whether the fantasies in it are the chimeras of our times, or if it has some other supra-natural import.

But thrown back on the music itself, one cannot say much more than that it is largely a tense and strident creation, in which certain feelings of mysticism are attempted by some rather conventionally eerie orchestral sounds, and in which the intricate and variegated texture of the score itself is perhaps the most attractive feature. Further than that, it can only be noted that Mr. Martinu has added another item to the present popular practice of writing music which is disturbed and disturbing, the output of monstrous days.

Masterly and Handsome

However, it is not our province to put ideas into Mr. Martinu's work. Consider "Fantaisies Symphoniques" sheerly as music, instead, and say that in this respect it is inventive and original in its devices, pleasantly kaleidescopic in pattern, full of bold contrasts and none finer than when strident, astringent passages are suddenly resolved into others of full, warm, sweet melody. On the whole this is a masterly fashioned, rather handsome piece, suggestive of heights and depths at any rate, whether they are specifically definable or not.

Even when a composition is being heard for the first time, the practiced concertgoer can give an instinctive guess about the quality of the interpretation and the performance, and I should say that Mr. Munch and the Boston were splendid in the Martinu. They had opened the evening with Bach's Brandenburg Concerto No. 6, and they concluded it with Brahms' Second Symphony. The treatment and playing of both were rich and glowing. Mr. Munch seemed to have a fine passion on him for making intense music here as in "Fantaisies Symphoniques". At the outset of the Brahms, he fussed around a little over details and tempos, but he drove the last movement home with immense flourish. The orchestra shared his passions, reckless as the actual playing was here and there.

—T. H. P.

THE HARTFORD COURANT: TUESDAY, JANUARY 11, 1955

Munch Plays New Work By Martinu

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Fantaisies Symphoniques — Martinu
Symphony No. 2 — Brahms

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—T. H. P.

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Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

JAN 13 1955

Music

Ghost Score Prescribed For Nerves

By LOUIS BIANCOLLI.

The first of the Boston Symphony's 75th anniversary gifts — a new symphony by Bohuslav Martinu—came in for a brilliant local premiere at Carnegie Hall last night.

Commissioned by the Boston orchestra and first heard on home ground last week, the new score is by all odds the most powerful music so far written by the Czech.

It is a kind of ghost symphony, this shivery and restless score, and maybe its title, "Fantaisies Symphoniqes" carries a clue to it's structure and its content. There it little cheer in it, only a haunting, brooding animation.

What its message is Mr. Martinu doesn't say — maybe a review of the last war and maybe a preview of the next. One hopes the former. There are terrifying things in this music, whirring apparitions of dread, jagged, spectral landscapes.

Much of the form is episodic, as if Mr. Martinu were unburdening himself of a succession of disquieting visions. At the end, when the ghostly oscillations return, one looks back and everything seems to fall into place.

Experience and Genius.

He is a master symphonist this lone and troubled artist, and all over the new score one glimpses both the sure hand of experience and the sure insight of genius. The symphony should repay frequent hearings in the years ahead.

Charles Munch gave the first of these birthday testimonials the grateful acknowledgement only a first-class conductor could evoke from a first-class orchestra. It was a gift for all concerned.

By contrast the program offered another unfamiliar composition in more cheerful mood. This was Hans Pfitzner's overture to the medieval miracle tale. "The Little Christ Elf," a score evidently shelved for decades.

Unromantic Romantic.

Pfitzner, an austere man who died in 1949, is best known for having written an opera "Palestrina," which has no female lead and no love interest at all. He was the last of the romantics without being in the least romantic himself.

This overture has a quiet joy spread over it. It takes its time getting where it is going, but it gets there and you feel strangely soothed and refreshed once it is over. I recommend it as a nerve-calmer.

Two other numbers — Schumann's Fourth Symphony and Brahms' second — completed the mammoth program. The unfailing freshness and vitality of the readings were a credit to both conductor and orchestra.

Cir. (D 653,252) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

JAN 13 1955

Carnegie Hall:

Fascinating Music

Martinu's Work Creates Challenge to Imagination

By MILES KASTENDIECK

BOHUSLAV MARTINU has written a new symphony that challenges the imagination. Its first New York performance by Charles Munch and the Boston Symphony in Carnegie Hall last night held attention for every bit of its 27-minute duration. Its orchestration completely fascinated this listener.

As his sixth and most original work to date, the symphony creates an almost unique atmosphere, suggesting a state of mind the substance of which is primarily visionary throughout the three movements.

Whether or not the composer so intended, I felt myself impelled beyond known horizons into outer space, not possibly knowing quite what to make of it all.

Well-Named

Called "Calleisies Symphoniques," this music moves graphically through intertonal sequences as well as firmly rooted tonalities. It is well named. Its kaleidoscopic changes are characteristic of Martinu's style though some of his material appears reminiscent of other styles.

Martinu has let his imagination roam freely. It fastens momentarily on various melodies, rhythms, and colors. The episodic character of the work nevertheless shapes up into an artistic whole. The music invites immediate re-hearing for its extraordinary qualities.

As the first work designated for the Boston Symphony's 75th anniversary celebration, it sets a remarkably high standard.

The program began with Pfitzner's unfamiliar overture to "Das Christelflein," included Schumann's Fourth Symphony, and ended with the Brahms Second. The Schumann received a strongly personal, highly romantic performance. The Martinu was strikingly presented.

* * *

'Don Giovanni'

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN 13 1955

When "New Life" Was Heard Here

To the Editor—A reader (What People Talk About, Dec. 7), complaining in your columns about Boston's choral concerts generally, and commenting specifically on Wolfe-Ferrari's work, "The New Life," says, "I don't expect it will ever be heard here in Boston."

This will inform the gentleman that the Handel and Haydn Society performed this work over 26 years ago, namely, on Easter Sunday, April 8, 1928, in Symphony Hall, with Emily Rosevelt, Marie Murray, Arthur Hackett and Earle Spicer as soloists, assisted by William B. Burbank, organist, and 66 players from the Boston Symphony Orchestra.

Although the performance was favorably received by the music critics, the society has not felt it worth repeating in view of the lack of public interest in the work.

PAUL F. SPAIN
Historian,
Handel and Haydn Society.

TOO MANY CHORUSES MAR BSO PROGRAMS

HERALD 1/13

To the Editor of The Herald:

I have been wondering ever since reading Mr. Chamberlin's letter on the subject of Boston Symphony programs whether it might not be a fair procedure for those of us who feel equally critical to express that opinion in support of his stand.

As it happens, I am able to meet with greater equanimity than he some of the modern music, though I think it in dubious taste to thrust quite so much of it at an audience not expected to be professional musicians.

However, I feel intensely bitter about the amount of choral music that we have been forced to listen to, and each year has been worse than the last. Already this early in the current year, we are about to have the fifth or sixth such production as a major portion of a regular program.

Whereas I am certain there are some who enjoy it, I am equally certain from the comments I hear that I am far from being one of a tiny minority in feeling that the purchase of a ticket to a series of Symphony Concerts of the caliber of our Boston group entitles one to expect to hear not a mass of semi-professional voices with the inevitable disparities of emotional content such singing is bound to have, but to listen to the voice of the orchestra at its best and at least preponderantly in the kind of music which it is a thrill for the audience to hear.

I am not an experienced musician, but I dare believe that my position is not untenable when I listen with enjoyment to the programs the New York Philharmonic has been giving its patrons since we have been suffering with what we have had the past few years.

One purely mundane aspect may support my point of view. I find it no longer possible even to sell my ticket for these programs when I feel I can no longer afford to give so many away. Does that perhaps indicate that the general public supports my point of view? And who but the general public is there, now that there is no longer a Mr. Higginson to support our marvelous orchestra?

(Mrs.) HELEN D. HOLMES.
Chestnut Hill.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 13 1955

CONCERTS AND RECITALS

By Jay S. Harrison

BOSTON SYMPHONY

CARNEGIE HALL

Concert last night. Conductor: Charles Munch. The program:

Overture to "Das Christelflein," Op. 20. Pfitzner
Symphony No. 4, in D minor. Robert Schumann
Fantaisies Symphonique (Sixth Symphony) Bohoslav Martinu
Symphony No. 2, in D major........Brahms

New York Premiere

Bohoslav Martinu's "Fantaisies Symphoniques," the first work to be commissioned by the Boston Symphony Orchestra in honor of its approaching seventy-fifth birthday, received its New York premiere last night at the hands of its dedicatee and under the direction of Charles Munch. The piece, to begin with, is a strange one, and considering its purpose in offering homage to a major musical institution, stranger still. For Mr. Martinu's "Fantaisies Symphoniques" (subtitled (Sixth Symphony) is a macabre and desolate work full of remote and hollow sounds that whistle eerily like a wind in a cave.

To accomplish this effect of bleakness and fluttering despair, Mr. Martinu has turned the orchestra inside out to discover new and awesome effects and has produced, therefore, something of a virtuoso vehicle. Indeed, regarded purely in terms of technique, the work is every bit an essay in instrumental ingenuity. Throughout, the woodwinds gurgle, snap and snarl, the strings glide glissande-like from the top to the bottom of their ranges, and the brass and the percussion issue flats that strike resoundingly on the ear. And all these devices are called into being to serve a grim ground-plan of sentiment that has, for all its insistence on the ghostly, an undeniable ability to hold the listener's attention, to absorb his every thought.

This condition is all the more remarkable if one regards the actual thematic material used by the composer. Rarely is it first rate, and its organization is desultory at best. Perhaps Mr. Martinu's title "Fantaisies" is meant to suggest that the tunes are so many phantoms moving in a void, for the fact remains that his symphony holds together by hypnotizing the hearer rather than by the application of structural logic.

Nor are the work's rhythmic patterns clearly outlined, since they are at one moment motory and propulsive, at another seemingly non-existent. In all, Mr. Martinu's "Fantaisies Symphoniques" is a strange, hybrid affair which after one half-hour of haunting and lugubrious sounds concludes peacefully with something resembling a prayer. Whence comes the symphony's power to arrest the mind, I cannot say. That power, however, is very much in evidence.

Mr. Munch directed the new score with vast assurance and authority. Previously he had also appeared fully in charge of Schumann's Fourth, though his rendition is found annoyingly overblown and inflated. In conducting the work, the maestro's German leanings smashed through his French veneer and he provided a real beer and pretzels reading—four-square, dripping with "soulful" sentiment, and not a little coy in its expressivity. The evening had begun with Hans Pfitzner's "Das Christelflein" Overture, a typical Romantic nature study whose inspiration, to judge by its merit, must surely have been a landscape arid and endless.

By Francis D. Perkins

New Piano Music

Aurora Mauro-Cottone's piano program last night in Town Hall ranged from an early Mozart sonata (K. 282, in E flat) and two Scarlatti sonatas to new American music, "Kaleidoscopes" and "Toccata," dedicated to her by a young Californian composer, Benjamin Lees. She also played Chopin's Sonata in B flat minor, two Impromptus by Schubert, and Debussy's "Soiree dans Grenade" and "L'Isle Joyeuse."

Both of Mr. Lees' works were played for the first time in public. "Kaleidoscopes" is a set of four pieces occupying a minute or less each and providing a notable variety of mood. This also suggests a variety of influences, but, in a combination of melodic and discreetly pungent elements, there was also a suggestion of the composer's musical individuality. The stormy Toccata, while also effective and apparently grateful from an instrumental standpoint, was more of a type of contemporary music in this vein.

The novelties showed Miss Mauro-Cottone's talent at its best; with thorough clarity, she gave a thorough disclosure of the differing atmosphere of each piece. The technical mastery which she displayed here also characterized the recital in general; the performance of the Mozart sonata was discerning and deft in its dynamic shading; superficiality was avoided in the Scarlatti music and there was more than fluency in the Schubert impromptus.

In the Chopin sonata's first movement she revealed considerable expressive cogency as well as vigor, but here there seemed a need for more elasticity to offset occasional weightiness in the bass. The rising and receding volume of the Funeral March was well proportioned, and the finale went with unpercussive swiftness.

One occasionally perceptible need was for a rather brighter tone in certain brilliant or luminous passages, including some of the upsurging tonal crests in "L'Isle Joyeuse." The other Debussy work had an imaginatively evocative interpretation, and the recital gave a general impression of objective musicianship and of an evident, if not unvarying, musical understanding.

KREISLER AT 80

1/13

Violinist Looks at Scene Today With Skepticism

By HOWARD TAUBMAN

FRITZ KREISLER, who will be 80 years old next Wednesday, has not played the violin in public for some years. But don't think that he has resigned from the world of music. He still goes to concerts, and he listens a lot to music on the radio. His curiosity is great, and his views are full of pepper.

Give him half a chance and he begins to inveigh against the complexity of modern life and modern art. He misses the simplicity of other times and other approaches to music. He deplores the fear of sentiment in music.

"Look at the way some very well-known violinists play the Mendelssohn concerto," he observed in the course of a long chat last week. "Listen to how fast they take the last movement. It's all part of the same thing. They are afraid of sentiment. Of course there should not be too much, but that does not mean that it should be excluded."

Mr. Kreisler is appalled at the directions composition has taken in our time. But it is clear that he is blaming people of his own generation, too. He singles out two men who were his friends and contemporaries as examples of a trend for which he has no use.

Two Friends

"Did you know," he recalled, "that Arnold Schoenberg and I were close friends when we were young men in Berlin? We saw much of one another, confided in one another, and not only on matters musical.

"When he was a young composer he wrote beautiful music. I remember when he showed me the manuscript of the 'Verklaerte Nacht.' He had written it at first for a trio. I urged him to use more instruments so that the texture would become clearer. It was eventually published in a version for string sextet. A little later he wrote the 'Gurre-Lieder.' It reminded me of 'Parsifal.' It is a fine work.

"Then he started to do different things, and I must say I could not understand what he was driving at—or why. We saw little of each other for some years, and then one day I noticed that there was an entire program of his latest music. I went to hear it. In that whole program there was one song that meant anything to me.

"After the concert I met Arnold, and I told him what I thought. I told him there was one song that I liked. He could be sharp-tongued, too. Do you know what he said? He said, 'Have I fallen so low in my art that Fritz Kreisler likes any part of it?'"

Mr. Kreisler laughed at the recollection. Then he spoke of his friend, Artur Schnabel.

Jekyll and Hyde

"Of all the pianists I've known," he said, "Schnabel was the man who played Beethoven and Schubert and even Brahms, the best for my taste. But when he wrote music, he was a wild radical. He once showed me a sonata for unaccompanied violin, and I creid out, 'Artur, why do you do this? Violinists can be trusted to play out of tune by themselves. Why must you write music asking them to be out of tune?'"

Mr. Kreisler has given his best violin, a choice Guarnerius, to the Library of Congress, as well as a half-violin of the Amati school, the first he played as a child. He has also sent the library a collection of his original manuscripts and his own arrangements of scores that he played in concert. A great many medals, scrolls and other memorable documents have gone into the collection, which will be placed on exhibition in Washington.

Now that he has closed his public career, he is ostensibly through with the violin. He would not even pose for a photograph with a violin in hand last week. But that does not mean that he never takes up a fiddle. He admitted that in the privacy of his home he occasionally plays for himself—at the piano as well as on the violin.

The music he chooses for his own delectation is almost exclusively Bach and Mozart.

Self-Sufficient

"They are self-sufficient," he observed. "They contain everything within themselves. Every mood, every emotion, every aspiration you will find in them. And it is all said so simply, and it always says more than it seems to be saying.

"I remember a long time ago I was to play the Brahms concerto with Hans Richter. He was a thoughtful musician, and he was worrying over what piece should precede the concerto. I was curious about his reactions, and I asked him what work he would be least likely to use before the concerto. He said, 'The G minor Symphony by Mozart.' He was right. It is too passionate, it is explosive music. Even the Brahms concerto would be an anticlimax. He chose Beethoven's 'Egmont' Overture, which is dramatic but more in keeping with the Brahms."

At 80 Mr. Kreisler's zest is undiminished. It is obvious that he still cares about a thousand and one musical issues.

HERALD TRIBUNE, FRIDAY, JANUARY 14,

CONCERTS AND RECITALS

By Jay S. Harrison

BOSTON SYMPHONY

CARNEGIE HALL

Concert Wednesday night. Conductor: Charles Munch. The program:
Overture to "Das Christelflein," Op. 20. Pfitzner
Symphony No. 4, in D minor. Robert Schumann
Fantaisies Symphonique (Sixth Symphony) Bohuslav Martinu
Symphony No. 2, in D major........Brahms

New York Premiere

Bohoslav Martinu's "Fantaisies Symphoniques," the first work to be commissioned by the Boston Symphony Orchestra in honor of its approaching seventy-fifth birthday, received its New York premiere Wednesday at the hands of its dedicatee and under the direction of Charles Munch. The piece, to begin with, is a strange one, and considering its purpose in offering homage to a major musical institution, stranger still. For Mr. Martinu's "Fantaisies Symphoniques" (subtitled (Sixth Symphony) is a macabre and desolate work full of remote and hollow sounds that whistle eerily like wind in a cave.

To accomplish this effect of bleakness and fluttering despair, Mr. Martinu has turned the orchestra inside out to discover new and awesome effects and has produced, therefore, something of a virtuoso vehicle. Indeed, regarded purely in terms of technique, the work is every bit an essay in instrumental ingenuity. Throughout, the woodwinds gurgle, snap and snarl, the strings glide glissande-like from the top to the bottom of their ranges, and the brass and the percussion issue flats that strike resoundingly on the ear. And all these devices are called into being to serve a grim ground-plan of sentiment that has, for all its insistence on the ghostly, an undeniable ability to hold the listener's attention, to absorb his every thought.

This condition is all the more remarkable if one examines the actual thematic material used by the composer. Rarely is it first rate, and its organization is desultory at best. Perhaps Mr. Martinu's title "Fantaisies" is meant to suggest that the tunes are so many phantoms moving in a void, for the fact remains that his symphony holds together by hypnotizing the hearer rather than by the application of structural logic.

Nor are the work's rhythmic patterns clearly outlined, since they are at one moment motory and propulsive, at another seemingly non-existent. In all, Mr. Martinu's "Fantaisies Symphoniques" is a strange, hybrid affair which after one half-hour of haunting and lugubrious sounds concludes peacefully with something resembling a prayer. Whence comes the symphony's power to arrest the mind, I cannot say. That power, however, is very much in evidence.

Mr. Munch directed the new score with vast assurance and authority. Previously he had also appeared fully in charge of Schumann's Fourth, though his rendition I found annoyingly overblown and inflated. In conducting the work, the maestro's German leanings smashed through his French veneer and he provided a real beer and pretzels reading—four-square, dripping with "soulful" sentiment, and not a little coy in its expressivity. The evening had begun with Hans Pfitzner's "Das Christelflein" Overture, a typical Romantic nature study whose inspiration, to judge by its merit, must surely have been a landscape arid and endless.

By Francis D. Perkins

1/14 THE BOSTON DAILY GLOBE

Casadesus to Play at Open Rehearsal

Pianist Robert Casadesus, in order not to disappoint patrons of the open rehearsal of the Boston Symphony Orchestra on Wednesday evening starting at 7:30, plans to fly here after his recital the night before in Greensboro, N. C. Scheduled as soloist in Beethoven's "Emperor" Concerto this week-end with Charles Munch and the orchestra, he previously had announced that he could not arrive in time for the rehearsal.

ROBERT CASADESUS

Increased postal rates are adding to mounting costs faced by West Berlin book publishers.

TIMES 1/14

Music: Boston Symphony

'Fantaisies' Conducted by Charles Munch

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.
Overture to Das Christelflein.....Pfitzner
Symphony No. 4 ....Schumann
Fantaisies Symphoniques (Symphony No. 6) ....Martinu
Symphony No. 2 ....Brahms

By OLIN DOWNES

CHARLES MUNCH and the Boston Symphony Orchestra played a program that was too long Wednesday night in Carnegie Hall.

But the program presented for the first time in this city a new score of Bohuslav Martinu, composed at Mr. Munch's invitation, as one of the works that will be given first performance by the Boston Symphony this season, in observance of its seventy-fifth anniversary. And this music of Martinu's, of which we understand not a note, nevertheless impresses us as one of his most individual and arresting compositions.

This is the case in spite of the fact that in all innocence and the belief that an overture by Pfitzner and the Fourth Symphony of Robert Schumann would be enough music before the intermission, we walked out of the auditorium after Schumann, only to discover that the concert was going right on behind us!

Then we hurried back, but lost two important minutes of the significant introduction of the first movement, and to drift in two minutes after a new piece of music has started is to be uncomfortably unoriented in its hearing. Moreover, some of this introductory material appears to recur in later movements, which have other thematic ideas, some of them of the nature of Czech song, which likewise recur and bring the movements thematically together.

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But it is not on thematic or merely analytical grounds that this music impresses us. It is the sheer driving force and fantasy of the "Symphonic Fantasia," which is in three movements. These movements do not flow easily and smoothly in the symphonic mold, or with what are immediately comprehensible as orderly and consecutive symphonic developments.

The fantasia is made of many elements, emotional as well as melodic. It has fantastical orchestral effects, and passages so episodic and at first acquaintance dissimilar that if we did not know it to the contrary we might think that the score had been formed as the music for some curious ballet.

Neither Mr. Martinu nor the program annotator of the Boston Symphony vouchsafe us any clue to what actually was in the composer's mind, or what was his expressive intention, in writing this music. The program does supply us with one of those mechanical analytical diagram notes, which is now the fashion, and which purports to show us how far above the composer is from explaining his music in any terms that would be comprehensible to his listeners.

He therefore substitutes a few words that describe the machinery of the score as a salesman would describe the works of a new type of automobile, and "caveat emptor." Let the buyer—that is the listener—figure it out. If he can't, so much the worse for him. This is all right with us, and we are not interested in professing to read a composer's mind if he doesn't want us to do so.

Bohuslav Martinu

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If he assumes the poker face when confronting the public we can either say, as the program book does, that "the first movement begins lento, 9-8, with a rhythmic figure from the muted trumpets," or that the middle movement, an allegro, begins with "a theme developed by the staccato strings, taken up by the winds and finally given to the full orchestra"; or we may remark sagely, again quoting him, whereby we are in no danger of misstating anything that "there is a lento close whereby the symphony, as well as its earlier movements, ends softly."

The only question we ask about this is, why print such jargon at all in a program book designed to be read by people who in a majority are amateur lovers of music, and many of whom, thank God, don't know an adagio from an andante, or a fugue from a canon—and nevertheless can be relied upon to respond to new music in some measure, even if dust is thrown in their eyes by the composer or the program annotator of the occasion.

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So we hereby declare that we are much intrigued by what is to us the dramatic, fantastical and at moments grandly tragical music of Mr. Martinu. We like the unconventionality and independence of the writing and the instrumentation. The music also has for us something of an open air quality, and something of Czech folk-lore.

We also feel that Mr. Martinu is writing here more for himself, without fear or favor and regardless of convention or the precedents of other scores, than he has in the past, and he has always been a singularly sincere and independent-spirited composer. Whether the music, its novelty once worn off, which may happen quicker than one expects, is music of the stuff of life, or a mere series of tone-patterns, which require only a diagram to explain their manufacture, is for the future to decide.

The performance of "Fantaisies Symphoniques," otherwise yclept "Symphony No. 6," was a very fine one, so far as an impression of an unknown score would indicate, and there was warm applause for the work from the audience.

Cir. (D 196,775) (S 203,908)

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The medolies, leading in and out of the various instruments, are of a beauty, we are tempted to say, Bach never surpassed. The problem is that we are so often thus tempted by the old genius. Another problem was with us again last night.

That is the matter of interpretation. Without going into detail, we must say that the manner of slowing down the middle movement for 24 measures or so from the end with a continuing slowing down to its final cadence is as far from the true spirit of this music as it is possible to be. And if Munch does not understand what we mean, let him consult the writing and playing of his old friend Albert Schweitzer, who is quoted so extensively in his program notes and whose eightieth birthday today Munch, along with so many of us, will be noting.

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Thus the composer makes his meaning clear. It is in the spirit of Berlioz' Fantastic Symphony. This is not the first time Martinu has held the image of another famous symphony before him as he wrote. He says his Third Symphony was modeled after Beethoven's Third, the "Eroica."

The mood of the Symphonic Fantasies is expressed in great fantastic designs. The first two movements have whirling chromatic figures that suddenly are dispelled by simple folk tunes in folkish syncopation.

Bizarre thrusts of dissonant jagged chords break in only to cry their brief wares and leave again. It was an absorbing performance by Munch and the orchestra, of a work they are playing twice this week in New York. As a symphony it leaves little desire for rehearing except for the second movement which is a scherzo that would bear repetition.

To Schumann's nervous and inadequate D Minor Symphony Munch brought a tension that only increased the sense of the composer's inability both in the form and the large ensemble. Never have we heard the trumpet so shrill and unpleasant. If this is the sound appropriate to this symphony then we have long been misled by conductors noted for their German romantic interpretations.

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Music In Review

post. 1/15

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Not only was the soloist miscast, but the conductor as well. Credit must be given Mr. Munch for valiantly playing Brahms because Symphony Hall audiences expect performances of a favorite composer. However, with one or two exceptions he has never exhibited sympathetic understanding of the composer's music. The notes are there, the spirit is lacking.

The Pfitzner Overture, which opened the program, is a richly orchestrated, melodious piece; Mr. Munch could profitably revive it each Christmas season.

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Mr. Munch kept the symphony moving at headlong pace in the allegro parts, and this is precisely what is needed to counteract the repetitiousness of the thematic material.

Then came the first Washington performance of Bohuslav Martinu's Fantaisies Symphoniques which received its world premiere in Boston only last Friday.

This symphony, his sixth, is not easily absorbed on first hearing. But it does arouse immediate interest. It is compactly and expertly written with much appealing melodic material woven into strong rhythmic patterns. There is an imagination here and a warmth which shows that Mr. Martinu is a composer who writes with the heart as well as the head. Not too many modern composers can make that claim.

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MILTON BERLINER.

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By Frank C. Campbell

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Martinu's early study was with the French impressionist, Roussel, and other phases of his development have included post-Wagnerian romanticism and neo-classicism. Add to these influences the lushness of Tin Pan Alley, the stridency of a Honegger, the heady rhapsody of Enesco, and the simplicity of a hymn tune, and you glimpse some of the myriad countenances of the "Fantaisies Symphoniques." All these shadows are visible and yet they enigmatically merge into a likeness that is Martinu and no one else.

The scoring of the Fantaisies is often amazing, but the overall effect perhaps is as overheavy as the pace is relentless. Even with their kaleidoscopic texture and color, the three movements all create in a listener somewhat similar effects of churning excitement but eventual exhaustion.

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Conservatives would call this erratic Schumann, and would be justified in a few spots of excessive ruba to where Mr. Munch almost seemed to succumb to a momentary trance. But most of the time the music shed its usual rambling aimlessness for the momentum and spaciousness of a crisp day when the sky is clean and the breezes are wayward and unpredictable. The effect was supple and exhilarating, but only a virtuoso orchestra could produce it.

Even with a properly reduced orchestra, Mr. Munch could not seem to resist the intoxication of a string ensemble as he opened the program with Bach's "Brandenberg Concerto No. 6." The Adagio movement induced a bleary revery that came perilously close to sleep. The fast movements were given fine, swashbuckling tempos, but their counterpoint, instead of coming out with busy energy, was kept down to a smooth, anemic murmur.

After an evening of such brilliant playing, the gaudy "Sorcerer's Apprentice" of Paul Dukas, although played impeccably, seemed like adding neon lights to the aurora borealis.

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Haydn's "Clock" symphony received probably the most vigorous performance it has enjoyed in many a day. The orchestra rose to heights of eloquent sonority in the Bach chorale, and elsewhere on the program Powell's "Natchez on the Hill" was done brilliantly, as was the overture to "The Secrets of Suzanne."

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The concerto is scored for flute, oboe and trumpet solos and a string orchestra. It is hard to imagine a more incisive and accurate performance than it received last night.

John Gosling's trumpet playing was a joy to hear; eloquent tone in the quieter places, a sparkling quality where the work demanded it, and real rhythmic stability were everywhere at hand. Donald Peck, on the flute, and Donald Hefner, oboist, played their parts with refinement and fine musicianship. And Mr. Schoepper, in complete command of the intricate score, led his orchestra and soloists flawlessly through Barber's complex pages.

Haydn's "Clock" symphony received probably the most vigorous performance it has enjoyed in many a day. The orchestra rose to heights of eloquent sonority in the Bach chorale, and elsewhere on the program Powell's "Natchez on the Hill" was done brilliantly, as was the overture to "The Secrets of Suzanne."

[271]

Y, JANUARY 15, 1955 Boston Pilot

Boston Symphony Concert

Nativity in Music

On Friday and Saturday, December 31 and January 1, The Boston Symphony Orchestra directed by Dr. Charles Munch and assisted by Joseph Szigeti, violin, E. Power Biggs, organ, Mac Morgan, Baritone, Marguerite Willauer, Soprano, boys from the choir of the Church of the Advent and The Cecilia Society offered the following program prepared by their conductor Hugh Ross: Pfitzner: Overture to 'Das Christelflein'; Brahms: Violin Concerto, D; Bach: Prelude and Chorale, Das Alte Jahr Vergangen Ist (arranged by Dr. Munch); Honegger: A Christmas Cantata.

* * * *

Although this whole program reflects the season's spirit, we will consider in a special way the very impressive final piece.

The plea of recent Pontiffs has been for worthy contemporary sacred music, and although the Honegger Cantata is in no way intended for church performance, as a concert piece of modern idiom (completed only a year ago) it deserves our respectful consideration. Most of all, it takes us directly into the spirit and meaning of Christmas.

From the very outset it is apparent that the composer is bent on bringing clearly before the audience an historical picture in musical form of the state of mankind from the Fall to the time of the Nativity.

A pedal-point on low C in the organ is dimly sustained under groping dark harmonies in strings for fifteen long bars; then a wordless chant, a barbaric despairing groan, is given by the basses of the chorus, depicting the sorrow of the race after the Fall and the expulsion from Paradise.

When the tenors, possibly symbolizing the growing numbers of mankind, enter in octaves, the increased intensity of the still-distant sound, as if from ages long ago, replace abjectness with even more intensity of anguish.

Now the ancient chant 'De profundis clamavi ad Te, Domine'—from the depths I have cried to Thee, O Lord' expresses in words what the music has already so clearly shown; and it heralds the appearance of Judaism as the only vocal utterance of mankind, lost in the confusion of darkness and pagan barbarism.

The women's voices enter in turn with ululating wails; an intense climax of deliberately angular and unbeautiful music is reached; nothing was more unlovely than mankind with its God rejected, and apparently rejected by its God.

And now the original despairing chant returns, culminating in frenzied cries at a shattering fortissimo; then, after a pregnant silence, the chorus all but shouts 'O Come, O Come, Emmanuel; Oh, hear the prayer of Israel. Our tears have never ceased to flow; we weep and wail Thee here below. . . . O come, Thou Star of Truth so bright; drive out our darkness with Thy Light. Out of our world of sin and strife O bring us back to light and life.'

BURST OF JOY

The soprano exclaims 'Rejoice, rejoice, O Israel; then come, O Come, Emmanuel! . . .' The Baritone as Angel reassures 'Fear not, for. . . .' and the mood is magically transformed as the Soprano exhorts 'Rejoice, rejoice, O Israel; Thy King is come, Emmanuel.'

All the former deep woe and pain is forgotten; the nations, polyglot since Babel, gather at the crib each with songs of love, gratitude, and reverent wonder in its own tongue. Lightly, lightheartedly, the chorus sings Il est ne, le divin enfant; Silent Night (in German); O Sanctissima; Gloria in Excelsis; Von Himmel Hoch . . . the composer has wonderfully intertwined the familiar melodies. And introducing, punctuating, capping and unifying this charming section the boy choir intones over and over 'Es ist ein Reis entsprungen'—Lo, how a Rose (Jesus) e'er blooming from tender Stem (Mary) hath sprung. . . .

Now the Angel voices the thought of all: Gloria in Excelsis! A boy soprano cries Laudate Dominum . . . praise the Lord, all ye nations; praise Him! After a reverent echoing of this Psalm by the basses, all join in a frantically jubilant, an uncontainably overjoyed expression of this ageless song of praise: not in many but in one language; all hearts are united this day. The boys like angels soar in a brilliant descant over the vigorous rhythms, and the orchestra punctuates with bold splashes of color.

And then sweeping harmonies on Amen, seven-fold; and the chorus silent—the orchestra now in a long and tender coda muses on the beloved carols, each instrument in its turn. The composition ends, as it began, on a long organ pedal-point (Alpha and Omega?) but this time under soft, rich harmonies: no longer despair, savagery, nor even joy too intense to bear; but peace, content, faith and fulfillment.

Dr. Munch is to be congratulated for his musical contribution which has so helped bring a true appreciation of Christmas to his large radio as well as concert audience. Last year he offered the touching 'Childhood of Christ' of Berlioz. Let us hope that he will continue to bring to the Manger and to his admirers such moving works full of faith and the beauty of belief.

Paul St. George.

Portugese Raise Funds for World's Tallest Monument

LISBON, Jan. 10—(RNS)—A campaign for funds to insure completion in 1960 of the world's tallest monument honoring Christ the King is being carried on throughout Portugal and its colonies under the sponsorship of the Catholic hierarchy.

The structure, to be 360 feet high, will comprise a 92-foot statue of Christ with outspread arms atop a 268-foot pedestal with a chapel in its base.

It will be located on the summit of a 400-foot hill outside Almada across the Tagus River from Lisbon, where it will overlook Portugal's capital city and its port.

The project originally was conceived by Manuel Cardinal Goncalves Cerejeira, Patriarch of Lisbon, in 1937 as an offering that Portugal be spared the horrors of civil war then afflicting its neighbor, Spain.

In April, 1940, when it seemed that Portugal might become engulfed in World War II, the Portugese Bishops gathered at the Shrine of Our Lady of Fatima in Cova da Iria to vow that, if Portugal were spared, the monument would be built as a thanks offering.

DEDICATION

Archbishop Cushing will dedicate the new convent at St. James Parish, Arlington Heights, on Sunday, January 16 at 2:00 P. M. He will be assisted by Rev. George S. Brennan, pastor.

Cir. (D 123,277) (S 151,479)

This Clipping From
BROOKLYN, N. Y.
EAGLE
JAN 15 1955

MUSIC

Boston Symphony Gives 3d Concert at Academy

By PAUL AFFELDER

Charles Munch and the Boston Symphony Orchestra paid their third visit of the season to the Academy of Music last evening, bringing along as guest Alexander Brailowsky, who was the soloist in Saint-Saens' Fourth Piano Concerto in C Minor.

The high spot of the fairly conventional program was its shortest number, and came at the very end of the concert. It was Paul Dukas' witty and immensely vivid orchestral scherzo, "The Sorcerer's Apprentice." Mr. Munch was obviously out to tell his audience a musical fairy tale, and he succeeded in doing so with typically Gallic humor and exceptional brilliance. Not only could one visualize clearly the magical doings, but there was also the inescapable feeling that the broom was actually laughing at the hapless apprentice as it brought more and more water to inundate him. It was a robust, jolly interpretation, admirably played.

Solid Schumann

There was more Germanic solidarity in the conductor's reading of Schumann's Fourth Symphony, where everything was inclined to be too firmly rooted to the ground. It was a clean, vigorous performance, however, and even if one might have quibbled over excesses of tempo—usually on the slow side—or transition passages that were rushed, there was a certain satisfying quality about the overall effect and some sensitive phrasing in the exquisite oboe-cello duet in the second movement.

Interpretive matters aside, it was interesting to hear the Schumann symphony and the Saint-Saens concerto on the same program; for, though each reveals certain weaknesses, they are both superb demonstrations on how skillfully one or more themes can be carried through an entire symphonic work.

Mr. Brailowsky's presentation of the solo part was on the percussive side, but he managed to relax enough to let the piano sing for a while in the concerto's two slow sections. On the whole, though, it was a brittle, unpoetic interpretation, with the Scherzo section played so rapidly that whole passages were blurred and with quite a few wrong notes in the Finale. The orchestral accompaniment was well handled, except that in a few places the melodic line in the woodwinds was obscured.

Brooklyn Slighted?

To open the program, Mr. Munch directed a crisp and often exhilirating performance of Handel's "Water Music" Suite, as arranged by the late Sir Hamilton Harty.

A fine program and a familiar one. But why was Brooklyn slighted by not being permitted to hear the new "Fantaisies Symphoniques," the Sixth Symphony by Bohuslav Martinu, which was specially commissioned by the Boston Symphony for its forthcoming 75th anniversary season? It was played in Carnegie Hall on Wednesday and is being repeated there this afternoon. We heard it at the earlier performance, and found it to be a striking, highly original work that would not be difficult for any audience to take.

What's the matter? Are borough concertgoers too timid or too musically backward? Whether such coddling is the fault of the conductor, the orchestra management or the local board, we do not know, but it is high time that it was stopped.

V. Pt. Jan 16

Martinu's 'Fantasies' Impressive

By TUCKER KEISER

Even though the 75th season of the Boston Symphony Orchestra does not officially begin until the first of October, Charles Munch has already played one of the 15 new compositions commissioned especially for the diamond jubilee of our band. Bohuslav Martinu's "Symphonic Fantasies" (Symphony No. 6), was given its world premiere last week end. If we can believe in omens, the success of the new work forecasts an absorbing year to come.

The immediate acceptance of Mr. Martinu's new piece by Symphony Hall audiences has a simple explanation; it is meaningful music. One does not have to be versed in the various schools of composition now employed by our composers to appreciate its message. The music is neither academic nor complicated. It makes its point smartly, then turns quickly to the next matter at hand.

However, slickness and glib facility do not mar its measures, either. As vivid as the first impression was when I heard it on Friday afternoon, the second impression was even deeper in the broadcast performance on Saturday night.

One noticed at first hearing the unusual effects and melodic inventiveness; at the second one perceived the great structural coherence despite the episodic nature of its form.

Previous works by Martinu flirted with the jagged and broken thematic development currently fashionable with composers; "Symphonic Fantasies" proved him to be even more of a radical than this suggested—if by radical we mean the iconoclast who uses traditional material in a new and interesting way.

Throughout the three movements, the composer has written episodes of the most diverse nature, yet for some strange reason each episode seems to grow naturally from the preceding one. He has utilized an effect and a motto for an obvious unifying scheme, though the reappearance of either emphasizes where the listener has been rather than where he is about to go.

The most brilliant pictorial part takes place in the final movement. A train starts up slowly, gathers speed, toots its thin, piercing whistle, crosses a trestle, stops abruptly for a Neopolitan serenade, and hurries on to be lost in the whirring motive.

"Symphonic Fantasies" is an exciting piece of music, obeying its own laws of unity and beauty. Let us hope that Mr. Munch will play the work again next season during the actual 75th celebration.

Tony Curtis Here Today

Tony Curtis arrives here this afternoon for personal appearances in connection with "Six Bridges To Cross," new film in which he starred and which opens at the Keith Memorial Theatre next Wednesday.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

JAN 16 1955

Music: Boston Symphony Orchestra Heard Here

Brailowsky, Pianist, Plays Saint-Saens

Martinu's 'Fantaisies Symphoniques' Given in Impressive Interpretation by Munch

BOSTON SYMPHONY ORCHESTRA. Charles Munch, conductor; Alexander Brailowsky, pianist. At Carnegie Hall.
Suite from Water Music....Handel-Harty
Fantaisies Symphoniques (Symphony No. 6)....Martinu
Concerto for Piano in C minor....Saint-Saens
La Valse....Ravel

By **OLIN DOWNES**

A FINE performance of movements of the Hamilton suite taken from the twenty original pieces that Handel composed as the famous "Water Music" was given by the Boston Symphony, Charles Munch conductor, yesterday afternoon in Carnegie Hall. This preceded the repetition, very important, of the "Fantaisies Symphonique" of Bohuslav Martinu, which made such a strong impression, if none too definitive a one, when first played by the same conductor and orchestra last Wednesday night at the initial hearing of the work in this city.

This repetition was an admirable procedure, which one hopes will be followed by the Boston Symphony with every one of the new compositions that it will perform this year in observance of the famous orchestra's seventy-fifth anniversary. For first performances of new music are one thing, second performances quite another. New music should be heard as often as possible when it is new, for only then will the public have an opportunity to become closely acquainted with its merits or demerits as the case may be, and the composer benefit by a comprehending reception of his music, however it may be estimated by press and public.

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And the results, on this occasion, paid off with high interest. The Martinu music, thus repeated, made an impression as much stronger as it was clearer than that of its first performance. It is very powerful and dramatic music, by turns nostalgic, violent, tragical, pathetic, yet firm in its faith. We have remarked that on hearing a piece of new music one should not attempt to read a composer's mind and confidently interpret to a reader the writer's idea of what the composer "meant" or intended! This holds true always. Never the less as this music becomes more distinct in the ear and the mind, the impression will not down that Martinu has written what amounts to a lament and a heroic prophecy for his ravished land.

Alexander Brailowsky

In no measures is he more eloquent of his people than in the actual folk-melodies of his ancestors or in melodies inspired with the idiom and spirit of the home songs. Then he is singing, even as his countrymen Smetana and Dvorak sang—so simply, so truly and with such moving eloquence, yet with the consciousness of a highly individual artist, and with entirely modern connotations—the songs that search the heart.

John Burke, the program annotator of the Boston Symphony, informs us that Martinu's original title for the "Fantaisies Symphoniques" was "New Fantastic Symphony". But this, he reflected, might suggest comparison with the celebrated masterpiece, the "Symphonie fantastique" of Hector Berlioz, with which Martinu's music, neither in substance nor intention, has any connection whatsoever.

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Martinu's music has no "program", no theme used as an idée fixe," though there are recurrent themes in all the movements. It is music not of narration, but emotion and consciousness. The symphony, says Mr. Burke, is episodic in form; its homogeneity is that of style, rather than classic form. One does not know, indeed need not know, what personal precise thoughts, even if such there were, Martinu had in mind when writing this music.

But true music comes from a source deeper in the composer than his conscious reasoning and it is not illogical to consider that the tragic fortunes, indomitable bravery and constancy, so often proved in history, of the Czech people, are matters fundamental to this score. It is also of significance that the contour of certain nationally phrased melodies is that of Moravian rather than Czecho-Slovak nature, and that the Moravians are the least divided in feeling or tradition of any of the race groups of Czechoslovakia.

In any case, whatever the pros and cons of these matters, one's basic reaction to this score is that Martinu has written here with unconditioned earnestness, fearlessly and with explosive sincerity. Where there are recurrent figures, or even the suggestion of recurrent mannerisms, they make us feel that they are simply the turns of expression that come most naturally and spontaneously from a man of intense feeling and conviction who is pouring out on music paper what possesses him, with all the authority of his knowledge and experience. It also appears that Martinu, after departing somewhat into fields of internalisms and of pure musical form, now has returned in memory and emotion to his homeland, a tie that can mean more than all politics and formulas and citizenship. Mr. Martinu is an American citizen and none better. At the root, we think, he is Czech to the bone and marrow, but not the less an artist who has something to say that is internationally significant.

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After the intermission Alexander Brailowsky gave a magnificent performance of Saint-Saëns' Fourth Piano Concerto. It was particularly impressive to hear this concerto again, and to recognize what the passage of time does to music. Back in the first decade of our century there was one Saint-Saëns concerto that was taken seriously: the second in G minor! No season passed without its appearance on symphonic programs the country over. But lo! Today the G minor concerto—not a bad concerto either—has almost disappeared from the lists, and the C minor emerges more and more clearly as superior to it in architecture, interest of development and unity of idea.

Perhaps we would not have been impressed with these characteristics if it had not been for Mr. Brailowsky's freshly revealing performance. For this performance, exciting as it was in color and dramatic presentation, had a grand arch of line and nobility of structure particularly imposing under his fingers. The very opening measures, in the statements of the first theme, had this stamp of power and spaciousness of the cornerstone of an edifice erected before one's very ears and eyes. Yet the structure, not one that was pedantically exposed and insisted upon, but one that grew upon the listener gradually as the music developed, was only the vehicle of large-voiced and passionate music.

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Perhaps Saint-Saëns would have objected, would have said that he had no such exciting and romantic purpose in planning his concerto, which is of course the essence of French logic and clarity of line in its working out. But in the singing of the lyrical passages, in rhythmic pulse, in the lordly pronouncement of the bass octaves and the descending passages dramatically opposed to the peroration, there was authentic grandeur. The approach was that of one of the few pianists left today who have the great spirit as well as manner, who are interested far more in what they say and communicate to the listener than they are in mere slickness or accurate facility and fussiness of phrase. In this performance Mr. Brailowsky completely commanded, established the tempi and shaped the symphonic conception; which was well, for Mr. Munch did not supply an accompaniment either crisp or quickly responsive to the will of the composer and soloist. The performance, however, was a triumph, richly and modestly deserved.

Mr. Munch ended the concert with an exciting performance of Ravel's "La Valse," music he has at his fingertips and that challenges his hot heart. He did what he pleased with the piece. One never objected or hesitated any more than the conductor did in projecting in the way that occurred to him this fantastical rhapsody upon the dance, savage, ironic and fatalistic.

Cir. (D 124,043) (S 171,805)

This Clipping From
RICHMOND, VA.
TIMES-DISPATCH

JAN 16 1955

New Symphony

BOSTON—(UP)—The Boston Symphony introduced the newest symphony of Bohuslav Martinu—Martinu's sixth—at its concert on Friday with Charles Munch conducting. Martinu calls the piece "Symphonic Fantasies." It is dedicated to Munch and the twenty-fifth anniversary of the orchestra.

Cir. (D 83,135) (S 105,845)

This Clipping From
COLUMBUS, OHIO
CITIZEN

JAN 16 1955

Symphony Hall, Boston," by H. Earle Johnson. (Little, Brown, $6.)

Reviewer: Jo Bradley Reed.

The story of Boston's celebrated Symphony Hall is a dramatic story of music in America the past 50 years.

The history of this great auditorium is told by H. Earle Johnson, assistant professor of music at Clark University, Worcester, Mass.

The history is told largely in terms of the individuals who planned and built the hall, and the performers who have been there over the years—first of all the Boston Symphony Orchestra.

Release of the book is timely. The 74th season of the Boston Symphony and the beginning of its radio series of 24 concerts on NBC-WLW at 8:30 p. m. Sundays, with Charles Munch on the podium for 17 of the concerts.

The book contains a roster of great names who have appeared there in the half century; favorite anecdotes of Bostonians (the episodes of the community leaders at opening night, when seats were sold at auction, are particularly amusing); and behind-the-scene stories.

It is a pleasurable book for any one interested in the cultural development of America for it records events, personalities and patterns of music which have been followed in many other cities. You will find it a welcome addition to your library and its contents very interesting.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JAN 16 1955

Boston Orchestra Repeats Martinu's New Symphony

By Francis D. Perkins

BOSTON SYMPHONY
CARNEGIE HALL
Third concert of the afternoon series; conductor, Charles Munch; soloist, Alexander Brailowsky, pianist.
Suite from the Water Music .... Handel, arr. Harty
Fantaisies Symphoniques (Symphony No. 6) .... Martinu
Piano Concerto No. 4, in C minor, Op. 44 .... Saint-Saens
La Valse .... Ravel

Charles Munch and the Boston Symphony gave their Saturday afternoon Carnegie Hall subscribers an opportunity to hear Bohuslav Martinu's "Fantaisies Symphoniques," or Sixth Symphony, which they had introduced to New York on Wednesday night. It would have been regrettable if they had not done so, since this again seemed to be a work deserving widespread performances, both on account of its musical inventiveness and its emotional span. The cogent expressive moods range from somber brooding to luminous periods whose melodic breadth has a Slavic atmosphere in music which calls for but does not emphasize expertness of execution. Yesterday's interpretation devoted and revealing met all the symphony's technical and emotional requirements. If the fourteen other works which Mr. Munch, the Boston Symphony and the Koussevitzky Foundation have commissioned for this orchestra's seventy-fifth anniversary, they will have made a memorable contribution to the contemporary music.

As played by Mr. Brailowsky, Saint-Saens' Piano Concerto in C minor revealed unexpected strength. While it does not rank as one of the great examples of this form, it has more to offer than fluent melodic sentiment and facile, sometimes superficial elegance. The pianist understood its occasional sentiment, but kept it under control; necessary elegance was present, but the impressive factor was the firm, fully vertebrate nature of his interpretation, which had a notable sincerity and implied a similar sincerity on the composer's part. The tone quality, in its timbres, correspdonded to the moods of the work; in the opening of the final section, it focused attention on the basic theme in a commanding way, with sonorous impact but without percussiveness. A few of the lighter, swiftly flowing passages did not seem to come through the orchestration, but the accompaniment of Mr. Munch's musicians was generally sympathetic.

The outspoken parts of the suite arranged by the late Sir Hamilton Harty from Handel's "Water Music" were presented with stimulating spirit. At one or two points elsewhere lucidity was not invariably at hand, but the performance was persuasive. In Ravel's choreographic poem at the close there was rhythmic momentum, a notable dynamic span, contrast of color. Some of the disclosure of a Viennese atmosphere of a century ago, nostalgically viewed from a harsher age, seemed less present than it was when this work was first heard here in the early 1920s, but this impression may derive from the effect of time on the music itself.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

JAN 16 1955

LETTERS FROM READERS

Symphony Programs Balanced

To the Editor of The Herald:

I am interested in the protests against modern music on the programs of the Boston Symphony Orchestra. I do not remember such expressions during the years, not so long ago, when we were given whole programs, several times a month, of contemporary and largely unheard-of composers. There was not one familiar number on many programs which could give us a moment to relax in order to bring refreshed intelligence to the next new composition. Mr. Munch always gives a balance of old and modern: there is no danger of indigestion from over-partaking of either category.

Nearly all composers were "modern" to the ears of their contemporaries, and, therefore, heartily disliked. Had they not been performed and heard, in spite of this, where would we turn today for our good old favorites? Music must be played and heard in order to survive. It is the moral obligation of such an orchestra as the Boston Symphony to give a hearing to the contemporary composer, and to inform its audience that new music is being written which our grandchildren can turn to with relief from their modern music.

About the complaint against choral music, it was Beethoven who believed that perfect musical expression could be attained only by the consummation of instruments and human voices; that only thus could full tonal range be achieved.

Some of history's greatest music combines these forces and we are granted now the opportunity of hearing a part of it for the first time. What does it matter if some listeners do not enjoy it? At least they have learned that it exists; and that is important.

Aside, however, from whether one enjoys choral music or not, there is another important consideration. Young people are being given the opportunity to perform in public with a fine organization of musicians under an excellent conductor. One problem in America for students of music has been the lack of opportunity to perform before an audience of strangers. Mr. Munch is helping to remedy the situation.

A fine orchestra is the purveyor of education as well as pleasure. Not all agree as to what gives pleasure. It would be impossible to give programs throughout the whole season which every individual would enjoy unreservedly. We must remember that a composition is not good merely because we like it.

DOROTHY G. MOYER
Boston.

Woof of a Chorus

To the Editor of The Herald:

Another subscriber would like to join in protest against so many choral works in the Symphony concerts. A subscriber hardly knows whether he has subscribed to the Boston Symphony Orchestra or a Boston Symphonic Oratorio, such are the genius and programs of the music director for weaving a warp of the orchestra with the woof of a chorus.

TALLMAN RUSSELL.
Wellesley.

More Soul-Satisfying

To the Editor of The Herald:

Yes, I too agree with Mr. Chamberlain and now with Mr. Holmes regarding the programs of our superb symphony orchestra. Sad to say, the New York Philharmonic to me — and to very many of my friends—is far more soul-satisfying.

L. E. REGGIO
Brookline.

Bravo, Mr. M.

To the Editor of The Herald:

In answer to Mrs. Holmes' letter, I send the following:

Dear Mrs. Holmes:
It seems to me you overlook
the fact
That listening to music is a
very active act,
Demanding of the listener both
open mind and ears,
And of the program-maker, the
experience of years.
If you insist no choral work
should be performed, alas!
Goodbye, the glorious Requiems, Farewell, Beethoven's Mass!
While Mr. Chamberlain from
every program would exclude
All music written in our time
—Dear, dear, how very rude
To Honegger, Stravinsky,
Piston, Copland and the
rest—
And to our great Conductor
striving ever for the best!
For me and many, many more
each concert is a gem.
So: Bravo Boston Symphony
And Bravo Mr. M.!

WINIFRED H. JOHNSTONE
Boston.

Variety
1/19

1st Nat'l Tour Set For Boston Pops

Arthur Fiedler and the Boston Pops have been set for their first transcontinental tour by the Judson, O'Neill & Judd division of Columbia Artists Mgt. Group will be out for 12 weeks in January-March of 1956, with the bulk of playing time west of Chicago. This is the Pops' fourth consecutive tour under Columbia management, but the first cross-country trek, and the longest. Orch is being sold at $4,000 and $4,500. It will travel by car, bus and truck. Fiedler will baton for most concerts, with the orch's assistant conductor, Harry John Brown, leading it once a week.

Columbia is also handling a 2½-week tour of the Boston Symphony Orchestra next fall, the first time the BSO has been under outside management. Orch will travel in its own special train from Boston to New Orleans, and then to Ann Arbor and return, Oct. 10-25, with Charles Munch conducting. It is selling at $6,000 to $6,500.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 17 1954

BSO Head Recommends to State Widening of West St. Highway

LENOX—Henry Cabot, president of the Boston Symphony Orchestra, informed ~~Selectmen~~ last night that he had recommended the widening of West Street to Commissioner of Public Works John A. Volpe.

Mr. Cabot enclosed in his letter a duplicate of the letter he sent to Commissioner Volpe. In it he recommended the widening of West Street "at least as far as from Tanglewood to Main Street."

"The Lenox Selectmen consulted with me on the advisability of widening West Street," Mr. Cabot said. "While I know this will not solve the problem, it may help materially towards eventual solution."

Mr. Cabot mentioned that he especially recommended the measure because he wished to avoid the "bottling up of residents of West Street" by the traffic before and after Tanglewood concerts.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

JAN 16 1955

Martinu's 'Fantasies' Impressive

By TUCKER KEISER

Even though the 75th season of the Boston Symphony Orchestra does not officially begin until the first of October, Charles Munch has already played one of the 15 new compositions commissioned especially for the diamond jubilee of our band. Bohuslav Martinu's "Symphonic Fantasies" (Symphony No. 6), was given its world premiere last week end. If we can believe in omens, the success of the new work forecasts an absorbing year to come.

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However, slickness and glib facility do not mar its measures, either. As vivid as the first impression was when I heard it on Friday afternoon, the second impression was even deeper in the broadcast performance on Saturday night.

One noticed at first hearing the unusual effects and melodic inventiveness; at the second one perceived the great structural coherence despite the episodic nature of its form.

Previous works by Martinu flirted with the jagged and broken thematic development currently fashionable with composers; "Symphonic Fantasies" proved him to be even more of a radical than this suggested—if by radical we mean the iconoclast who uses traditional material in a new and interesting way.

Throughout the three movements, the composer has written episodes of the most diverse nature, yet for some strange reason each episode seems to grow naturally from the preceding one. He has utilized an effect and a motto for an obvious unifying scheme, though the reappearance of either emphasizes wheret he listener has been rather than where he is about to go.

The most brilliant pictorial part takes place in the final movement. A train starts up slowly, gathers speed, toots its thin, piercing whistle, crosses a trestle, stops abruptly for a Neopolitan serenade, and hurries on to be lost in the whirring motive.

"Symphonic Fantasies" is an exciting piece of music, obeying its own laws of unity and beauty. Let us hope that Mr. Munch will play the work again next season during the actual 75th celebration.

[274]

BOSTON HERALD, SATURDAY, JANUARY 22, 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 12th program of the 74th season in Symphony Hall yesterday afternoon. The orchestra was assisted by the N. E. Conservatory Chorus and Alumni Chorus directed by Robert Shaw and Lorna Cook DeVaron. The program:
"Daphnis and Chloe" ....Ravel
Symphony No. 6 in F, Op. 68 Beethoven

By RUDOLPH ELIE

OBVIOUSLY UNDAUNTED by a letter or two in this newspaper rebuking him for programming too much choral music, Charles Munch did Ravel's complete ballet music to "Daphnis and Chloe" yesterday afternoon, chorus and all, and to judge by the fact he and his forces got one of the ovations of the season the letter writers are clearly in a hilarious minority and are pecking away at a lost cause as well.

It is a lost cause, too, and in fact a pretty conceited one. The voice, after all, was the first musical instrument and, in its greatest estate, the most beautiful. It has always been recognized so by composers, all of whom, almost to a man, have chosen it either in solo or in chorus—usually both—for the expression of their most exalted inspirations. The examples of this are endless and obvious from Praetorius to Stravinsky, from Bach to Honegger.

Indeed, the addition of instrumental ensembles to choral groups was a fairly late development in music; for centuries instruments were considered entirely too vulgar to be played in church and are still banned in some. So there need hardly be any concern as to the enduring status of choral music or, for that matter, as to the acceptance of it by audiences anywhere, especially Boston.

Does Mr. Munch do too much? I think not. There are things to be considered in programming the masterworks involving choral support. The first, of course, is the availability of a choral group. All of them locally are amateurs and most are students. Their schedules are wildly diverse; there are examinations, vacations and all sorts of considerations in arranging for rehearsals with and without the orchestra. As it happened this season, most of the large choral works did fall into the first half of the season. Yet in every instance what they did was a masterwork of the first category and in every instance they were joyously received.

Only yesterday was there even a moment's suggestion of a choral superfluity, and this only in the first two sections of Ravel's "Daphnis and Chloe." These sections are, all in all, pretty much of a color; spun out, atmospheric but not vivid, prolix, even repetitive. The chorus is employed as an instrument and a very sensitive one, now enhancing the mood with syllables, again reinforcing the action with wordless outcries. Though it never seems really superfluous, the fact is the music can get along quite well without it, but this part of it cannot quite get along without the ballet itself.

When it all culminates in the much more familiar second suite, however, a section synthesizing all the fragments that have gone before in chorus and orchestra, it all comes alive. Here, in a performance of it such as Mr. Munch has never given before, the effect was absolutely stunning, the orchestra demonstrating an almost unbelievable virtuosity while the chorus, singing as an integrated whole rather than in sections, was matchless in its technic, its tonal quality and its responsiveness.

Were "Daphnis" to end at the "Danse guerriere" it would not, I am afraid, leave too much of an impression as a work involving a chorus. But it does not, for Ravel goes on to precipitate the whole in one of the great climaxes in all music, and the effect is overwhelming. I can't speak too highly of the combined choruses of the Conservatory or of their directors for this occasion, Robert Shaw and Lorna Cook DeVaron.

Beethoven's "Pastoral" Symphony, one of the most winning of all symphonies, brought a ray of summer into the harshness of the season. It is always a joy to hear this, the least square-cut of all Beethoven symphonies, though it may be said there was little of the pastoral in the first movement in Mr. Munch's tense reading of it. I felt it needed a broader, warmer and more leisurely way, but with the second movement, Mr. Munch seemed more in the vein and the work came to a happy conclusion.

Pierre Monteux appears again as guest conductor next week, his program offering works by Schumann, Sessions, and Stravinsky with Roman Totenberg as violin soloist in the Szymanowski concerto.

Music Review

POST 1/22/55

By TUCKER KEISER

Ravel's ballet, "Daphnis and Chloe," received a stunning performance yesterday afternoon. The Boston Symphony and the New England Conservatory Chorus and Alumni Chorus responded magnificently to the inspired direction of Charles Munch.

This was the first time that the entire score had ever been performed at the Boston Symphony concerts, though the "Daphnis and Chloe" Suites Nos. 1 and 2, sections of the ballet which Ravel had extracted for purely concert purposes, are well known. The music is about 50 minutes long and contains passages which, divorced from stage action, seem pointlessly drawn out. Ravel knowingly chose the meatier parts of the ballet for his Suites.

However, it was good to hear all of the music for once, if for no other reason than to discover that we miss little in the shorter excerpts. And it was thrilling to hear the music played with imagination, poetry, and animation. Tonally, the orchestra has never sounded more beautiful since Mr. Munch became its conductor, playing with sensuous richness in the Nocturne and Lever du Jour and glittering brilliance in the Danse guerriere and Danse generale.

Ravel employs a wordless chorus throughout the ballet as an orchestral choir. The tone color of the singers, trained to perfection by Robert Shaw and Lorna Cooke DeVaron, was ravishing. Mr. Shaw achieved an incredible blend by arranging the singers in double quartets rather than by groups of similar voices.

Interestingly enough, Pierre Monteux, who conducted the world premiere of the ballet in Paris in 1912, was in the audience yesterday.

Beethoven's "Pastorale" Symphony, on the other hand was something less than inspired, lacking that leisurely expansiveness so necessary to the mood of the music. Mr. Munch's storm sequence was more a re-creation of Hurricane Carol than Beethoven's pleasant little thunderstorm.

"Daphnis and Chloe" will be broadcast over NBC tonight at 8:30 p. m.

BOSTON DAILY GLOBE-

MUSIC

GLOBE Jan 22'55

Munch Conducts Entire Ravel 'Daphnis et Chloe'

Twelfth program in the Friday afternoon–Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director, at Symphony Hall. Ravel: Ballet, "Daphnis et Chloe" (first complete performance at these concerts; New England Conservatory Chorus and Alumni Chorus, directed by Robert Shaw, in association with Lorna Cooke de Varon); Beethoven: "Pastoral" Symphony.

By CYRUS DURGIN

Although the whole of Ravel's "Daphnis et Chloe" is too long without stage action, its recording possibilities and probabilities are evident. On the other hand, if you have sufficient curiosity, it is most interesting to be able to hear those sections which have been excerpted into the two familiar orchestral suites, in their original context. There is additional fascination in discerning the importance to the whole score of the wordless chorus, which you seldom hear when either of the two suites is put in conventional concert programming.

For this variety of reasons, the Boston Symphony performances this week make a special occasion, and it should not be overlooked, either, that there can have been very few if any readings of this ballet, in the theatre, which could equal the distinction of these. Ballet orchestras are neither of the calibre nor the numbers of the Boston Symphony.

"Daphnis et Chloe" is a long succession of orchestral magnificence, rhythmic ingenuities and wealth of melody, in a variety of descriptive moods from the mystic hush of the beginning to erotic languors and the orgiastic frenzies of the danse generale. Among the many works which composers of the highest gifts have fashioned for dancing, "Daphnis et Chloe" is a glittering and original masterpiece.

Overwhelming Performance

Mr. Munch is not the only conductor to have triumphed brilliantly with this music, but his interpretation of it takes place among the very finest of all. It is not merely a matter of passion or exact balancing of the often complex sounds that Ravel conceived. Mr. Munch deals lovingly and with great pains over the scintillant details, but he also maintains the steady forward motion, the surge of rhythm so fundamentally and indispensably a factor in the execution of ballet music.

It is hardly necessary to say that yesterday's performance was absolutely gorgeous, even overwhelming, with the orchestra at the peak of its technical form and sounding sweet and electrically alive. The combined choruses, so admirably prepared, brought the shimmer and the reinforcement of mood which is a unique function of a large, good and carefully trained body of voices. It was significant, in the uproar of applause which followed, that Mr. Shaw and Mrs. de Varon were singled out for applause both by Mr. Munch and the audience.

There are two ways to play Beethoven's "Pastoral" Symphony. One is to cut everything down to miniature and give the myriad instrumental details extreme delicacy. That, however, is decadent style for Beethoven. The other way, the best way and the one in which Mr. Munch conducts the Symphony, is to give it suitable Beethoven heartiness, exuberance and incessant motion, and at the same time to give details due but not exaggerated attention.

Such is the way we heard it yesterday and it was completely satisfying. Everything was in proportion, too, and the storm was a good, brisk thunderstorm but not a hurricane. No more could be asked or received of the "Pastoral" Symphony. It was just right, also, in its bucolic simplicities and naivete as a contrast to the sophisticated complexities of Ravel.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
JAN 23 1955

First Half Of Season Impressive

By TUCKER KEISER

If the second half of the current Boston Symphony series maintains the high standards of the first half, this 74th season of our orchestra bids well to become Charles Munch's best so far in the Hub. With one or two notable exceptions, the programs have had variety and substance, the performances bear evidence of having had adequate rehearsal, and the conductor's podium mannerisms have been less distracting.

In addition to the necessary number of symphonic staples, we have had the premieres of Samuel Barber's "Prayers of Kierkegaard," and Martinu's "Symphonic Fantasies." First American performances have included Honegger's "Christmas Cantata" and Peragallo's Violin Concerto. Roy Harris' Seventh Symphony, Menotti's Violin Concerto and Hindemith's Sinfonietta in E have received first local hearings.

The Martinu and the Harris proved to be more than novelties. "Symphonic Fantasies" deserves a place in the "to be repeated" column for its successful welding of diverse materials and effects into a strangely cohesive unit. The Harris Symphony merits a second performance not only for its masterly formal construction but also for its dynamic schemes. Each draws an immediate response from the hearer, yet neither reveals its depths on the first hearing.

Mr. Munch's revival of the pleasant practice of, having a vocal soloist for a portion of a symphonic concert, a program tradition considered a bit old-fashioned by present-day conductors, brought us the charming Viennese soprano, Irmgard Seefried, to add spice to the series with her beautiful Mozart arias and stirring Strauss songs.

Richard Burgin's one concert was a neatly balanced afternoon of Bach, Harris, Hindemith and Moussorgsky. Guido Cantelli's two appearances proved that the Boston Symphony is still capable of the most luxurious tone in the orchestral world when it is conducted by a maestro whose concern with these matters is paramount.

Now Corrected

The improvement in the programs, the elimination of so much second-rate music and the inclusion of challenging new compositions has worked its therapy in the quality of the playing. Slips in musicianship—the result of boredom, principally—which made the Friday afternoon audience (some of whom remember Dr. Muck's celebrated tenure) often question their hearing, have been less frequent this year.

The poor tuning between the woodwinds and the strings in the first concerts of this series has now been corrected, though the first trumpet remains at times quite painful and the timpanist on occasion gets carried away by his and the conductor's enthusiasm for fortissimos.

Mr. Munch, preoccupied with developing virtuoso choirs rather than blended ensemble, has obviously taken more time in rehearsal than formerly, achieving in consequence a better balance between the various sections. A contest between doughty choir champions in the orchestral arena can do violence to a composer's score.

Fortunately, Mr. Munch's podium manner this season has been quieter, imposing less of an obstacle between listener and composer. When the conductor has a score in front of him he is not so tempted to a visual interpretation of the music, and he has conducted much from scores this winter.

On the other hand, works from the standard repertory continue to elicit from him hyperbolical distortions, podium high-jinks and musical hysteria for which the necessity is not clear.

Dynamic amplification need not produce such a thunderclap as to make the day of judgment anticlimatic; tempestuous tempi are more effective when they seem to stem from strong feeling rather than neurasthenia; and passionate intensity is perhaps better indicated by sustained warmth than by spasmodic tropical heat waves. Such excesses were true with the Beethoven, Schumann and Dvorak.

A Week Of Opera

The New England Opera Theatre will present a week of opera at the Majestic Theatre beginning tomorrow night at 8:30 p. m. The Rossini comedy "The Barber of Seville," will be seen on Monday, Wednesday and Friday evenings; Mozart's "The Marriage of Figaro" will be presented on Tuesday, Thursday and Saturday evenings. Since both operas have the same cast of characters and were taken from the famous Beaumarchais triology, "La Folie Journee ou le Marriage de Figaro," the productions will provide an unusual opportunity to see the comedies in proper sequence. Boris Goldovsky will conduct.

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT
JAN 23 1955

The Lively Arts—

Less Zeit, More Geist

By T. H. Parker

In honor of the Boston Symphony Orchestra's 75th anniversary, which is being celebrated during the 1955-56 season, its conductor, Charles Munch, and the Serge Koussevitzky Foundation in the Library of Congress are jointly commissioning 15 new compositions.

The composers have already been selected, and in fact at least one of the works has been completed and performed. This is "Fantaisies Symphoniques," by Bohuslav Martinu which was played here at the Bushnell Memorial a week or so ago.

The other composers are Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Walter Piston, William Schuman and Roger Sessions, all of this country; Heitor Villa-Lobos of Brazil; Benjamin Britten of England; Henri Dutilleux, Jacques Ibert and Darius Mihaud, who are grouped in the press release as French, though Milhaud has been over here a considerable time; Gottfried von Einem, Austria; and Goffredo Petrassi, Italy.

There are certainly some notable omissions in this list. Anyone at all acquainted with today's music can tick off a tone-cluster of world-renowned composers who have been passed up. However, it is plainly the privilege of Mr. Munch and the Foundation to select according to their personal tastes. They are under no obligation to be "representative."

Much more important, much more interesting is the question of what kind of works will be created for the Boston Symphony, not only what quality but what variety. The quality will most likely be sound enough, even though a commission does not always find a composer in a creative mood, and sometimes results in little more than "busy work." All that glitters is not invention.

★

If we may take Mr. Martinu's "Fantaisies Symphoniques" as portent, the technical quality will be highly acceptable. But by the same token, we may look forward to the future 14 with some trepidation, in matters of larger sense. To considerable degree, Mr. Martinu's new work recalls the jibe made at Camille Saint-Saens. "He writes so well it's a pity he doesn't have something to say."

It is of course possible that Mr. Martinu had more to say than he was able to convey. However, he himself has vouchsafed no inkling that he had anything more in mind, and the high deftness of the writing as writing would not indicate that he is especially troubled by incoherence.

In any event, it is remarkable how thoroughly modern symphonic composition has become a stereotyped thing, varying only in the mannerisms of the composers. Symphonists now follow an almost standard pattern. They devote the major part of their opus to pages of disturbed or disturbing sound schemes and emotional gratings, and somewhere near the end they inevitably arrive at an apotheosis on a radiant major chord.

Symphonies, whether you turn to Honegger or Hanson, Prokofiev or Roy Harris, Shostakovitch or the later works of Carl Nielsen, Malipiero or the generally genial Milhaud, all seem to tend toward thi plan. They vary in idiom, or the devices of their rhetoric, but cleared o these essentially external differences they are quite the same in what they seem to be trying to make you thin or feel. They "listen" differently, but they "be" the same.

There is of course no use denying that in other periods, classical symphonists, romantic symphonists have surrendered to equal formulae. Marcello did not differ from his contemporaries in the symphonic vision, nor Brahms from his musical colleagues. What little differing they did made them all the more the same. So it is not to point the finger at our modern composers that we note their confraternity, but simply in sorrow.

It is naturally the Zeitgeist at work, though the modern spirit is perhaps more nearly a Poltergeist. We have not yet escaped from the limiting notion that "a work of art must express its times." And of course there is plenty of evidence that today's symphonists are working hard at the present Sturm and Drang. Their compositions resound with marching feet and other contorted martial sounds signifying their concern over totalitarianisms of various kinds, their music is filled with clangor and clamor symbolizing peoples in various attitudes of defeat or defiance. And finally there is the inevitable sunlight after the clouds, not at all different from the close of Beethoven's "Pastoral." Even in this world, such optimists yet!

And there is no denying that this is a fair approximation of things as they are. Yet that so many composers are hammering on the same nail sets up a dull tune eventually. What we need are composers, in fact artists of all kinds, who are creators rather than commentators. We need composers with imagination, invention, who will seek out new ideas, be they realistic or fantastic, who will create the new and exciting instead of merely new ways of saying the same old thing. It is not easy, but being creative is not easy anyhow. We especially need artists who will come out of their private worlds, their concern with their own neuroses, that hole-in-the-ground where darkness conceals their creative shortcomings.

Proof of this need is the popularity that has been enjoyed by "Carmina Burana" in the music halls this season. Here is something fresh, something brilliantly different, something stimulating. And the concertgoer has reacted to it. It is not just easy escapism, it is indeed not very universal, but it is imaginative in feeling, in form. We can't go on gnawing on old rifle-butts set to music, all the time.

Cir. (D 3,999)

This Clipping From
HUDSON, N. Y.
REGISTER
JAN 24 1955

BOSTON ORCHESTRA TO APPEAR AT RPI

Arthur Fiedler and the Boston Pops Tour Orchestra, by arrangement with the Boston Symphony Orchestra, will appear at the RPI Field House, Troy, on Friday, February 4 at 8:45 p. m.

Harry John Brown is assistant conductor and Miss Ruth Slenczynska will appear as piano soloist.

Included in the program for the February 4 presentation are such favorites as Overture to "Die Fledermaus" (The Bat) by Strauss, Clair de lune by Debussy and Marche Slave by Tchaikowsky.

No Future for Women Conductors In America, Pierre Monteux Says

HERALD 1/25

Seventy-nine-year-old Pierre Monteux, guest conductor of the Boston Symphony this fortnight, yesterday told the press his views on the future of the woman conductor in America. There is none, he says.

Monteux, whose 80th birthday will be celebrated in April, said that women candidates at his summer music school in Hancock, Me., may take courses as auditors, but "conditions being what they are" he does not advise them to continue beyond the primary stage. He is interested in training only those who might make a career of such work.

In the course of an hour-long conversation, the conductor touched on the highlights of a busy and fruitful life, the scandals attached to his first performances of "L'Apres-Midi d'Une Faune," by Debussy and "The Rite of Spring" by Stravinsky, and the final acceptance of these scores 40 years later.

He attributes his ability to conduct without music to a perusal of the structure of the score and following the melody "if there is one." Does that mean he champions music without melody? Modern composers don't know how to write one, he stated.

NOW A MAINE RESIDENT, Pierre Monteux gets gift from State Representative Dorothy Lawry of Rockland.

GLOBE

Maine Greets Monteux

The State of Maine recognizes Pierre Monteux both as a world-famous musical conductor and as an adopted favorite son. He now makes his permanent residence in Hancock, Me., votes there (Democrat) and runs his Le Domain school for conductors at Hancock every August.

Accordingly, Gov. Edmund S. Muskie delegated Dorothy Lawry, Republican member of the Maine House of Representatives, to come to Boston yesterday to bring his greetings and those of the state to Monteux in advance of his impending 80th birthday.

Miss Lawry also brought a basketful of Maine-produced delicacies to Monteux, who is spending a fortnight here as guest conductor of the Boston Symphony Orchestra. He accepted greetings and basket with beaming pleasure at the Sheraton Plaza.

Gov. Muskie's choice of Miss Lawry was highly appropriate in that she, too, is a musician. She teaches piano and plays the organ in her home town of Rockland. She is now serving her second term as state Representative from Knox County. She finds politics as fascinating as music and wants to remain active in both.

If Democrat Monteux should want to vote for Republican Lawry, however, he will have to change his residence, for he votes in Hancock County, another legislative district.

HERALD 1/2(?)

B. S. O. Chorals Superb

To the Editor of The Herald:

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In December the Verdi Requiem received one of the greatest ovations heard here in years. Last week the Ravel ballet with chorus was greeted with cheers. Anyone who thinks Bostonians don't enjoy such music should take a look at the long line of hopeful ticket-purchasers in the lobby before choral concerts.

Such renowned musicians as Messrs. Munch and Cantelli have expressed great admiration for the very choral groups now accused of "amateurish bellowing."

The writers who denounce these choruses should be reminded that last year's recording of Berlioz's Damnation of Faust has become a national best-seller, while the album of Romeo and Juliet received the International Grand Prix du Disque award in 1952.

B.S.O. subscribers who dislike choral concerts can easily dispose of their tickets at the door and listen to the ultra-conservative N. Y. Philharmonic broadcasts on Sunday. Meanwhile, a salvo of applause for Mr. Munch for giving us the opportunity of hearing great choral music of past and present.

EDWARD H. HASTINGS
Dorchester.

MUSIC

B. GLOBE
Jan. 26

Pierre Monteaux Returns to Conduct Symphony

Boston Symphony Orchestra, in Symphony Hall last night. Fifth program of the Tuesday evening series. Guest conductor, Pierre Monteux. The program: Mozart, Overture to "The Magic Flute"; Sibelius, "The Swan of Tuonela" (English horn solo, Louis Speyer); Strauss, "Don Juan"; Tchaikovsky, Sixth Symphony.

By JOHN WM. RILEY

Pierre Monteux has returned to Symphony Hall for a spell to lead the Boston Symphony, which he once commanded and for which he is now each year an honored guest conductor. He offered a program which was unusual because it was familiar and therefore conventional—a kind not often played these days.

Mozart, Sibelius, Strauss and Tchaikovsky on paper are not plainly compatible. Yet the fine balance which Mr. Monteux maintains between the personal interpretation and the realization of the composer's intentions places each work squarely in its own sphere, and defines its places in the scheme of things. Historically and musically this program made sense through the recreative faculties of conductor and players.

I wish I knew more intimately the secrets of the conductor, to be able to spot the ways in which Mr. Monteux, with a minimum of motion, places each orchestral choir and instrument in exact balance. For one of his special secrets is the superb balance of tone and timbre, the clarity and rhythmic brio which he always maintains. And for that matter, I wish I knew the methods of the players for divining the conductor's intentions. But that is one of the tricks of the trade, and the layman is not expected to know—only to recognize and appreciate.

Louis Speyer's English horn solo for "The Swan of Tuonela" was a marvel of lovely tone. Passion beat deeply in the Strauss "Don Juan." And the Tchaikovsky was polished, but not superfine; rhythmically regular, but alive nevertheless (here is one of Mr. Monteux' secrets—propulsion); finished in details, but never fussy.

Thus each of these old things was heard in new lights which brought their glories back to mind. This was a superb concert, which drew the Boston Symphony's regular conductor, Charles Munch, to his occasional balcony seat.

Cir. (D 203,001)
This Clipping From
BOSTON, MASS.
TRAVELER

Cir. (D 74,847) (S 117,225)
This Clipping From
HARTFORD, CONN.
COURANT

Cir. (D 46,023) (S 174,[illegible]8)
This Clipping From
PROVIDENCE, R. I.
JOURNAL

Cir. (D 15,290)
This Clipping From
DANBURY, CONN.
NEWS-TIMES

Cir. (D 1[illegible])
This Clipping From
HARTFORD, CONN.
TIMES

Cir. (D 3[illegible])
This Clipping From
PORTLAND, ME.
EXPRESS
JAN 26 1955

Hub Symphony Will Tour South

BOSTON (AP)—The Boston Symphony Orchestra will make its first southern tour next Oct. 10-25, shortly after the start of its 75th season.

An orchestra spokesman said last night concerts will be played in cities along the eastern seaboard and in New Orleans. The itinerary has not yet been completed.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

Cir. (D 124,110) (S 302,0[illegible])
This Clipping From
BOSTON, MASS.
MORNING GLOBE

Cir. (D 131,670) (S [illegible]29)
This Clipping From
BOSTON, MASS.
HERALD

Cir. (D [illegible],153)
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SPRINGFIELD, MASS.
MORNING UNION

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WOONSOCKET, R. I.
CALL

Cir. (D 7,[illegible]74) (S 7,349)
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WESTERLY, R. I.
SUN
JAN 26 1955

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Cir. (D 149,902) (S 382,056)
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EVENING GLOBE
JAN 26 1955

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Cir. (D 203,081)

This Clipping From
BOSTON, MASS.
TRAVELER

JAN 27 1955

Boston Symphony Will Tour South

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An orchestra spokesman said last night concert's will be played in cities along the Eastern Seaboard and in New Orleans. The itinerary has not yet been completed.

This Clipping From
PROVIDENCE,
BULLETIN

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Cir. (D 124,110) (S 382,0

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JAN 26 1955

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Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

JAN 26 1955

MUSIC

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1/25

NOW A MAINE RESIDENT, Pierre Monteux gets gift from State Representative Dorothy Lawry of Rockland.

GLOBE

Maine Greets Monteux

The State of Maine recognizes Pierre Monteux both as a world-famous musical conductor and as an adopted favorite son. He now makes his permanent residence in Hancock, Me., votes there (Democrat) and runs his Le Domain school for conductors at Hancock every August.

Accordingly, Gov. Edmund S. Muskie delegated Dorothy Lawry, Republican member of the Maine House of Representatives, to come to Boston yesterday to bring his greetings and those of the state to Monteux in advance of his impending 80th birthday.

Miss Lawry also brought a basketful of Maine-produced delicacies to Monteux, who is spending a fortnight here as guest conductor of the Boston Symphony Orchestra. He accepted greetings and basket with beaming pleasure at the Sheraton Plaza.

Gov. Muskie's choice of Miss Lawry was highly appropriate in that she, too, is a musician. She teaches piano and plays the organ in her home town of Rockland. She is now serving her second term as state Representative from Knox County. She finds politics as fascinating as music and wants to remain active in both.

If Democrat Monteux should want to vote for Republican Lawry, however, he will have to change his residence, for he votes in Hancock County, another legislative district.

HERALD

B. S. O. Chorals Superb

1/2?)

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EDWARD H. HASTINGS
Dorchester.

MUSIC

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Jan. 26

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Cir. (D 149,902) (S 382,056)

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EVENING GLOBE
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Cir. (D 149,902) (S 382,056)

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EVENING GLOBE
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JAN 26 195

Symphony to Make First Tour of South

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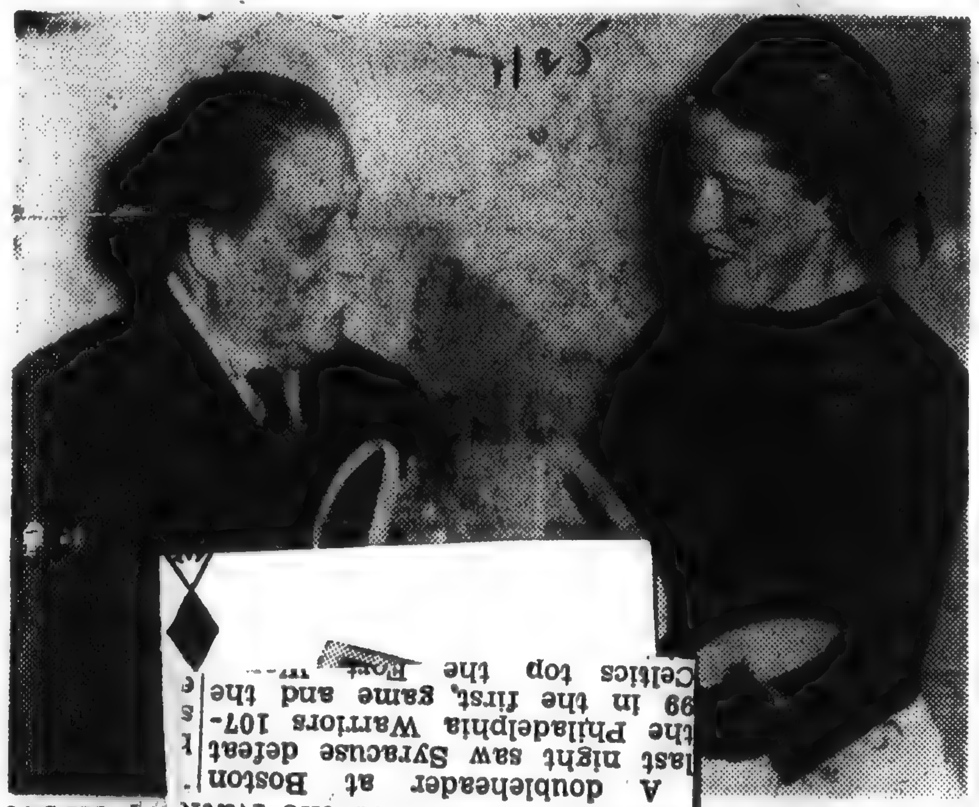

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Mozart, Sibelius, Strauss and Tchaikovsky on paper are not plainly compatible. Yet the fine balance which Mr. Monteux maintains between the personal interpretation and the realization of the composer's intentions places each work squarely in its own sphere, and defines its places in the scheme of things. Historically and musically this program made sense through the recreative faculties of conductor and players.

I wish I knew more intimately the secrets of the conductor, to be able to spot the ways in which Mr. Monteux, with a minimum of motion, places each orchestral choir and instrument in exact balance. For one of his special secrets is the superb balance of tone and timbre, the clarity and rhythmic brio which he always maintains. And for that matter, I wish I knew the methods of the players for divining the conductor's intentions. But that is one of the tricks of the trade, and the layman is not expected to know—only to recognize and appreciate.

Louis Speyer's English horn solo for "The Swan of Tuonela" was a marvel of lovely tone. Passion beat deeply in the Strauss "Don Juan." And the Tchaikovsky was polished, but not superfine; rhythmically regular, but alive nevertheless (here is one of Mr. Monteux' secrets—propulsion); finished in details, but never fussy.

Thus each of these old things was heard in new lights which brought their glories back to mind. This was a superb concert, which drew the Boston Symphony's regular conductor, Charles Munch, to his occasional balcony seat.

BOSTON HERALD, SATURDAY, JANUARY 29, 1955

MUSIC

Symphony Concert

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Suite from "The Black Maskers" .... Sessions
Violin Concerto, Op. 35.... Szymanowski
"Petrouchka" .... Stravinsky

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PIERRE MONTEUX, that legendary octogenarian with a crown of hair blacker than the inside of a bottle of India ink but a walrus mustache as white as falling snow, returned for his annual visit yesterday afternoon and it was as always: music making of a competence so high as to be dismaying.

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The Sessions Suite is a work of the greatest imaginative fancy, evoking all the sights and sounds and, indeed, horrors of Andreyeff's hallucinatory reflections on the nature of the soul. Its musical idiom, as was later to be demonstrated on the spot, springs from Stravinsky but it has less of the motor power; it is episodic in character, often bizarre and filled with the most curious and striking sound effects. It rises toward the end to a sustained climax for the brasses that ranks with the most awful sound of discordance ever heard in a concert hall but it certainly makes its point for the one following along the narrative in the program book.

While it is a highly original piece despite its roots in Stravinsky's fertile field, it seems never to rise quite above the level of the incidental music; in concert form the listener is always aware of its descriptive and narrative character. Not that there is anything wrong in that; on the contrary. But it does nonetheless diminish the notion that this is an urgent communication of a purely musical character. With the play, assuming the play were produced on the highest level of competence. And must have a powerful impact. And incidentally, what musicians took part in this on the occasion of its first performance at Smith College in 1923? I find it hard to conceive of the fact this enormously difficult music could have been performed by some college or pick-up orchestra. It would be interesting, indeed, to know just how it was done.

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Mr. Monteux remains next week to give us a program of Tchaikovsky, including the "Hamlet" Overture, Variations from "Mozartiana," the Fantaisie de Concert for piano and orchestra with Vera Franceschi, and the Sixth Symphony.

Post 1/29

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The whole concert was one of supremely good orchestral playing. An old and masterful conjurer of beautiful sound, Mr. Monteux went his usual, visually calm way, obtaining a maximum of luminous performance with a baffing minimum of effort. "Petrouchka" had one of its finest readings in my memory. As for the Schumann Symphony, whose rhythmic undulations and rippling tunes are the musical equivalent of Rhenish air, sentiment, sun and wine, it was played completely straight. This, I venture to believe, is a piece which, with its most clumsy orchestration, can stand some tinkering from a first-line conductor. But Mr. Monteux preferred to follow the score exactly. That is all right, too.

Cir. (109,787)

This Clipping From
HARPERS MAGAZINE
NEW YORK, N. Y.

JAN - 1955 ✓

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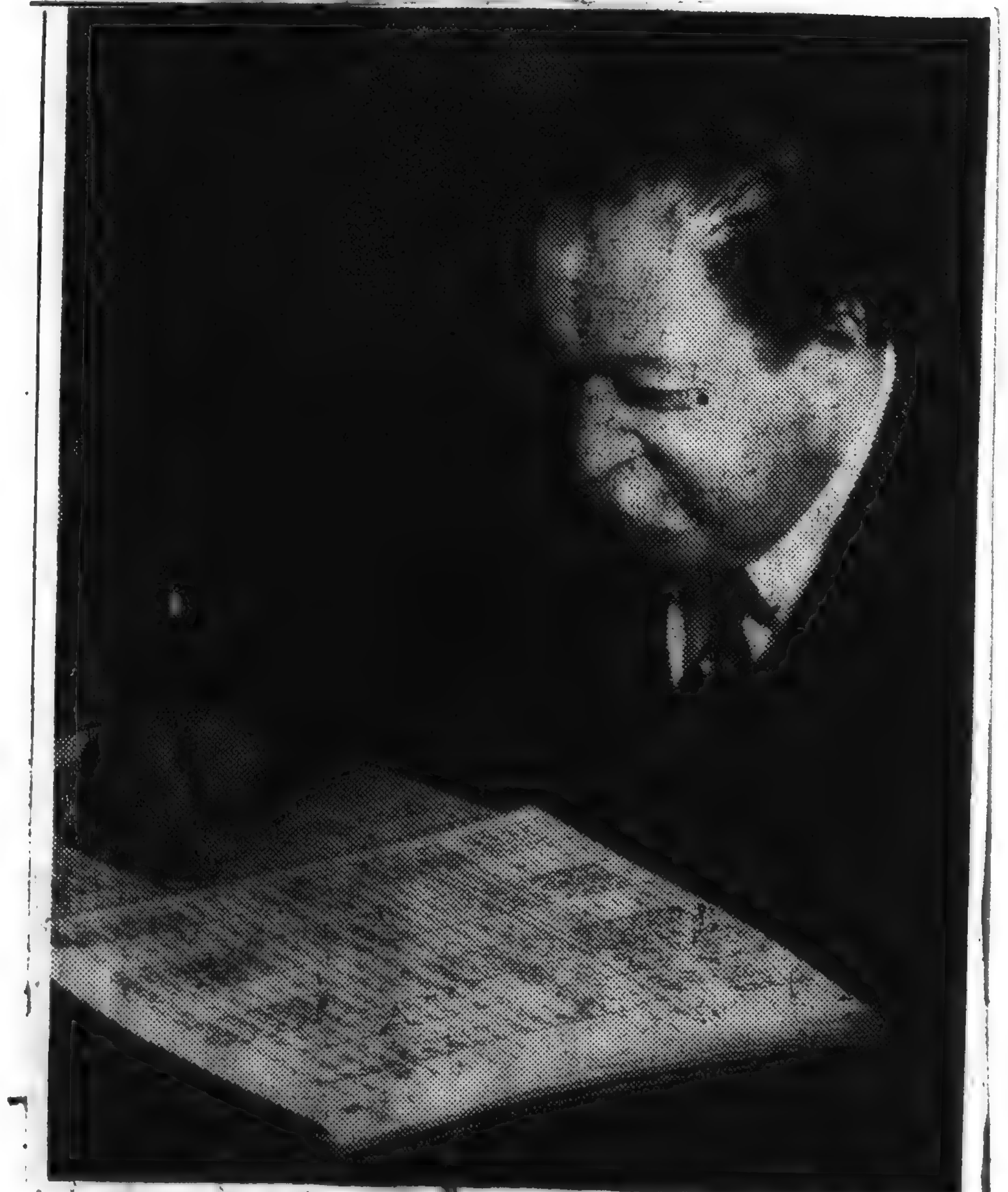
[278]

Cir. (S 87,128)

This Clipping From
PORTLAND, ME.
TELEGRAM

JAN 30 1955



Pierre Monteux

Maine To Share In Fete Of World-Noted Composer

Although his 80th birthday will not fall until April 4, Pierre Monteux, famed symphonic conductor, who makes his home at Hancock, will be guest of honor at a pre-birthday party in Boston tomorrow.

Gov. Edmund S. Muskie of Maine will be represented at the affair, which will bring together admirers of Monteux, both [illegible] and patrons alike, by State Senator Ruth Lawry of Rockland, herself widely known in musical circles in this state.

She will present the conductor with an especially woven Indian-made basket filled with Maine-produced food delicacies.

The affair will be held at the Sheraton-Plaza Hotel at 4 p. m.

Pierde Monteux is currently guest conductor with the Boston Symphony which he headed from 1919 to 1924. For 17 years he lead the San Francisco Orchestra.

Born in Paris he studied at the Paris Conservatory where he won firt prize as a violinist in 1896. As a young musician he played in the orchestra at the Opera-Comique and at the Concerts -Colonne. In 1912 Monteux became conductor for the Diaghileff's Ballet Russe with which he came to this country in 1916. The following year he made his first appearance at the Metropolitan Opera House.

Since its foundation in 1928. Monteux has been regular conductor of the Paris Symphony although he is frequently filling engagements elsewhere. He has been guest-conductor of the Los Angeles Symphony, and in 1938 conducted the National Broadcasting Company Orchestra.

Monteux began coming to Maine as a summer visitor, but quickly became an enthusiast, married the former Dorothy Hodgkins of Hancock and makes his permanent home there.

–Doris

His Le Domain School of Orchestra Conducting is widely known and from receipts taken in at summer concerts Maine charities have benefited to the extent of $40,000.

Cir. (D 46,437)

This Clipping From
PORTLAND, ME.
PRESS-HERALD

FEB 1 1955

Maine Honors Pierre Monteux

BOSTON, Jan. 31 (AP)—The State of Maine honored an adopted son, world-famed symphony conductor Pierre Monteux today at a news conference.

Maine State Rep. Dorothy Lawry, representing Gov. Muskie, presented the 79-year-old conductor a basket of Maine delicacies.

Monteux, in Boston as guest conductor of the Boston Symphony Orchestra, is a registered voter of Hancock, Maine, where he runs a summer school for conductors.

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

FEB 1 1955

Rules Out Women Orchestra Leaders

Women orchestra conductors have no future in America, says Pierre Monteux.

The veteran conductor, now making a guest appearance with the Boston Symphony, runs a conducting school at Hancock, Me.

But he does not advise any women students to go beyond the primary stage, "conditions being what they are."

Monteux, who will be 80 in April, formerly served as regular conductor of the Boston and San Francisco orchestras. He now is a guest conductor at the Metropolitan Opera.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

FEB 1 1955

No Future for Women Conductors In America, Pierre Monteux Says

Seventy-nine-year-old Pierre Monteux, guest conductor of the Boston Symphony this fortnight, yesterday told the press his views on the future of the woman conductor in America. There is none, he says.

Monteux, whose 80th birthday will be celebrated in April, said that women candidates at his summer music school in Hancock, Me., may take courses as auditors, but "conditions being what they are" he does not advise them to continue beyond the primary stage. He is interested in training only those who might make a career of such work.

In the course of an hour-long conversation, the conductor touched on the highlights of a busy and fruitful life, the scandals attached to his first performances of "L'Apres-Midi d'Une Faune," by Debussy and "The Rite of Spring" by Stravinsky, and the final acceptance of these scores 40 years later.

He attributes his ability to conduct withot music to a perusal of the structure of the score and following the melody "if there is one." Does that mean he champions music without melody? Modern composers don't know how to write one, he stated.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

FEB 2 1955

Music

Third Boston Symphony Concert Is Presented Under Pierre Monteux

By RUTH TRIPP

The Boston Symphony Orchestra played the third concert of their series last evening at Veterans Memorial Auditorium. The wintry blasts did not deter the music lovers who were eager to hear the guest conduct, Pierre Monteux, who is a favorite here.

Vera Franceschi, pianist, was guest soloist in Tchaikovsky's "Fantasie de Concert." Louis Speyer, was soloist on English horn, in "The Swan of Tuonela" by Sibelius.

The program also included Mozart's Overture to "The Magic Flute," Schumann's Symphony No. 3 in E flat, Op. 97 ("Rhenish") and the Tone Poem, "Don Juan" by Richard Strauss.

The Mozart Overture was fresh and invigorating. Absolute clarity of outline made this work interesting to hear. One rewarding moment came with a dramatic pause for the emphatic chords played by the brass choir.

The interpretation of "Swan of Tuonela" was a masterpiece for its control of tone color. Mr. Speyer produced a melodic line of great beauty. He stood at the right of the conductor's stand and the affinity of the tone of his English horn for that of the cellos was a pleasure to hear. The listeners were enthusiastic about this part of the program and soloist and conductor were recalled several times.

Miss Franceschi has brilliant technical equipment and she played with authority. It seemed to me that her efforts were spent on a composition too trite and poorly constructed to be worth all that effort. In the second section, the introduction of a solitary tambourine seemed a perfect illustration of how to torture a percussion player.

This piece has never been played on a Boston Symphony program in Boston. It was played in 1903 in Cambridge and if the intervals are spaced similarly, we shall be spared another rendition of this work which might have been keyboard pyrotechnics by either Liszt or Saint-Saens.

Tin-pan alley would have no luck finding a "Tonight We Love" theme to borrow from this Tchaikovsky opus.

The major offerings were the Schumann "Rhenish" Symphony and the Strauss Tone Poem. Monteux rose to great heights in the Strauss work and its impact was tremendous. This is truly great music and as we heard it, there was a dramatic sweep which stirred one's soul.

As for the Schumann, every fragment of its melodious score was balanced and turned out for us with devotion. The seating of the second violins at the right of the stage was an advantage in the opening movement of the symphony and their antiphonal phrases with the first violins spoke with authority. The rhythmic swing of the second section, the placid mood of the third and the joyful brilliance of the last movement made this a thoroughly satisfactory part of the program.

Mr. Monteux conducted the entire program, except the Tchaikovsky work, without score and the response which he was given by the musicians was a tribute to his art.

N.Y. Times

WEDNESDAY, FEBRUARY 2, 1955. C 29

EISENHOWER HAILS KREISLER, 80 TODAY

Message to Be Read at Fete Setting Up Fund to Aid Musicians and Veterans

VIOLIN SILENT FOR PUBLIC

But Master Plays for His Own Pleasure—Fears Tempo of Present Harms Music

By HOWARD TAUBMAN

In 1883 an 8-year-old violinist, the youngest student at the Vienna Conservatory, wrote a little Fantasie, dedicated it to his teacher, Joseph Hellmesberger, and signed it with a flourish, Friederick Kreisler.

The gifted youngster tied colored ribbons around the piece of music and presented it to his master, who glanced at it casually but neglected to take it. That manuscript with its ribbons is now in the Library of Congress in Washington. It is one of the few mementoes of the original given name of one of the greatest violinists of our century, Fritz Kreisler.

As Fritz Kreisler he made the career that has brought him worldwide fame. He is 80 today, and his birthday will be observed wherever beautiful music is venerated. The keynote of the occasion is expressed in a message from President Eisenhower, which will be read today at a reception at the St. Regis Hotel. General Eisenhower wrote:

"My congratulations to you and my good wishes to all your friends who join in celebrating your eightieth birthday. Your musical artistry has become an unforgettable part of the experience of people the world over. The human warmth which is so integral to it is reflected in such responsibilities as your chairmanship of the Hospitalized Veterans Music Service, an organization which has brightened the lives of patients in Veterans Administration Hospitals by voluntarily bringing them musical instruction and entertainment. You have my best wishes for many happy years to come."

His Violin Also in Library

Mr. Kreisler is divesting himself of mementoes of his musical life. That little piece of his boyhood has been sent to the Library of Congress with many of his manuscripts, original works and arrangements, and other documents. He spoke of these things, and of his Guarnerius violin, which he has donated to the library, with nostalgia.

The violinist's last public appearance occurred on March 6, 1950, when he played for the nineteenth time on the "Telephone Hour." If the Guarnerius is gone, he still owns a Stradivarius and several other violins, and he plays for his own pleasure at home. Occasionally he sits at the piano and plays his favorite composers —Bach, Mozart and Brahms, the last of whom he knew in Vienna. Most of the time, he said, he spends reading the classics, including Greek and Latin, in the original languages.

Mr. Keisler is still an impressive figure, as he always was when he took his place on any concert platform. His bearing retains its aristocratic poise, with the gray hair and mustache framing a face full of dignity and undertsanding.

Although he knows that as an octogenarian he could afford to be allof about the musical scene, he cares too much about music to remain distant about it and its practitioners. Asked about contemporary violinists, he spoke frankly.

"The men I admire most are Zino Francescatti and Nathan Milstein," he said. "They have the sentiment I like to hear in music. Too many musicians have become tricksters. They play some things too fast. They take the heart out of music."

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This Clipping From
NEW YORK TIMES

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

Cir. (D 124,110) (S 382,056)

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BOSTON, MASS.
MORNING GLOBE

Cir. (D 139,8

This Clipping From
PROVIDENCE, R. I.
BULLETIN

Cir. (D 131,670) (S 258,629)

This Clipping From
BOSTON, MASS.
HERALD

Cir. (D 175,944)

Clipping From
BOSTON, MASS.
AMERICAN
FEB 4 1955

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N.Y. Times

WEDNESDAY, FEBRUARY 2, 1955. C 29

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ERALD

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83 BOYLSTON STREET
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288 WASHINGTON STREET
Chamberlain

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LLETIN

FEB 4 1955

TO CONDUCT AT 80

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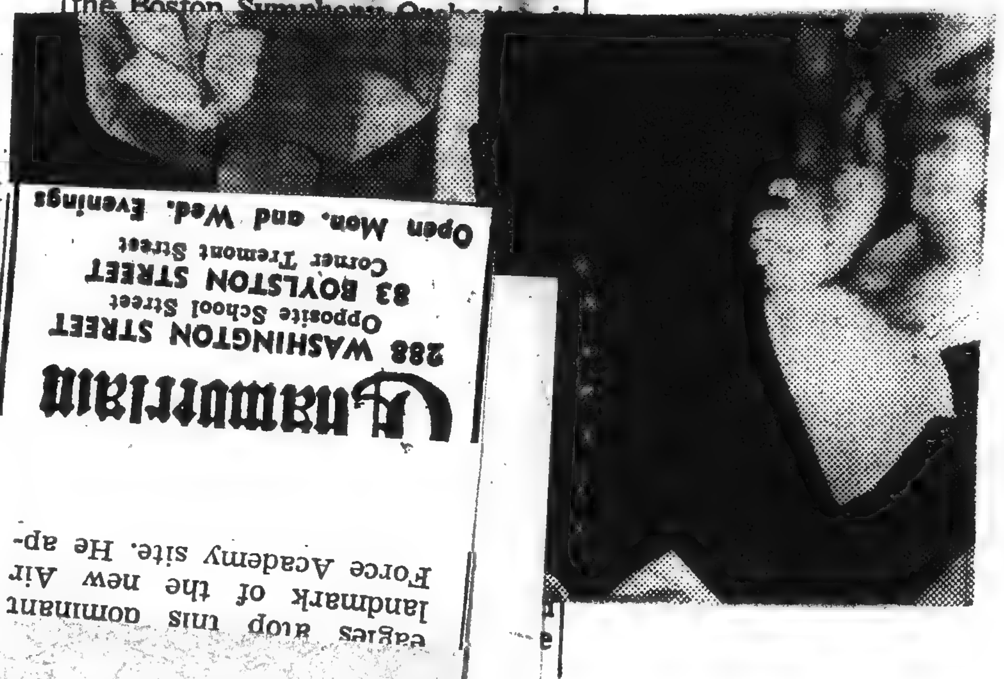

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Feels Life Tempo Robs Music

Mr. Kreisler said he felt life had become so complex and tumultuous that he did not wonder music had lost some of its freshness and simplicity. For his own part, he declared, he remained faithful to these qualities, which he absorbed in the Vienna of the final quarter of the nineteenth century.

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After this recording was played, Mr. Kreisler observed that it had been an experiment. "If we did it today," he said, "it would be quite different."

Mr. Kayes then presented to Mr. Kreisler a $500 check to be added to the Fritz and Harriet Kreisler Fund, which will be started today at a reception for the violinist to be given by the Musician Emergency Fund. The latter organization will administer the Kreisler Fund, which will assist young and old musicians and provide music therapy for hospitalized veterans. The goal for the new fund is $80,000.

There will be a "Happy Birthday, Fritz Kreisler" salute on Station WQXR at 11 o'clock tonight, when the violinist will be heard in an interview.

Cir. (D 26,991)

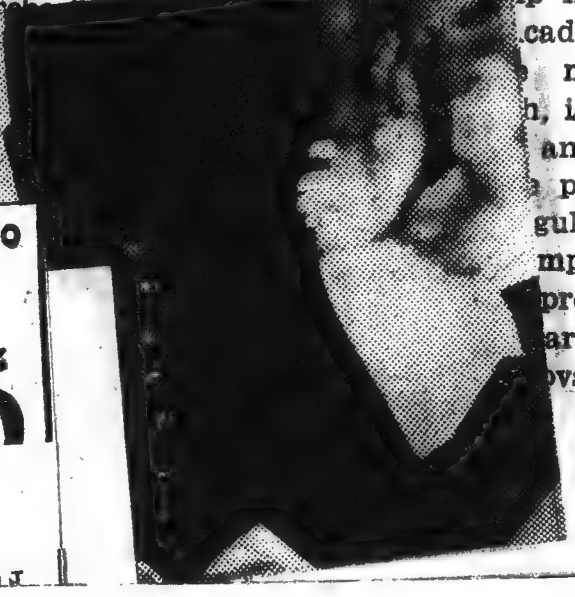
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 3 - 1955

Monteux Plans Birthday Fete With the BSO

Conductor, 80, Will Lead Orchestra On Monday, April 4

BOSTON—Pierre Monteux, who first conducted the Boston Symphony Orchestra 39 years ago, will celebrate his 80th birthday on Monday, April 4, and has generously agreed to conduct a special concert with this orchestra on the evening of that day. The concert will be given in Symphony Hall for the benefit of the Orch

Fund



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83 BOYLSTON STREET
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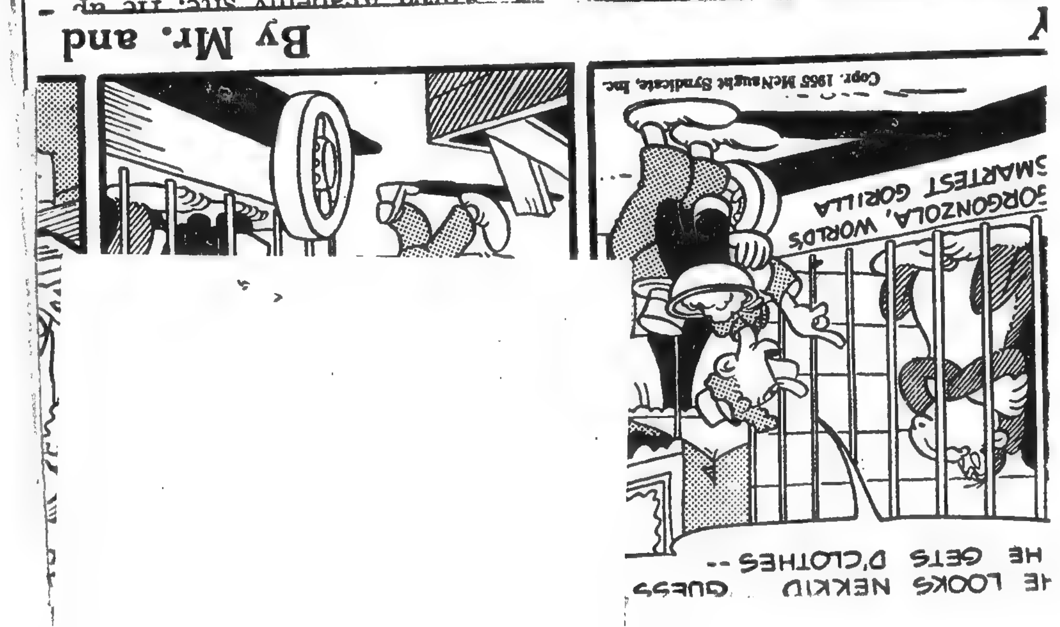
Open Mon. and Wed. Evenings


By Mr. and
Copr. 1955 McNaught Syndicate, Inc.
GORGONZOLA, WORLD'S SMARTEST GORILLA
HE LOOKS NEKKID GUESS HE GETS D'CLOTHES--

Cir. (D 139,335)

This Clipping From
PHILADELPHIA, PA.
NEWS
FEB 5 1955

Boston Symphony Here Tuesday

The annual Philadelphia concert of the Boston Symphony will resented under Forum sponip next Tuesday evening at cademy of Music.

music director, Charles h, is on his mid-Winter va- and Pierre Monteux will be podium. The Frenchman gular conductor of the Bosmphony from 1919 to 1924. program will include works art, Sibelius, Sessions and vsky.

TRAVELER
FEB 4 1955

Monteux to Conduct At Symphony Hall On 80th Birthday

His 80th birthday will be just another working day for Pierre Monteux.

The veteran conductor has agreed to conduct the Boston Symphony Orchestra in a special concert to mark the anniversary, April 4.

The concert will be for the orchestra's pension fund. Monteux first conducted the Boston orchestra 39 years ago.

le soloist, playing the Beethoven Concerto No. 4 in G. Beethoven's "Egmont" Overture and "Eroica" Symphony will complete the program.

Mr. Monteux conducted the Boston Symphony in the autumn of 1918 and for the next five years was its regular conductor. In recent seasons he has made many guest appearances with the orchestra and accompanied it on tour in 1952 and 1953.

[280]

N.Y. Times

WEDNESDAY, FEBRUARY 2, 1955. C 29

EISENHOWER HAILS KREISLER, 80 TODAY

Message to Be Read at Fete Setting Up Fund to Aid Musicians and Veterans

VIOLIN SILENT FOR PUBLIC

But Master Plays for His Own Pleasure—Fears Tempo of Present Harms Music

By HOWARD TAUBMAN

In 1883 an 8-year-old violinist, the youngest student at the Vienna Conservatory, wrote a little Fantasie, dedicated it to his teacher, Joseph Hellmesberger, and signed it with a flourish, Friederick Kreisler.

The gifted youngster tied colored ribbons around the piece of music and presented it to his master, who glanced at it casually but neglected to take it. That manuscript with its ribbons is now in the Library of Congress in Washington. It is one of the few mementoes of the original given name of one of the greatest violinists of our century, Fritz Kreisler.

As Fritz Kreisler he made the career that has brought him worldwide fame. He is 80 today, and his birthday will be observed wherever beautiful music is venerated. The keynote of the occasion is expressed in a message from President Eisenhower, which will be read today at a reception at the St. Regis Hotel. General Eisenhower wrote:

"My congratulations to you and my good wishes to all your friends who join in celebrating your eightieth birthday. Your musical artistry has become an unforgettable part of the experience of people the world over. The human warmth which is so integral to it is reflected in such responsibilities as your chairmanship of the Hospitalized Veterans Music Service, an organization which has brightened the lives of patients in Veterans Administration Hospitals by voluntarily bringing them musical instruction and entertainment. You have my best wishes for many happy years to come."

His Violin Also in Library

Mr. Kreisler is divesting himself of mementoes of his musical life. That little piece of his boyhood has been sent to the Library of Congress with many of his manuscripts, original works and arrangements, and other documents. He spoke of these things, and of his Guarnerius violin, which he has donated to the library, with nostalgia.

The violinist's last public appearance occurred on March 6, 1950, when he played for the nineteenth time on the "Telephone Hour." If the Guarnerius is gone, he still owns a Stradivarius and several other violins, and he plays for his own pleasure at home. Occasionally he sits at the piano and plays his favorite composers—Bach, Mozart and Brahms, the last of whom he knew in Vienna. Most of the time, he said, he spends reading the classics, including Greek and Latin, in the original languages.

Mr. Keisler is still an impressive figure, as he always was when he took his place on any concert platform. His bearing retains its aristocratic poise, with the gray hair and mustache framing a face full of dignity and undertsanding.

Although he knows that as an octogenarian he could afford to be allof about the musical scene, he cares too much about music to remain distant about it and its practitioners. Asked about contemporary violinists, he spoke frankly.

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Cir. (D 26,991)

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

FEB 3 - 1955

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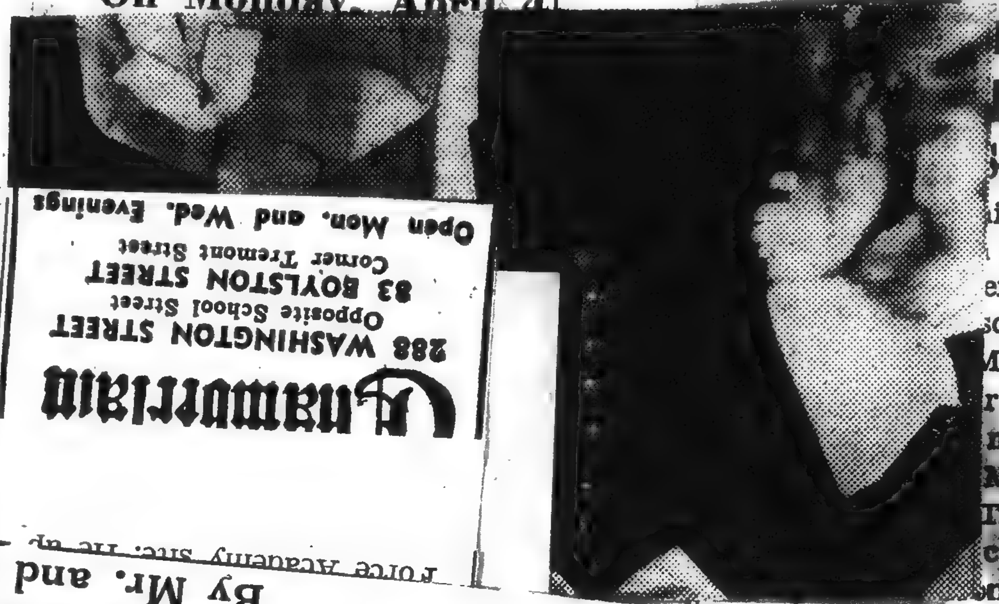

Cir. (D 139,335)

This Clipping From
PHILADELPHIA, PA.
NEWS

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FEB 4 - 1955

MONTEUX PLANS BENEFIT

He Will Conduct Bostonians on 80th Birthday to Aid Musicians

Pierre Monteux, who will be 80 years old on April 4, will celebrate his birthday by conducting a special concert of the Boston Symphony Orchestra in Symphony Hall, Boston. The event is for the benefit of the orchestra's pension fund.

Leon Fleisher, pianist, will be the soloist, playing the Beethoven Concerto No. 4 in G. Beethoven's "Egmont" Overture and "Eroica" Symphony will complete the program.

Mr. Monteux conducted the Boston Symphony in the autumn of 1918 and for the next five years was its regular conductor. In recent seasons he has made many guest appearances with the orchestra and accompanied it on tour in 1952 and 1953.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 5 - 1955

MUSIC

Tchaikovsky Program by Boston Symphony

Fourteenth pair of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall, Pierre Monteux, as guest, conducted the following all-Tchaikovsky program: Overture Fantasy, "Hamlet"; Variations from the Suite "Mozartiana"; Concert Fantasy (Vera Franceschi, piano soloist, in her Boston debut; this work first time in these series); "Pathetic" Symphony.

By CYRUS DURGIN

Not for years, until yesterday, had we been given an all-Tchaikovsky program at the Boston Symphony concerts. The prospect of a whole concert devoted to one composer is bound to please some people and apall others.

But in making his choice of selections, Pierre Monteux, ending his current appearances as guest conductor, fastened upon three lesser-known and decidedly minor works by the 19th century Russian, and what is probably his greatest masterpiece, the "Pathetic" Symphony.

The "Hamlet" Overture Fantasy had not been played by this orchestra since 1916, the "Mozartiana" Variations since 1898, and the Concert Fantasy had not been done at all in the "regular" series.

As matters turned out, the first of these rarities proved absorbing and the other two diverting fun.

Though a product of Tchaikovsky's 48th year, and by turn stormy and eerie as befits a musical counterpart of the Shakespeare tragedy, "Hamlet" is lesser but unusual Tchaikovsky.

It is of the mood-and-description genre of "Romeo and Juliet", "Francesca da Rimini" and "Manfred", and in character more suggestive of "Manfred," which had been written three years before.

There is something craggy about "Hamlet", something asymmetrical about the turn of melody and the shape of rhythm that is distinctive.

The "Mozartiana" Variations are sheer, delightful naivete, and more notable for their melodic substance than for any extraordinary skill in variation technic. That aspect of the composer's craft was not Tchaikovsky's strong point—perhaps not the strong point of the 19th Century Russian musical mind.

As for the Concert Fantasy—played this time with the alternative brilliant ending that the composer added for the quasi rondo—that is pure keyboard gymnastics in a sort of super-salon style.

I kept thinking, in a way, of Weber and his piano-and-orchestra manner. Not that there is similarity of style, but there is a certain correspondence of lighthearted, nimble, musical entertainment.

Miss Franceschi, who according to the records, had not played here before, is a fine technician and a pianist with an excellent sense of rhythm and proportion. She did the piece brilliantly and was well rewarded with applause. I, for one, would like to hear her again, solo or with orchestra.

The "Pathetic" Symphony is one of the great peaks of intensely personal music. So far as I know, it has no equal for substance, manner or form. Though a musical reflection, perhaps of an emotional state that could never bear description in print, even if we knew the composer's intention, the work has many fine qualities. Though it is bombastic in its noisy third movement—which, yesterday as always, drew spontaneous applause—the Symphony is very well wrought, and the lamentation of the outside movements is a depiction of anguish, not of maudlin sentimentality. The "Pathetic" once was underrated, still may be by some, but it is not to be dismissed.

Mr. Monteux's performance was remarkably sweet in tone, clear in texture and while there was not one iota of exaggeration, it was deeply moving. The cries of "Bravo" that came after the hushed conclusion were thoroughly merited.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD
FEB 5 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monte[illegible]ucting, gave the 14th program of the 74th season in Symphony Hall yesterday afternoon. The soloist was Vera Franceschi, pianist. The all-Tchaikovsky program included the "Hamlet" Overture, Op. 67A, the Variations from the "Mozartiana" Suite, Op. 61, the "Fantaisie de Concert" and the Sixth Symphony, Op. 74.

By RUDOLPH ELIE

I went to the symphony concert yesterday nourishing the idea that this all-Tchaikovsky affair might prove to be on the tedious side, especially since the opening half included a couple of lesser works seldom heard nowadays. My gloomy meditations couldn't have been more quickly dispelled: the program was rewarding all the way through.

To be sure the "Hamlet" Overture doesn't amount to much since it is labored, over-long for the material presented and rather too obviously stuffed with Tchaikovskian cliches. All the elements for a work equalling "Romeo and Juliet" are there, it is true, save for the soaring melodic pronouncement in that more grateful piece, but they never quite come together. Nonetheless it holds the interest and it is worth hearing once in a while.

The Variations from the "Mozartiana" Suite, however, certainly one of the most felicitous homages ever given by one composer to another, were exquisite. Faithfully following Mozart's 10 keyboard variations on a theme from Gluck, Tchaikovsky here captures all the grace and charm as well as all the delicacy of expression to be found in the original. It does not sound like Mozart's orchestra but on the other hand it doesn't sound like Tchaikovsky's, and this is the essential quality that gives it so much beguiling refinement.

It seems perfectly incredible that it, or the suite from which it was excerpted, hasn't been done here for 57 years, and we can be nothing but grateful to Mr. Monteux for reviving it and endowing it with so much beauty and elegance. The work gave Richard Burgin an opportunity to play a violin solo role in a vein of tonal beauty and security he hasn't had a chance to display in some time, while there were equally flawless solos by Doriot Anthony Dwyer, flute, and Gino Cioffi, clarinet. Ralph Gomberg, by the way, again displayed his fine oboe playing in the overture.

REAL SURPRISE

There followed one of the real surprises of the season in the first outing at this series of the "Fantaisie de Concert" with a stunning new pianist as soloist. Again, like the "Hamlet" Overture, the work is anything but substantial. It often suggests a super-Liberacian flavor as the pianist rattles up and down the keyboard in a motley array of chordal sequences, running passages and thunderous vacuities. But it is exceedingly good fun just the same with some delightful moments of sustained melodic mood, one of them, incidentally, superbly supplied by Samuel Mayes, a cellist who ranks with the best anywhere.

Vera Franceschi, a highly attractive young woman here making her Boston debut, revealed a keyboard technique informed at once with power but most impressively with taste and exactitude. She played remarkably cleanly, too, doing the scalewise passages with high velocity but remarkable articulation; she never blurred the line or covered it with the pedal. While I like to reserve judgment on soloists making their debut with the orchestra, for one can be most disillusioned with the same artist in the recital hall, my snap opinion is that Miss Franceschi is a pianist of very considerable promise. She certainly made an impression yesterday.

The concert came to an end with the Pathetique, a work about which I can't think of much of anything more to say, I thought there were a number of little orchestral ups and downs in performance, and it occurred to me that it doesn't lend itself too well to Mr. Monteux's infinitely calm and controlled style. Still, the march produced the ovation it always does Mr. Monteux startled everyone by signalling the orchestra to take a bow at this point and the end still another, to bring his visit with us to a happy conclusion. The orchestra is on tour next week, returning on Feb. 18 to do works of Bach, Toch and Wagner, Margaret Harshaw, soloist.

Music Review

Post
Feb 5

By TUCKER KEISER

"Papa" Monteux presided at the samovar for yesterday's Tchaikovsky tea party at Symphony Hall, offering a brew agreeable, as in the Sixth Symphony.

There was the Overture to "Hamlet" and "Fantaisie de Concert" for piano and orchestra.

The "Fantaisie," receiving its first performance in the Friday-Saturday series, although the orchestra has played it upon several other occasions, was inconsequential but tuneful and well orchestrated. It was dashingly performed by Vera Franceschi, the diminutive and charming protege of Mr. Monteux.

From the Suite "Mozartiana," a movement based on 10 variations by Mozart of a theme from Gluck, was played nearly and lightheartedly. For some reason "Mozartiana" has never established a place for itself in the standard repertoire, although this colorful and at the same time restrained Russian dressing for the incomparable Mozart is quite appealing.

The post-intermission "Pathetique" was more polite and less passionate than usual; for once Tchaikovsky's bleeding heart was not displayed on his sleeve and the music was treated as orderly composition rather than as tortured biographical commentary.

THE NEW YORK TIMES, SATURDAY, FEBRUARY 5,

ORCHESTRA, UNION SIGN PACT ON TOUR

Philadelphians Will Begin First European Trip May 15—10 Nations on Schedule

Special to The New York Times.

PHILADELPHIA, Feb. 4—The Philadelphia Orchestra Association signed an agreement tonight with Local 77, American Federation of Musicians, making possible the orchestra's first concert tour on the European continent this spring.

Harl McDonald, manager, reported the agreement covers a five-week post-season tour between May 15 and June 20. It calls for twenty-eight concerts in ten countries — Belgium, France, Portugal, Spain, Italy, the Netherlands, Switzerland, Austria, West Germany and Finland.

Although plans for the extensive tour have not been finalized, three of the concerts will be given in Paris in connection with the American Salute to France Festival, as a cultural gift from the people of this country to the citizens of France. These concerts are to be presented under the auspices of the American National Theatre and Academy.

Two weeks ago, Robert W. Dowling, chairman ofthe academy board, announced in New York that the orchestra would open the program on May 19 at the Paris Opera, with two concerts scheduled later in the Palais de Chaillot.

All members of the 104-piece orchestra physically able will make the tour. The musicians will fly to the Continent, where they will travel by plane and rail.

The agreement with the union calls for each of the concerts to run two and a half hours, with a maximum of ten two-hour rehearsals. All of the concerts will be conducted by Eugene Ormandy, music director and conductor of the orchestra, under present plans.

The trip will begin at the close of the orchestra's regular season. On its completion, the musicians will return to Philadelphia by air in time for the opening of the Robin Hood Dell season on June 20.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD
FEB 6 - 1955

'Stunning' New Pianist Loves Boston Symphony

By FRED BRADY

In this week's Boston Symphony concerts Pierre Monteux did not have to "peek under the piano" and ask Vera Franceschi to stop playing with his cocker spaniel and come up and play the piano.

Once he did, but not at the Friday and Saturday concerts where Miss Frenceschi made her Boston Symphony debut in the Tchaikovsky "Fantaisie de Concerto." Bostonians found her "stunning."

ALL A DREAM

What did Miss Franceschi find of Boston and the Boston Symphony and the Boston audiences?

"Ah," she said yesterday at the Sheraton-Plaza, "they're all a dream."

And that, do you see, is the opinion of a doctor of music because Miss Franceshi took her Ph.D. in old Italian music at the Santa Cecilia Academy in Rome on a Fulbright scholarship in 1949.

Before she answered by question about Boston she gave me a doctoral look and then one of her rare Italian renaissance smiles and said:

"You know, I was less nervous with the Boston Symphony than with any other orchestra. Every muiscian in the orchestra makes you feel at home.

"If you play well, they don't actually wink, but, you know, they're so thoughtful. They don't demand your best, but they make you want to give your best. They've really spoiled me."

OPERA BOUFFE

Behind Miss Franceschi's debut in Boston under the baton of Pierre Monteux is a long story which has all the touches of an opera bouffe about the great conductor and the poor Italian girl.

When Miss Franceschi was nine yearse old in San Francisco, her mother called Monteux to ask for an audition and Mme. Monteux answered because "the Maestro never speaks on the telephone."

Mme. Monteux agreed and Miss Franceschi and her mother went to their apartment. Miss Franceschi promptly crawled under the piano and was playing with the Monteux cocker spaniel when the great conductor "peeked under the piano and said:

"'Little girl, won't you play for me?'"

After that it was years of study in Europe and a debut at La Scala in Milan when she was 14. That was 1941 and the night before her debut she spent in an air-raid shelter.

LAWYER HUSBAND

With the war she came back to New York where she now lives with her mother and her husband, William Jerome Daly, Jr., counsel for the New York publishers, Prentice Hall.

VERA FRANCESCHI

Daly is one resaon that Boston heard the Tchaikovsky "Fantaisie" fo rthe first time. The manuscript was available only through a Moscow publishing house and Daly got it through "friends behind the Iron Curtain."

After one moment with Vera Franceschi you are convinced that the Vera must be short for Primavera. She's in her twenties—the exact one I don't remember because I said I wouldn't—and she has a dark-eyed charm.

What she is proudest of is that Monteux would not give her a chance as an artist "until I had proved myself."

She feels she did that last summer at Tanglewood when she played for Monteux and Munch. She played them the Caesar Franck "Les Djins" but she also talked of the Tchaikovsky manuscript and Mr. Munch liked that. "Munch," said Miss Franceschi," is a great one to do unusual things."

She flashed another renaissance smile and said: "Ah, but I came to Boston with two angels — Monteux and Munch."

Cir. (D 39,275)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
FEB 8 1955

Music Notes

By D. E. RITZ

Conflicts in dating seem to be the rule lately.

* * *

TONIGHT the Schenectady Civic Music Association is bringing the Cleveland Orchestra to the Plaza theater with George Szell conducting. Ethel Waters is playing at the Erie tonight in her one woman show, "At Home With Ethel Waters."

Next Tuesday evening the Schenectady Symphony will present its winter concert at the Plaza theater with Anthony R. Stefan conducting. The same evening Claude Frank, pianist, will present a recital at Union College Memorial Chapel.

* * *

THE BERKSHIRE String Quartet will present its third program under the auspices of the Schenectady Museum Music committee Feb. 17 at 8:30 p.m. at the Paige school auditorium.

The program will include the Hadyn quartet, opus 76, number 4 in B flat major; the Prokofieff Quartet opus 92, number 2; and the Beethoven Quartet opus 59, number 2 in E minor.

Quartet members are Fritz Magg, cellist; Albert Lazan and Urico Rossil, violinists; and David Dawson, violist.

* * *

THE SCHUBERT CLUB will appear at Chancellor's Hall in Albany on April 29 in a joint concert marking the Monday Musical Club's 50th anniversary.

Choral groups participating will also include the Troy Vocal Society with Dr. Elmer A. Tidmarsh as conductor

The Schubert Club will present one group alone. Numbers will include the "Hallelujah, Amen," Handel; "Down in the Valley," in a George Mead arrangement; "The Creation," Richter; "Salvation Belongeth to Our God," Tchesnikov; and "Grant Us to Do With Zeal," Bach.

The combined choruses will present three selections from Mendelssohn's "Elijah."

The Schuberts rehearse Wednesday at 8 p.m. at the Schenectady County Historical Society, 13 Union street. Men wishing to unite with the group may attend the rehearsal tomorrow night. The club furnishes all music and previous singing experience is not essential for membership.

* * *

PIERRE MONTEUX will conduct a concert of the Boston Symphony Orchestra in Symphony Hall, Boston, on April 4 to celebrate his 80th birthday. The affair will benefit the orchestra's pension fund.

Leon Fleisher, pianist, whose career Monteux has aided, will take part in the concert. Both are donating their services.

Monteux first conducted the Boston Symphony Orchestra in the autumn of 1918 and began his five-year period as its regular conductor the following season. At that time he not only rebuilt the orchestra to its traditional standing but enlarged the scope of its repertory, introducing music of Stravinsky and other contemporary composers since universally accepted.

In the last five seasons he has returned to the orchestra as guest, both in Boston and Tanglewood and has accompanied Charles Munch as co-conductor on its first tour to Europe in 1952 and its first transcontinental tour in 1953.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
FEB 6 1955

Monteux To Lead Symphony

By TUCKER KEISER

It is heart-warming to learn their Pierre Monteux celebrates his 80th birthday on April 4 by conducting the Boston Symphony in its annual Pension Fund concert. Mr. Monteux who, since the retirement of Toscanini, has become the dean of orchestral conductors, has twice saved our orchestra when disasters threatened.

In 1918 when anti-German sentiment caused the dismissal of Dr. Muck and more than 40 members of the orchestra, "Papa" Monteux took over at the beginning of the season, auditioned and selected musical replacements, rehearsed the reorganized band, and presided over the concerts until the Frenchman, M. Rabaud, could come to Boston as permanent conductor.

Several years later, during Mr. Monteux' own tenure as artistic director, he again rebuilt the orchestra after nearly half of the members went on strike at the conclusion of a Friday afternoon concert. On that occasion Mr. Monteux reprogrammed the Saturday concert, offering a program that required fewer instruments. Shortly thereafter he again had to repeat the auditioning and reorganizing process; today there are a number of players still in the orchestra who joined it at that time.

Beethoven Program

For his 80th birthday program, the beloved conductor has chosen an all-Beethoven program, music which the Frenchman loves and plays with complete understanding and affection. Anyone who followed the Tanglewood seaso last summer remembers that th Monteux Beethoven concert i the Berkshires was the artisti high point of the six-week fes tival.

Mr. Monteux has asked Leon Fleisher to play the Concerto No. 4 in G and will lead the orchestra in the "Egmont" Overture and the "Eroica" Symphony

During his early days as a conductor Mr. Monteux introduced many works which have now become part of the standard repertory. He conducted the first performance of Debussy's "Jeux," Ravel's "Daphnis and Chloe" and Stravinsky's "Petrouchka," "Le Rossignol" and "Le Sacre du Printemps."

It was the latter performance which has now become a musical legend. At a press conference last week Mr. Monteux revealed a new twist to the story, not gen erally known.

At the first performance th Parisian audience, not as polit to a new work which it dis approved as is a Boston audienc rioted. Such a din was creat that Monteux could not ev hear the orchestra, but he co tinued to give the beat of t unheard score. Only in an occ sional lull could he check to s if the orchestra was still wi him. Police finally came, but t composer, fearing for his l from the unruly mob, made l escape through a window.

Mr. Monteux adds these d tails. "There was an election France on the same day. The people on the street, unaware of the cause of the uproar, assumed that the riot was an election rally. Someone who recognized the composer caught him as he was escaping and congratulated him on being elected to the Chamber of Deputies."

Asked about the cause of "La Sacre's" initial failure, Mr. Monteux explained, "The ballet itself was as much the cause of riot as the music. Fokine (the celebrated choreographer) was in one of his periodic quarrels with Diaghileff, so the ballet was composed by Nijinsky. He was a great dancer, with amazing elevations, but he did not have the creative mind of a choreographer. The dancing was not very good at that performance."

Of late the roly-poly conductor with the coal black hair and the drooping white mustache has become a great favorite with Boston audiences. His close association with Charles Munch, his numerous appearances with the orchestra, and the orchestra's obvious affection for "le maitre" have earned for him the unofficial title assistant conductor.

Cir. (D 175,944)

This Clipping From
BOSTON, MASS.
AMERICAN

FEB 9 1955

Symphony Plans Tour of South

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Boston Sy[illegible]

By [illegible]

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Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 8 1955

RAINBOW BRIDGE

(Fritz Kreisler on His 80th Birthday)

The concert violinist is a special breed. Luckily, he goes on reproducing himself, and Europe has whole dynasties. These virtuosi might almost be chronicled like Biblical geneaology, "And DeBeriot begat Vieuxtemps, who begat Wieniawski, who begat Ysaye . . ." but always there is one Olympian, a Joachim in the late 1800's, the Belgian Ysaye at the turn of the century, and, in the first half of this 20th century, Fritz Kreisler.

His education was on the grand scale. A prodigy at ten and twelve, he tours concertizing, then returns to school for his classics, studies medicine and art, does his military service in the Austrian Army, and chooses the concert stage.

It was not all velvet. The late and well-loved Lew Mudgett, sometime satrap of our Symphony Hall, being asked to put on young Kreisler at the then Chickering Hall, enquired, "Who the h . . . is Kreisler?" When reminded of same by Kreisler at a little supper after his 25th performance in Symphony Hall, Mr. Mudgett retorted, "And do you, Fritz, remember the box office figure for that concert? No? Well, I do. It was $48.73!" Yet has anyone heard of Mr. Kreisler hiring a personal press agent or joining in the self-ballyhoo?

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He kept on his way. Handsome young fellow, at a Sunday afternoon recital in the art gallery of the old St. Botolph Club, behold! Fritz Kreisler at the big, black, grand pianoforte playing the accompaniments for Arbos and Krasselt, concertmeister and first 'cellist respectively of the Boston Symphony Orchestra . . . And no[illegible]s, being in the glory of his prime, his noble mane threaded with gray, Kreisler walks out on the concert platform of a Saturday afternoon, dangling his precious Guarneri, or Stradivari ("As violinist," he would say, "I am a polygamist") in his left hand by its scroll-work, then up it would go under his chin and out would sound Beethoven's "Kreutzer" sonata or Bach's Chaconne for violin alone. Are such moments of time, or are they of eternity? How often, when hearing superb performances by eminent violinists of Beethoven's or Brahms's violin concerti in person, is one tempted to think, "There is more depth of music in Kreisler's phonograph records of these works than in these living performances, however illustrious."

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In the war of 1914-18, Kreisler was wounded and discharged from the Austrian Army; when we entered that war in 1917 he was denied our concert platforms. It then appeared that he had been giving of his earnings to help relieve his alleged enemies on the Allied side. (Embarrassed silence.)

Next comes a comic interlude. For years he had been ending his programs with lyric pieces attributed to obscure 18th century Italian composers. Everybody bit. Then Olin Downes tried to find them in Grove's Musical Dictionary. Non-existent! The pieces were Kreisler's own. (Tableau.)

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Behind every art is the man. He is its aquaduct from the eternal springs. Once his technique is mastered, his intellect schooled, his taste developed, everything depends on how perfect a channel he can make himself for what is to pour through him.

> *"From the great deep to the great deep it goes . . ."*

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UNCLE DUDLEY.

PHILADELPHIA DAIL[illegible] NEWS, WEDNESDAY, FEBRUARY [illegible]

Boston Symphony Earns Ovation in Annual Visit

By J. [illegible]ARTIN McKINNEY

[illegible] audience was on hand at the Academy of Music last night as the Boston Symphony Orchestra made its annual visit to this city under the sponsorship of the Philadelphia Forum.

In the absence of the regular music director, Charles Munch, who is on [illegible] vacation, the Bostonians were [illegible] by the veteran French conductor, Pierre Monteux.

The scholarly [illegible] can always be [illegible] completely [illegible] score at hand. His readings are objective and closely contained with no wide sweeps of [illegible] imagination.

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The light and fanciful Mozart

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Monteux realized the [illegible] power of the "Pathetique" in its many moments of emotional climax and his reading throughout was one of nobility and strength. This [illegible] of the evening [illegible] following it was [illegible] a concert [illegible] worth

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Cir. (D 693,104) (S 680,530)

This Clipping From
PHILADELPHIA, PA.
BULLETIN

FEB 9 - 1955

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By EUGENE B. MOORE

The Boston Symphony Orchestra last night made its annual visit to remind Philadelphia music lovers that there is at least one other great orchestra in this country.

While not a revelation to those accustomed to the opulence of our own symphony orchestra, the Boston has those distinguishments which permit it to challenge annually for supremacy in its field.

Pierre Monteux, two months short of becoming an octogenarian, filled in before a capacity Academy of Music audience for vacationing Charles Munch, permanent conductor, and offered a program of three staples and one relative novelty, Roger Sessions' orchestral suite from "The Black Maskers."

The program opened with a precise, if somewhat perfunctory, performance of the overture to Mozart's "Magic Flute," leaving one to feel that distinguishments were yet to be manifested.

This feeling evaporated almost as the first sounds of the ensuing "The Swan of Tunonela" of Sibelius floated forward. Here was superlative tone work, the veiled strings lending the true mysterious enchantment intended by the Finnish composer. First desk men, particularly Louis Speyer on the English horn, made the most of opportunities to display superb qualifications.

The Sessions work followed, its first performance here in more than 20 years. Music of almost visual descriptiveness, one wonders as to one's reaction if present when it was performed under Leopold Stokowski. For Mr. Sessions is one of those modernists who drew boos and walkouts when his music was presented to Academy of Music audiences of those days.

The passing years have been explanatory for this Princeton professor's music. Last night's work impressed not only as a composition of imagination but also of inspiration, a tribute one pays reservedly to most modernists.

This was written as incidental music for Leonid Andreyeff's play in which the young and happy Duke of Lorenzo is visited by a troupe of masked figures representing baser instincts. There are magnificent shrieks of anguish from the brass section to denote despair as these mysterious forces drive the duke to insanity and to his death.

Mr. Monteux, who concluded his program with the popular sixth (Pathetique) symphony of Tchaikovsky, was in peak form throughout the night and his men made one thankful they pay us at least one visit a season.

PHILADELPHIA INQUIRER

Boston Symphony Returns to Academy

By MARION KELLEY

The Boston Symphony Orchestra returned last night for its annual visit to the Academy before a near-capacity house as the eighth feature of the Philadelphia Forum, a division of The Philadelphia Inquirer Charities, Inc. Pierre Monteux was on the podium, substituting for Charles Munch, who is on vacation.

Monteux demonstrated his satisfying and substantial musicianship achieved with the utmost economy of gesture and display of emotion. Frequently a guest conductor of the Boston Symphony with which he had been associated from 1919 to 1924, Monteux displayed the orchestra's magnificent resources in a program that included standard symphonic favorites.

The highlight was Tchaikovsky's rich and brooding 6th Symphony (Pathetique), which was given the full treatment by the Bostonians. The excellence of their string section was fully revealed in this charming melody of graceful contour.

Of the three short numbers which comprised the first half of the program, Roger Sessions Incidental Music to Leonid Andreyeff's play "The Black Maskers" offered the greatest novelty, since it had been programmed here in over 20 years. The lapse of time between readings is understandable because it is hard to digest. The composer, who was present and received a fitting ovation, endeavored to put into music "the soul of man whose mysterious nature he can never fathom."

The opening number, Mozart's charming overture to "The Magic Flute," was given a brilliant reading. The rhythmic pulse of the masterly fugue in which the clarinets first announce the main theme unfolded colorfully.

In final tonal contrast was Sibelius' "The Swan of Tuonela" with its dark beauty and majestic sweep. The lovely English horn passage so expressively played last night by Louis Speyer graphically portrayed the intensely nationalistic feeling that pervades the work of this great Finnish composer.

The enthusiastic ovation given to both 79-year-old conductor Monteux and to the Boston musicians revealed their enduring popularity with Philadelphia music lovers.

Cir. (D 178,944)

This Clipping From
BOSTON, MASS.
AMERICAN

FEB 9 1955

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PHILADELPHIA DAILY NEWS, WEDNESDAY, FEBRUARY 9, 1955

Boston Symphony Earns Ovation In Annual Visit

By J. CARTIN McKINNEY

A capacity audience was on hand at the Academy of Music last night as the Boston Symphony Orchestra made its annual visit to this city, under the sponsorship of the Philadelphia Forum.

In the absence of the regular music director, Charles Munch, who is on mid-Winter vacation, the Bostonians were led by the veteran French conductor, Pierre Monteux.

The scholarly, reserved Monteux can always be counted on for a completely faithful account of the score at hand. His readings are objective and closely contained, with no wide sweeps of personal imagination.

In this approach he represents a strictly legitimate school, a type of counter-balance against the bravura elements which sometimes tend to cloud the intrinsic musical values of a given score.

In Monteux, the composer is given an articulate organ of transmittal, but, in the final analysis, his music must speak for itself . . . to stand or fall on its own inherent merits.

Mr. Monteux presented a program of mixed values, consisting of Mozart's overture to "The Magic Flute," "The Swan of Tuonela" by Sibelius, Roger Sessions' orchestral suite from the "Black Maskers," and the popular "Pathetique" (Symphony No. 6), by Tchaikovsky.

The light and fanciful Mozart overture created a relief for the dark contrast of the mystic mood beauty in "The Swan." Louis Speyer's English horn solo in the latter work was especially noteworthy for its tonal warmth and lyric delivery.

The "Black Maskers" suite did not provide cause for any enthusiasm. In its original form it was incidental music in which the composer was striving for dramatic effects to support visual action. As a concert piece, even in its present suite form, it seems out of place.

Monteux realized the slumbering power of the "Pathetique" in its many moments of emotional climax and his reading throughout was one of nobility and strength. This was the "crowd pleaser" of the evening and the applause following it was unrestrained. It was a concert of solid musical worth.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 8 1955

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(Fritz Kreisler on His 80th Birthday)

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It was not all velvet. The late and well-loved Lew Mudgett, sometime satrap of our Symphony Hall, being asked to put on young Kreisler at the then Chickering Hall, enquired, "Who the h . . . is Kreisler?" When reminded of same by Kreisler at a little supper after his 25th performance in Symphony Hall, Mr. Mudgett retorted, "And do you, Fritz, remember the box office figure for that concert? No? Well, I do. It was $48.73!" Yet has anyone heard of Mr. Kreisler hiring a personal press agent or joining in the self-ballyhoo?

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UNCLE DUDLEY.

Cir. (D [illegible]) (S 660,530)

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PHILADELPHIA, PA.
BULLETIN

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[283]

SUN, THURSDAY, FEBRUARY 10, 1955

TELEGRAM AND SUN

Conducts Like a Youth of 80

Two months before his 80th birthday, Pierre Monteux conducted the Boston Symphony in Carnegie Hall last night as if life really began at that age.

The program was all-Tschaikowsky, and Mr. Monteux was all-vitality. The readings hummed with fervor and excitement. It is scarcely surprising to learn that this dynamic little Frenchman will spend his birthday—April 4—conducting.

Glow of Youth.

If conducting keeps Mr. Monteux young, he returns the compliment by helping to keep any orchestra he directs the same way. Whatever was performed last night had the glow and warmth of youth about it.

It wasn't all the best Tschaikowsky by any means—the "Hamlet" fantasy is one of the Russian composer's less effective scores, and so, by comparison with the concerto, is the rarely head "Fantaisie de Concert" for piano and orchestra.

Yet each of these works sang with a new strength and ardor. One sensed the conviction of Mr. Monteux that each deserved its day in court the "Hamlet" for its bold flashes of drama, the "Fantaisie" for it rampant brilliance.

Two Reasons.

Indeed, one was grateful for the "Fantaisie" for two reasons. Its abundant pages of fine bravura and melodic sweep was one reason. The other was Vera Franceschi, the Italo-American pianist who served so nobly as soloist.

Miss Franceschi gave the piano scoring all it called for—a rich, warm tone, a technique that took the sternest hurdles in easy stride, and a romantic attitude that made you accept the "Fantaisie" at its face value.

Also billed last night were the Variations from the "Mozartiana" suite and the "Pathetic" symphony. B. H.

Actors' Fund Shows

There will be a special performance of "Lunatics and Lovers" starring Dennis King, at the Broadhurst Theater Sunday night for the benefit of the Actors' Fund. The following Sunday, Feb. 20, Nancy Kelly and the "Bad Seed" company will contribute their services at the 46th Street Theater.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 10 1955

CONCERTS AND OPERA

By Jay S. Harrison

BOSTON SYMPHONY
CARNEGIE HALL

Concert last night. Conductor: Pierre Monteux. Piano soloist: Vera Franceschi. The program:
"Hamlet," Symphonic Poem, Op. 67a
Variations from the Suite "Mozartiana" Op 61
"Fantasie de Concert" for Piano and Orchestra
Miss Franceschi
Symphony No. 6, in B minor, "Pathetique"
Tchaikovsky

Monteux and Bostonians

Pierre Monteux, acting as guest conductor of the Boston Symphony, directed last night at Carnegie Hall an all-Tchaikovsky program featuring three relatively unfamiliar works and another that schoolboys whistle. With Vera Franceschi as piano soloist, the French maestro put the lordly Boston men through their paces in the "Hamlet" overture, the variations from the "Mozartiana" suite, the "Fantasie de Concert" for piano, and to round off the evening with a wallop, the "Pathetique" B minor Symphony.

Tchaikovsky's "Hamlet" got the concert off to a thunderous start. It is a study of the play seen through the myopic eyes of a Russian to whom tragedy was the final bliss. As such it is only natural that the gorier aspects of the tale seem uppermost in the composer's attention, and it follows quite logically that any successful performance of the work needs stress the feverish and tumultuous aspects of the score. This Mr. Monteux did without shame.

Actually, the overture is a crystalline example of Tchaikovsky's inordinate ability to fill a big, formless balloon with roaring or purling melodies that appear to have no relation whatsoever to each other. And while "Hamlet's" orchestration is blatant, its harmonies sensational and its counterpoint either contrived or non-existent, there is something—perhaps its sheer, uncontrolled vigor—that compels the listener's attention. Certainly as read by Mr. Monteux the piece gripped the senses and warmed the ear.

The leap from "Hamlet" to the "Mozartiana" variations is a wide one and the Boston ensemble bridged it with no effort at all. Tchaikovsky, it is well known, looked upon Mozart as a Jove, and in paying homage to his idol the composer tried, as best he was able, to refrain from mirroring his habitual hysteria. The result is a rather trivial piece filled with chattering woodwinds and plinking strings that lacks, as if by design, the kind of spirit and stamina native to Tchaikovsky and the body of his work.

Its performance, though technically suave, did not seem to me thoroughly in keeping with the music's nature. Some of Mr. Monteux' retards were downright erratic, which produced in the case of the flute variation an untoward hiccuping effect; and other sections were similarly distorted. And if it wants anything at all, "Mozartiana" needs a steady hand to guide its course and destiny.

'The fact that the "Fantasie de Concert" is a gargoyle of a work did not prevent Miss Franceschi from playing it as though it were a miracle of shapliness. In the number, the soloist is placed in the uncomfortable position of accounting, I warrant, for not more than ten measures of genuine music, with the rest of her efforts devoted to blistering octaves and whirling scales. So perfectly, however, so full of power and clarity, was her rendition that she managed to make one overlook the barren and empty reaches of the score. Clearly, Miss Franceschi is a star performer. It would do as well to hear her often.

The concert drew to an end with the "Pathetique" Symphony which, had he not writ-

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This Clipping From
NEW YORK TIMES
FEB 10 1955

At Carnegie Hall

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, [illegible] Franceschi, pianist. At Carnegie Hall. Tchaikovsky program: Hamlet; Variations from Mozartiana; Fantaisie de Concert for Piano and Orchestra; Symphony No. 6.

By HOWARD TAUBMAN

PIERRE MONTEUX has a way with Tchaikovsky, as he proved once again at Carnegie Hall last night when he conducted the Boston Symphony Orchestra. It is a way that avoids sensationalism and sentimentality and that manages, at the same time, to capture the fullness of the composer's emotions.

What Mr. Monteux does, as it were, is to let the music speak for itself. He keeps the tempos steady; he does not seek for exaggerated phrasing and fussy nuances; and he gives the music enough air to sing. With a responsive and full-blooded instrument like the Boston Symphony to carry out such an approach, neither the conductor nor the composer can go wrong.

Having decided on the familiar and, to many people, welcome Sixth symphony to fill the second half of the program, Mr. Monteux arranged for a first half of Tchaikovsky music that is relatively neglected. The most interesting work was the "Fantaisie de Concert," for piano and orchestra, which had Vera Franceschi as the soloist.

There is attractive melodic material in this composition, and the piano gets qutie a lot to do in the course of the two movements. There are songful passages as well as brilliant, and an extended cadenza in the middle of the first movement that is full of lively writing. But the Fantasy does not have the depth and density of a fully realized concerto, and it leaves the listener unsatisfied.

If Miss Franceschi had any such feeling, she gave no sign of it. She played the piano part with considerable sparkle. She knew how to let broad tunes sing, and she had ample virtuosity for the dazzling passages. Her interpretive approach seemed to have a natural identity wtih that of Mr. Monteux. The result was a finely coordinated program of what must be termed a minor Tchaikovsky work.

The "Hamlet" music belongs to the same category. It is much too romantic, in a Slavic vein, to evoke the characters or the spirit of Shakespeare's tragedy. As for the Variations from the "Mozartiana," they are scored with taste, and they were played charmingly. But one would have [illegible] more significant Mozart [illegible] distinctive Tchaikovsky; the latter ingredient [illegible] furnished abundantly in the "Pathétique."

This Clipping From
VARIETY
NEW YORK, N. Y.
FEB 9 - 1955

SHARON, CONN
NEWS
2/10/55

The Family
Boston, Feb
Pierre Mon
the Boston

MILLERTON, N.Y
NEWS
2/10/55

Monteux Will Conduct On His 80th Birthday

Pierre Monteux, who first conducted the Boston Symphony Orchestra thirty-nine years ago, will celebrate his eightieth birthday on Monday, April 4, and has generously agreed to conduct a special concert with this Orchestra on the evening of that day. The concert will be given in Symphony Hall for the benefit of the Orchestra's Pension Fund. In recognition of all that he has done for this Orchestra, there will be a special greeting to the octogenarian in the intermission.

Mr. Monteux has asked Leon Fleisher, the young pianist born in San Francisco whose career he has furthered, to take part in this concert and Mr. Fleisher will likewise donate his services. The program will be devoted to Beethoven and will consist of the "Egmont" Overture, the Piano Concerto No. 4, in G major, and the "Eroica" Symphony. The tickets for this concert are now offered to the Orchestra's subcribers in each series before they are placed on public sale, which will be on March 1.

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HERALD TRIBUNE
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AND OPERA

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The leap from "Hamlet" to the "Mozartiana" variations is a wide one and the Boston ensemble bridged it with no effort at all. Tchaikovsky, it is well known, looked upon Mozart as a Jove, and in paying homage to his idol the composer tried, as best he was able, to refrain from mirroring his habitual hysteria. The result is a rather trivial piece filled with chattering woodwinds and plinking strings that lacks, as if by design, the kind of spirit and stamina native to Tchaikovsky and the body of his work.

Its performance, though technically suave, did not seem to me thoroughly in keeping with the music's nature. Some of Mr. Monteux' retards were downright erratic, which produced in the case of the flute variation an untoward hiccuping effect; and other sections were similarly distorted. And if it wants anything at all, "Mozartiana" needs a steady hand to guide its course and destiny.

The fact that the "Fantasie de Concert" is a gargoyle of a work did not prevent Miss Franceschi from playing it as though it were a miracle of shapliness. In the number, the soloist is placed in the uncomfortable position of accounting, I warrant, for not more than ten measures of genuine music, with the rest of her efforts devoted to blistering octaves and whirling scales. So perfectly, however, so full of power and clarity, was her rendition that she managed to make one overlook the barren and empty reaches of the score. Clearly, Miss Franceschi is a star performer. It would do as well to hear her often.

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This Clipping From
NEW YORK TIMES
FEB 10 1955

At Carnegie Hall

BOSTON SYMPHONY ORCHESTRA, Pierre Monteu[illegible] Franceschi, pianist. At Carnegie Hall. Tchaikovsky program: Hamlet; Variations from Mozartiana; Fantaisie de Concert for Piano and Orchestra; Symphony No. 6.

By HOWARD TAUBMAN

PIERRE MONTEUX has a way with Tchaikovsky, as he proved once again at Carnegie Hall last night when he conducted the Boston Symphony Orchestra. It is a way that avoids sensationalism and sentimentality and that manages, at the same time, to capture the fullness of the composer's emotions.

What Mr. Monteux does, as it were, is to let the music speak for itself. He keeps the tempos steady; he does not seek for exaggerated phrasing and fussy nuances; and he gives the music enough air to sing. With a responsive and full-blooded instrument like the Boston Symphony to carry out such an approach, neither the conductor nor the composer can go wrong.

Having decided on the familiar and, to many people, welcome Sixth symphony to fill the second half of the program, Mr. Monteux arranged for a first half of Tchaikovsky music that is relatively neglected. The most interesting work was the "Fantaisie de Concert," for piano and orchestra, which had Vera Franceschi as the soloist.

There is attractive melodic material in this composition, and the piano gets qutie a lot to do in the course of the two movements. There are songful passages as well as brilliant, and an extended cadenza in the middle of the first movement that is full of lively writing. But the Fantasy does not have the depth and density of a fully realized concerto, and it leaves the listener unsatisfied.

If Miss Franceschi had any such feeling, she gave no sign of it. She played the piano part with considerable sparkle. She knew how to let broad tunes sing, and she had ample virtuosity for the dazzling passages. Her interpretive approach seemed to have a natural identity wtih that of Mr. Monteux. The result was a finely coordinated program of what must be termed a minor Tchaikovsky work.

The "Hamlet" music belongs to the same category. It is much too romantic, in a Slavic vein, to evoke the characters or the spirit of Shakespeare's tragedy. As for the Variations from the "Mozartiana," they are scored with taste, and they were played [illegible]. But one would have [illegible] more significant Mo[illegible] distinctive Tchaik[illegible] better ingredient [illegible] furnished abundantly in the "Pathétique."

Monteux Will Conduct On His 80th Birthday

Pierre Monteux, who first conducted the Boston Symphony Orchestra thirty-nine years ago, will celebrate his eightieth birthday on Monday, April 4, and has generously agreed to conduct a special concert with this Orchestra on the evening of that day. The concert will be given in Symphony Hall for the benefit of the Orchestra's Pension Fund. In recognition of all that he has done for this Orchestra, there will be a special greeting to the octogenarian in the intermission.

Mr. Monteux has asked Leon Fleisher, the young pianist born in San Francisco whose career he has furthered, to take part in this concert and Mr. Fleisher will likewise donate his services. The program will be devoted to Beethoven and will consist of the "Egmont" Overture, the Piano Concerto No. 4, in G major, and the "Eroica" Symphony. The tickets for this concert are now offered to the Orchestra's subcribers in each series before they are placed on public sale, which will be on March 1.

SUN, THURSDAY, FEBRUARY 10, 1955

TELEGRAM AND SUN

Conducts Like a Youth of 80

Two months before his 80th birthday, Pierre Monteux conducted the Boston Symphony in Carnegie Hall last night as if life really began at that age.

The program was all-Tschaikowsky, and Mr. Monteux was all-vitality. The readings hummed with fervor and excitement. It is scarcely surprising to learn that this dynamic little Frenchman will spend his birthday—April 4—conducting.

Glow of Youth.

If conducting keeps Mr. Monteux young, he returns the compliment by helping to keep any orchestra he directs the same way. Whatever was performed last night had the glow and warmth of youth about it.

It wasn't all the best Tschaikowsky by any means—the "Hamlet" fantasy is one of the Russian composer's less effective scores, and so, by comparison with the concerto, is the rarely head "Fantaisie de Concert" for piano and orchestra.

Yet each of these works sang with a new strength and ardor. One sensed the conviction of Mr. Monteux that each deserved its day in court the "Hamlet" for its bold flashes of drama, the "Fantaisie" for it rampant brilliance.

Two Reasons.

Indeed, one was grateful for the "Fantaisie" for two reasons. Its abundant pages of fine bravura and melodic sweep was one reason. The other was Vera Franceschi, the Italo-American pianist who served so nobly as soloist.

Miss Franceschi gave the piano scoring all it called for—a rich, warm tone, a technique that took the sternest hurdles in easy stride, and a romantic attitude that made you accept the "Fantaisie" at its face value.

Also billed last night were the Variations from the "Mozartiana" suite and the

B. H.

Actors' Fund Shows

There will be a special performance of "Luna Lovers" starring Den at the Broadhurst Sunday night for th of the Actors' F lowing Sunday, F Kelly and the company will co services at the Theater.

This Clipping From

NEW YORK TIMES

FEB 10 1955

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VARIETY

FEB 9 1955

In The Family

Boston, Feb. 8.

On April 4, Pierre Monteux will conduct the Boston Symphony Orchestra in a special concert in his honor, to mark his 80th birthday. Monteux was regular conductor of the BSO 30 years ago.

Meyer Davis, the dance band maestro, will conduct the symph in a "Happy Birthday" number to precede the concert. Davis did a similar stint five years ago in San Francisco, for Monteux's 75th birthday, batoning the San Francisco Symphony, of which Monteux was then the conductor.

Davis is Monteux's brother-in-law.

S AND OPERA

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
FEB 13 1955

CONCERTS AND RECITALS

WNYC Festival

The opening concert of station WNYC's American Music Festival at Town Hall yesterday afternoon marked the start of the sixteenth year in which the municipal radio station has produced its remarkable series of contemporary musical events — more than seventy-five of them in the eleven days from Lincoln's through Washington's Birthday. Yesterday's concert was presented by the National Association for American Composer and Conductors.

The program included Henry Hadley's overture, "In Bohemia" (Mr. Hadley was N. A. A. C.'s founder); the first performance as an orchestral suite of George Antheil's music for the ballet "Capital of the World"; the first New York performance of Roy Harris' Fantasy for piano and orchestra, with the composer's wife, Johanna Harris, as soloist; and as a special feature, appropriate to the date, the world premiere of Mario Braggiotti's "The Gettysburg Cantata" for solo baritone, mixed chorus, and orchestra, with the Teachers College Concert Choir, and Lawrence Winters, baritone, as soloist. Herman Neuman, music director of WNYC, conducted the Hadley overture. Izler Solomon led the balance of the program.

Mr. Braggiotti used Lincoln's "Gettysburg Address" as the text for his cantata. John D. Ledge, American Ambassador to Spain and the composer's brother-in-law, in his eulogy of Lincoln just before the cantata was played, praised the brevity and directness of the famous oration. Mr. Braggiotti took Lincoln's simple cadence and gave them a lush Broadway - Hollywood background, complete with swooping violins, chimes and pseudoblues here and there, and all the other standard trappings of the style. The composer's setting was extremely rich compared with the grave, selfsufficient original.

Of the other two works on the program, Mr. Antheil's gay and breezy Suite came out of a Paris salon, with a few forceful hints of Spain. Mr. Harris' Fantasy was also salon-like, especially when the piano played: an expanded version of improvised cocktail music at a fashionable hotel, but no quite as elegant. Occasionally, when Mr. Harris allowed the orchestra to build up momentum, his Fantasy deserted the cocktail lounge and became straight, serious, and direct. These were welcome interludes.

In addition to Mr. Lodge's talk, short speeches were made by Seymour Siegel, director of WNYC, and Al Knopf, vice-president of Local 802 of the American Federation of Musicians, which helped support the concert. A message from Mayor Wagner was read. T. M. S.

Boston Orchestra

The Boston Orchestra, which has been providing a healthy portion of contemporary music for Carnegie Hall audiences this season, continued the trend yesterday afternoon under the baton of Pierre Monteux. The "standard" repertoire was represented by Schumann's Symphony No. 3, the "Rhenish"; Sibelius' "Swan of Tuonela," in which Louis Speyer was English horn soloist, and the Overture to Mozart's "The Magic Flute." The second half of the concert comprised a stunning performance of Roger Sessions' Suite from "The Black Maskers" and Stravinsky's Suite from his own ballet, "Petrouchka."

From a sonorous point of view, there are few experiences so pleasurable as to hear the Boston orchestra when everything is clicking, when their magnificent patina brushes over the edge of the ensemble sound and, at the same moment, small, lucid voices speak up from the music's interior. Such sensuous perfection of balance was present for a good portion of yesterday's performane, although it was not an invariable rule. The Schumann Symphony, for instance, frequently lost melodic and rhythmic buoyancy and sounded a bit tired, as if it could just not find vitality to lift its song upon the air. The Stravinsky work ,too, although it sparkled and shone, showed differences of opinion here and there on matters of tempo, so that one became overly aware of small instrumental entrances.

One suspects that Mr. Monteux had an especially vivid interest in the program's American contribution, for the suite from "The Black Maskers" was, from beginning to end, both a sheer delight and a testament to his ability to bring a contemporary score into luxuriant aural existence. The composer, who was present at the concert, has organized his orchestra for this work with an almost prodigal hand. It rings; it flutters; it chirps; it heaves with deep, spicy dissorances and flashes with silky trumphet sounds. One senses a traditional attachment to the French school, but the music has a flavor of such thorough individuality that each sound, rhythm, or melodic fragmentation comes as a fresh and original experience. As the suite's conclusion, an exclamation came to these ears from an adjoining seat: "Oh, I like that!" We heartily concurred. L. T.

This Clipping From
NEW YORK TIMES
FEB 13 1955

BOSTON SYMPHONY HEARD IN CONCERT

Monteux Is Guest Conductor of Brahms, Sibelius and Schumann Compositions

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, conductor. At Carnegie Hall.

Overture to The Magic Flute	Mozart
The Swan of Tuonela	Sibelius
Rhenish Symphony	Schumann
Incidental Music to The Black Maskers,	Roger Sessions
Petruchka Suite	Stravinsky

By OLIN DOWNES

CONDUCTOR: Pierre Monteux, who led the Boston Symphony yesterday afternoon at Carnegie Hall.

The second concert of the week by the Boston Symphony Orchestra, with Pierre Monteux as guest conductor, took place yesterday afternoon in Carnegie Hall. The opening work by Mozart, the overture to "The Magic Flue," was well played. The Third Schumann, the "Rhenish," was also well played. There was nothing of an imperfect or disturbing nature about either performance.

The performance of "The Swan of Tuonela," with Louis Speyer, who played the English horn solo standing in front of the orchestra as if he were a solo performer of a concerto, was not a fortunate arrangement. Nor was Mr. Monteux' interpretation of this piece, despite Mr. Speyer's fine art, very fortunate either.

Mr. Monteux took the piece too fast, and without imagination. It is, or should be, difficult to conduct this poetical piece of the young Sibelius, in which the young tone-poet converses mystically and tenderly with death, and makes it sound commonplace. Mr. Monteux almost succeeded in doing that.

The "Swan of Tuonela" is one movement of the four that make Sibelius' "Lemminkainen" suite. Its thematic feature is, of course, the haunting song of the English horn. But if a first desk instrumentalist of a symphonic orchestra was asked to rise and personally confront an audience every time he had an important solo passage we would have concerts by jumping-jacks from the ranks, whenever they fulfilled their duties with a proper devotion to their task.

At the end Mr. Speyer was going back and forth taking his bows. It was a pity, of course, that Sibelius was not present to participate in the honors. But would this have been just to Mr. Speyer?

It was a pleasure to hear again Roger Sessions' suite after the drama of Andreieff, "The Black Maskers." It is a highly professional modern score, by a composer who knows all or most of the "wrinkles" of modern scoring.

We think it a pity, however, that this work is customarily heard as a series of orchestral excerpts from instrumental music for a drama. For the true mission of this music is certainly that of accompaniment for a ballet. In that guise its rhythms, its repeated fragmentary figures and phrase designs would have direct application to rhythmical "absolute" movements and stage pantomime, and would underscore this spectacle very well. As music the work is not so strong because of its lack of original thematic invention.

The excerpts from Stravinsky's ballet, "Petruchka," were also well played, in each and every one of the notes concerned.

Cir. (D 192,249) (S 211,152)
This Clipping From
PORTLAND, ORE.
OREGON JOURNAL
FEB 13 1955

Monteux Celebrates

Pierre Monteux, who first conducted the Boston Symphony orchestra 39 years ago, will celebrate his 80th birthday on April 4, and has agreed to conduct a special concert of the Boston orchestra on that day. The concert will be a benefit for the orchestra's pension fund.

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
FEB 13 1955

Charles Munch Returns to Symphony; Margaret Harshaw Soloist in Wagner

Charles Munch, returning to his Boston Symphony Orchestra after his mid-season vacation, will conduct the concerts in Symphony Hall next Tuesday evening, Friday afternoon, Saturday evening, and Sunday afternoon, Feb. 20. He will likewise conduct the concert in Sanders Theatre, Cambridge, Tuesday evening, Feb. 22.

The program for next Tuesday consists of Bach's Suite No. 3 in D major, Schumann's Fourth Symphony, Faure's Pavane and Debussy's "La Mer."

The concerts Friday, Saturday and Sunday will honor Albert Schweitzer in his 80th year with the inclusion of Bach's music (the Third Suite) and the Second Symphony of Ernst Toch, which is dedicated to him. The second part of the program will consist of excerpts from Wagner's operas, in which Margaret Harshaw, the soprano of the Metropolitan Opera Company, will appear as soloist: Senta's Ballad from "The Flying Dutchman," Elisabeth's "Greeting to the Hall of Song," from the second act of "Tannhauser," the Death Music of Siefried from "Twilight of the Gods" and the final Immolation Scene from the same music-drama.

The program for Cambridge Feb. 22 will consist of Bach's Third Suite, Stravinsky's Ballet, "Orpheus," and Beethoven's "Pastoral" Symphony.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

FEB 1[illegible] 1955

Cir. (D 124,[illegible]) (S [illegible]2,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

FEB 15 1955

SOPRANO Margaret Harshaw will be heard in three Wagner excerpts as soloist with the Boston Symphony Orchestra Friday afternoon and Saturday evening. They will include Bruennhilde's Immolation scene.

This Clipping From
BOSTON MASS.
GLOBE

FEB 17 1955

Munch Voted 'Man of the Year in Music'

Charles Munch, conductor of the Boston Symphony Orchestra, received at Symphony Hall yesterday the second annual "Man of the Year in Music" award of Good Listening magazine. The choice of Mr. Munch was determined by popular ballot of listeners to classical music. More than 10,000 votes were cast.

Mr. Munch received from Jerome Rosenfeld, publisher of Good Listening, a bronze plaque inscribed: "He directs and inspires a great orchestra to produce music, old and new, with rare ardor and beauty."

The conductor responded: "I am very grateful to Boston's music lovers for naming me their 'man of the year' and grateful to Good Listening for the fine plaque that will always remind me of this honor."

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 18 1955

SOCIETY: Famed Boston Pops Starting 70th Season on May 3

By MARJORIE W. SHERMAN

One of Boston's famous and unique institutions will be 70 years old May 3, when the Pops begins another justly-renowned season in Symphony Hall. First given July 11, 1885, at the old Boston Music Hall, when the Boston Symphony Orchestra was four years old, the "Promenade Concerts," as they were officially called until 1900, were named for the London promenade concerts and were impressive not only for "light music and refreshment conjoined," according to the reviews of the occasion, but also for "electric lamps, the newest marvel of science."

Although these concerts in their first season had to rival such formidable attractions as "Polly, the Pet of the Regiment" at the Boston Museum, introducing the charming primadonna Miss Lillian Russell, and the "Count of Monte Cristo" with James O'Neil, they continued right through until Oct. 3, when the orchestra opened its Winter Symphony season. The William Tell overture was played, and Strauss' Pizzicato Polka, numbers that are still Pops favorites today, and the first conductor was Adolf Neuendorff, who later became conductor of the Metropolitan Opera. Some of the early hit tunes were the Gypsy Love Song from Victor Herbert's "Fortune Teller," March of the Toys from Herbert's "Babes in Toyland," the Merry Widow Waltz, and in the 20's, Parade of the Wooden Soldiers, Indian Love Call, and Always. Strike Up the Band, Wintergreen for President, Begin the Beguine, and many another were favorites of the 30's and 40's.

Arthur Fiedler, who will begin his 26th season May 3, holds the record for long-time Pops conducting, and under his excellent baton, the Pops are better than ever and often sold out weeks in advance.

Benefit nights are booked months ahead, and there is scarcely a night in the season which isn't taken over in part by some special group. Every college has its night at Pops, and many have already signed up for the 1955 season. Smith and Vassar will share their night at Pops May 10. On March 9 the Boston Smith Club and Vassar Club will make their plans at a Brookline luncheon meeting, for which Mrs. Seymour Gray will be hostess. On May 9, Connecticut College will have its annual benefit night at Pops for its student fund, and there are dozens more.

A GEORGE WASHINGTON'S birthday party for children helping to swell the scholarship fund for post-graduate education, is the good combination planned by Tri-Delta sorority at Pan Hellenic House, 131 Commonwealth av., Tuesday. The party will be held from 2:30 until 4:30, and Miss Barbara Stanwood of Quincy is chairman of reservations. The program will include games, refreshments, and a magician.

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

FEB 17 1955

MUNCH AWARDED 'MAN OF THE YEAR'

Charles Munch, Boston Symphony Orchestra con[illegible] was re[illegible]nt of the second annual "Man of the Year in Music" award at Symphony Hall yesterday.

The award, a plaque presented by Good Listening, New England monthly AM-FM radio magazine, was voted by listeners in a survey conducted by the publication. More than 10,000 votes were cast.

D12 8[illegible]
2/15

Community Asset

TO THE MUSIC LOVER who has been fortunate enough to sit in on any concert by the Boston Symphony Orchestra little or nothing needs be added by way of singing the praise of this outstanding musical organization. The regular performances of the Orchestra at Symphony Hall as well as its special appearances at Tanglewood Festival and various cities throughout the country attract hundreds of thousands each year. Perhaps an equal or even greater number of people who know and appreciate the excellence of the Boston Symphony must content themselves with radio broadcasts or phonograph records. The reason for all this is very simple—limitations in hall space for the concerts make it impossible to extend the supply of tickets to match the demand.

One hardly thinks of a full house of patrons for every performance in any other way but profitably. Paradoxically enough, the opposite is true in the case of the Boston Symphony Orchestra. The seating capacity of Symphony Hall which limits the number of people who may attend concerts also limits the earned income from ticket sales. While maintaining ticket prices within reasonable amounts, the costs of maintaining the Boston Symphony Orchestra have increased considerably in recent years. Simply said, it does not pay for itself.

There are some things in the cultural life of a community, however, which cannot be viewed in terms of operating liabilities; they are in every sense assets and everyone shares the benefits. Certainly few would deny the unique contribution the Symphony Orchestra makes to Boston culture. Soon to celebrate its seventy-fifth year of continuous operation, the Boston Symphony is part of the city's pride and joy. It has brought renown to our community while bringing the highest in musical pleasure to people in all parts of this country and of the world.

Recognized by critics everywhere as one of the greatest orchestras in the world, the Boston Symphony needs the support and encouragement of the local citizens to insure its prominent position in the world of music. With its fame goes the good name of Boston. We cannot afford to lose or sacrifice either.

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

FEB 14 1955

Munch Back at Symphony

Charles Munch, returning to his orchestra after his mid-season vacation, will conduct the symphony concerts in Symphony Hall Tuesday evening, Friday afternoon, Saturday evening, and next Sunday afternoon. He will likewise conduct the concert in Sanders Theater, Cambridge, on Tuesday evening, Feb. 22.

The program for next Tuesday consists of Bach's Suite No. 3 in D major, Schumann's Fourth Symphony, Faure's Pavane and Debussy's "La Mer." The concerts of Friday, Saturday and Sunday will honor Albert Schweitzer in his 80th year with the inclusion of Bach's music (the Third Suite) and the Second Symphony of Ernst Toch, which is dedicated to him.

The second part of the program will consist of excerpts from Wagner's operas, in which Margaret Harshaw, the soprano of the Metropolitan Opera Company, will appear as soloist.

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

FEB 15 1955

Munch Returns After Vacation

Back from his mid-season vacation, Charles Munch is conducting concerts tonight, Friday Saturday and Sunday at Symphony Hall.

Tonight's program is Bach's Suite No. 3 in D Major, Shumann's Fourth Symphony, Faure's Pavana and Debussy's "La Mer."

Friday, Saturday and Sunday will honor Albert Schweitzer in his 80th year with the inclusion of Bach's Third Suite and the Second Symphony of Ernest Toch, which is dedicated to him.

The second part will consist of excerpts from Wagner's operas, in which Margaret Harshaw, Metropolitan Opera soprano, will appear as soloist.

The program for Sanders Theater, Cambridge, next Tuesday, will be Bach's Third Suite, Stravinsky's Ballet, "Orpheus," and Beethoven's "Pastoral" Symphony, No. 6.

FEB

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GLOBE

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EVENING GLOBE

FEB 18 1955

SOCIETY: Famed Boston Pops Starting 70th Season on May 3

By MARJORIE W. SHERMAN

One of Boston's famous and unique institutions will be 70 years old May 3, when the Pops begins another justly-renowned season in Symphony Hall. First given July 11, 1885, at the old Boston Music Hall, when the Boston Symphony Orchestra was four years old, the "Promenade Concerts," as they were officially called until 1900, were named for the London promenade concerts and were impressive not only for "light music and refreshment conjoined," according to the reviews of the occasion, but also for "electric lamps, the newest marvel of science."

Although these concerts in their first season had to rival such formidable attractions as "Polly, the Pet of the Regiment" at the Boston Museum, introducing the charming primadonna Miss Lillian Russell, and the "Count of Monte Cristo" with James O'Neil, they continued right through until Oct. 3, when the orchestra opened its Winter Symphony season. The William Tell overture was played, and Strauss' Pizzicato Polka, numbers that are still Pops favorites today, and the first conductor was Adolf Neuendorff, who later became conductor of the Metropolitan Opera. Some of the early hit tunes were the Gypsy Love Song from Victor Herbert's "Fortune Teller," March of the Toys from Herbert's "Babes in Toyland," the Merry Widow Waltz, and in the 20's, Parade of the Wooden Soldiers, Indian Love Call, and Always. Strike Up the Band, Wintergreen for President, Begin the Beguine, and many another were favorites of the 30's and 40's.

Arthur Fiedler, who will begin his 26th season May 3, holds the record for long-time Pops conducting, and under his excellent baton, the Pops are better than ever and often sold out weeks in advance.

Benefit nights are booked months ahead, and there is scarcely a night in the season which isn't taken over in part by some special group. Every college has its night at Pops, and many have already signed up for the 1955 season. Smith and Vassar will share their night at Pops May 10. On March 9 the Boston Smith Club and Vassar Club will make their plans at a Brookline luncheon meeting, for which Mrs. Seymour Gray will be hostess. On May 9, Connecticut College will have its annual benefit night at Pops for its student fund, and there are dozens more.

A GEORGE WASHINGTON'S birthday party for children helping to swell the scholarship fund for post-graduate education, is the good combination planned by Tri-Delta sorority at Pan Hellenic House, 131 Commonwealth av., Tuesday. The party will be held from 2:30 until 4:30, and Miss Barbara Stanwood of Quincy is chairman of reservations. The program will include games, refreshments, and a magician.

D12 84 2/15

Community Asset

TO THE MUSIC LOVER who has been fortunate enough to sit in on any concert by the Boston Symphony Orchestra little or nothing needs be added by way of singing the praise of this outstanding musical organization. The regular performances of the Orchestra at Symphony Hall as well as its special appearances at Tanglewood Festival and various cities throughout the country attract hundreds of thousands each year. Perhaps an equal or even greater number of people who know and appreciate the excellence of the Boston Symphony must content themselves with radio broadcasts or phonograph records. The reason for all this is very simple—limitations in hall space for the concerts make it impossible to extend the supply of tickets to match the demand.

One hardly thinks of a full house of patrons for every performance in any other way but profitably. Paradoxically enough, the opposite is true in the case of the Boston Symphony Orchestra. The seating capacity of Symphony Hall which limits the number of people who may attend concerts also limits the earned income from ticket sales. While maintaining ticket prices within reasonable amounts, the costs of maintaining the Boston Symphony Orchestra have increased considerably in recent years. Simply said, it does not pay for itself.

There are some things in the cultural life of a community, however, which cannot be viewed in terms of operating liabilities; they are in every sense assets and everyone shares the benefits. Certainly few would deny the unique contribution the Symphony Orchestra makes to Boston culture. Soon to celebrate its seventy-fifth year of continuous operation, the Boston Symphony is part of the city's pride and joy. It has brought renown to our community while bringing the highest in musical pleasure to people in all parts of this country and of the world.

Recognized by critics everywhere as one of the greatest orchestras in the world, the Boston Symphony needs the support and encouragement of the local citizens to insure its prominent position in the world of music. With its fame goes the good name of Boston. We cannot afford to lose or sacrifice either.

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN

FEB 14 1955

Munch Back at Symphony

Charles Munch, returning to his orchestra after his mid-season vacation, will conduct the symphony concerts in Symphony Hall Tuesday evening, Friday afternoon, Saturday evening, and next Sunday afternoon. He will likewise conduct the concert in Sanders Theater, Cambridge, on Tuesday evening, Feb. 22.

The program for next Tuesday consists of Bach's Suite No. 3 in D major, Schumann's Fourth Symphony, Faure's Pavane and Debussy's "La Mer." The concerts of Friday, Saturday and Sunday will honor Albert Schweitzer in his 80th year with the inclusion of Bach's music (the Third Suite) and the Second Symphony of Ernst Toch, which is dedicated to him.

The second part of the program will consist of excerpts from Wagner's operas, in which Margaret Harshaw, the soprano of the Metropolitan Opera Company, will appear as soloist.

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER

FEB 15 1955

Munch Returns After Vacation

Back from his mid-season vacation, Charles Munch is conducting concerts tonight, Friday Saturday and Sunday at Symphony Hall.

Tonight's program is Bach's Suite No. 3 in D Major, Shumann's Fourth Symphony, Faure's Pavane and Debussy's "La Mer."

Friday, Saturday and Sunday will honor Albert Schweitzer in his 80th year with the inclusion of Bach's Third Suite and the Second Symphony of Ernest Toch, which is dedicated to him.

The second part will consist of excerpts from Wagner's operas, in which Margaret Harshaw, Metropolitan Opera soprano, will appear as soloist.

The program for Sanders Theater, Cambridge, next Tuesday, will be Bach's Third Suite, Stravinsky's [illegible], "Orpheus," and Beethoven's "Pastoral" Symphony, No. 6.

Cir. (D 203,001)

This Clipping From
BOSTON, MASS.
TRAVELER
FEB 18 1955

Boston Director Honored

MAN OF THE YEAR IN MUSIC—Dr. Charles Munch, director of Boston Symphony Orchestra (right), was presented the "Man of the Year in Music" plaque as result of second annual survey conducted by Good Listening magazine. Left is Thomas D. Perry, Jr., Boston Symphony Orchestra manager, and (center) Jerome Rosenfeld, Good Listening publisher who presented plaque. More than 10,000 votes were cast.

This Clipping From
BOSTON MASS.
GLOBE
FEB 19 1955

MUSIC

Harshaw Wagner Soloist With Boston Symphony

Fifteenth pair of concerts in the Friday afternoon–Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director, at Symphony Hall. The program, in honor of the 80th birthday of Albert Schweitzer, is: Bach: Suite No. 3, in D major; Ernst Toch: Second Symphony; Wagner: "Dich, theure Halle," from "Tannhaeuser"; Senta's Ballad, from "The Flying Dutchman"; Death Music of Siegfried and the finale, Immolation Scene, from "Gotterdaemmerung." Margaret Harshaw, soprano, is soloist.

By CYRUS DURGIN

To some of us—if not to all—at Symphony Hall yesterday afternoon, the concert was one of the most remarkable of the season. The tense and sometimes bitter Second Symphony of Ernst Toch will not make many friends quickly among casual listeners, and probably in every generation there are some not partial to Wagner. Yet, as I see it, the Toch Symphony is an outstanding art work of this decade, just as the greatest music of Richard the First towers over the 19th Century.

In the few years since Margaret Harshaw abandoned the lower reaches of the contralto range, she has become a very fine singer of Wagner's great soprano heroines. She has the brilliance of voice for Senta, Elsa and Elisabeth, and the dramatic weight for Isolde and the three Bruennhildes. Not all sopranos are thus fortunate. But, more than voice, Miss Harshaw is gifted with the perception, the sense of drama as well as music, to sing this great work as few others today are able to do. Since her appearance with the Boston Symphony a year ago last November, her performance of the Immolation Scene has deepened remarkably.

Yesterday Miss Harshaw was superb in the arias from "Tannhaeuser" and "The Flying Dutchman," but she was magnificent in the supreme and incredible pages of "Goetterdaemmerung." As there was little sense of vocal strain, except in the most trying measures, near the end, so there was no constraint upon her expression. The whole tragedy of an ill-fated hero and of his bride, and of the end of a world within the world were all there in the text and the notes of Wagner, and in Miss Harshaw's noble voicing of them.

Orchestra Also Exceptional

Since the orchestra was the Boston Symphony, the instrumental portion was of a breath-taking richness and a stupendous power. Mr. Munch, I think, could have quickened his pace just a little both in the Death Music and the Immolation Scene, but otherwise this performance represented some of his greatest conducting since he has been in Boston.

The program honored the 80th birthday of Albert Schweitzer, who has written probably the greatest books in English on Bach, who admires the art of Wagner, and to whom Toch dedicated his Second Symphony. I still find obscure the composer's expressive intent in this Symphony, which is a passionate outpouring of emotion, often in terms of strong and wrathful dissonance, and in the second and fourth movements in snatches of very light popular melody.

But with little projection of imagination, I can find in the Second Symphony a frighteningly graphic musical embodiment of the tense, neurotic and seemingly fruitless time in which we live. If that was Toch's intent he has succeeded with the expert technic of a master, and the penetrating comprehension of a most sensitive poet. The work is not easy to grasp; it must be heard again and again; its idiom is not simple nor its manner amiable. But, and of this I am sure, it is an extraordinary musical document of our times. Would that we could be alive 100 years hence and understand it in complete perspective.

Cir. (D 90,143) (S 90,143)

This Clipping From
NEW HAVEN, CONN.
REGISTER
DEC 19 1954

Boston Symphony To Play New Works During 75th Season

The Boston Symphony Orchestra will celebrate its 75th anniversary with the 1955-56 season. In honor of the occasion, the orchestra, its music director, Charles Munch, and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. The amount for each commission, to be shared by the two organizations, will be $2,000. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America.

The first to be performed will be Martinu's "Symphonic Fantasies," already completed, which Mr. Munch will conduct in Boston January 7-8 and in New York in the week following. He hopes to receive the remaining works by September of 1955 and will perform most or all of them during the ensuing season. Each score will carry the inscriptions: "Commissioned in celebration of the 75th Anniversary of the Boston Symphony Orchestra, Charles Munch, Music Director." "Dedicated to the memory of Serge and Natalie Koussevitzky."

Cir. (D 22,673)

This Clipping From
HANOVER, PA.
SUN
FEB 19 1955

MUSIC

The Philadelphia Orchestra will make its first concert tour on the European continent this spring, Harl McDonald, manager, has announced.

Three concerts will be given in Paris in connection with the American "Salute to France" festival, a cultural gift from the people of the United States to the citizens of France to be presented by the American National Theater and Academy (ANTA).

Robert W. Dowling, chairman of the Academy board, announced in New York that the orchestra will open the program on May 19 at the Paris Opera, with two concerts scheduled later in the Palais de Chaillot. Several American dramatic productions and a program of ballets will be presented during the festival.

McDonald said that under the government's international exchange program an itinerary has been worked out which would also take the Philadelphians into several other European countries, possibly Belgium, Spain, Portugal, Italy, Austria, Switzerland, West Germany, and Finland, but that plans for this extension have not been finalized.

The proposed trip would begin from Philadelphia's International Airport on May 15, at the close of the orchestra's regular season, and would extend not later than June 18. The musicians would return to Philadelphia by air in time for the opening of the Robin Hood Dell season June 20.

The orchestra's internationally famed music director, Eugene Ormandy, will conduct all of the concerts according to present plans, McDonald said.

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The Boston Symphony Orchestra, Charles M[illegible]ic Director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, Mass., through six weekends from July 6 to August 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening, and Sunday afternoon. The first two weekends will be devoted to the "Bach-Mozart" concerts in the Theater and the last four weekends will consist of twelve concerts by the full orchestra in the Music Shed.

Guest conductors at the Festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to the pianists, Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist; and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the "Bach-Mozart" series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

Feb 19 BOST

Music Review

POST

By TUCKER KEISER

Yesterday afternoon at Symphony Hall was a big affair. Before intermission the orchestra paid musical tribute to Albert Schweitzer, a man who casts a very long shadow in our times. After intermission it shared with Margaret Harshaw, the imposing Met Opera soprano, in the almost overpowering presentation of several massive Wagnerian excerpts.

Written for orchestra though it is, the Bach Suite No. 3 which opened the program is "organic." There is a solidity about it characteristic of a composer who wrote for an instrument capable of fusing into one mighty unit an infinite variety of effects.

Seldom, if indeed ever, have I heard an orchestra so thoroughly realize the architectonic balance and secure subordination necessary for such structurally flawless music as this.

The Wagner which followed the intermission would have benefitted from similar control. Wagnerian climaxes are provided for in the score, and their impact is heightened by the inexorable steadiness of their approach. It was ill-advised to allow startlingly brilliant tone colors to obscure the tremendous pressures building up in the music.

In "Dich, theure Halle," "Senta's Ballad," and the "Immolation Scene," Margaret Harshaw repeated her personal triumph of last season, sending her flashing sword of a voice reverberating through the Wagnerian tumult.

Incidentally, red is the color for sopranos this year; the Misses Harshaw, Seefried and Schwarzkopf have set the concert stage aflame.

Toch's Symphony No. 2, a fine work alternately lyric and declamatory, was the other orchestral work of the program. The symphony is dedicated to Dr. Schweitzer.

Cir. (D 400,454)

This Clipping From
BOSTON, MASS.
RECORD

FEB 21 1955

Concert on Though Virus Fells Maestro

Despite the sudden and violent illness of Conductor Charles Munch and the guest artist, Margaret Harshaw, Metropolitan Opera soprano, the afternoon concert of the Boston Symphony Orchestra was presented on schedule yesterday, but with entirely different music.

Only 20 minutes before concert time, word came that Dr. Munch and Miss Harshaw were both suffering a virus infection and would be prevented from appearing. Many music listeners were already in their seats.

Faced with the prospect of canceling the concert, Concertmaster Richard Burgin hastily made substitutions in the numbers scheduled for Miss Harshaw, and without rehearsal the performance was given before a capacity audience.

The program was to have been a repetition of that of the Friday afternoon and Saturday evening concerts, a testimonial to the famed Dr. Albert Schweitzer, physician, musician and humanitarian now devoting his life to the natives of central Africa. Dr. Schweitzer is a brother-in-law of Conductor Munch.

This Clipping From
BOSTON MASS.
GLOBE

FEB 21 1955

On Its Back, but Not Out . . .

Discord at Symphony Sounds Sweet

The music was wonderful, the orchestra superb. On that everyone agreed.

But few in the capacity audience at the Sunday Series concert Hall yesterday realized the upsets that went into the program's making.

First of all, Margaret Harshaw, America's foremost Wagnerian soprano, was forced to cancel her scheduled appearance. She was sick in bed in her hotel suite.

This meant dropping the entire second half of the original program, since she was billed to sing excerpts from three Wagner operas.

Then, when the manager of the Boston-Symphony Orchestra, Thomas D. Perry Jr., phoned Conductor Charles Munch to inform him of the star's illness, he found that Munch himself had been knocked out by a virus and on doctor's orders was forbidden to leave his bed.

Associate Conductor Richard Burgin, who also is concert master, was called in next.

But Burgin said he would be unable to conduct the Second Symphony by Ernst Toch, scheduled for the first part of the program, because he was not familiar with conducting the difficult work and there was no time for rehearsals. This was removed.

In its place, he put Mendelssohn's "Italian" symphony. In place of the Wagner works, he substituted Brahms' Second Symphony.

Only originally scheduled work to be played was the Bach Suite in D Major. It opened the program.

Then, without benefit of rehearsal Burgin conducted the orchestra through the other two major symphonies without a hitch.

The applause at the end of the program was terrific.

This Clipping From
BOSTON MASS.
GLOBE

FEB 20 1955

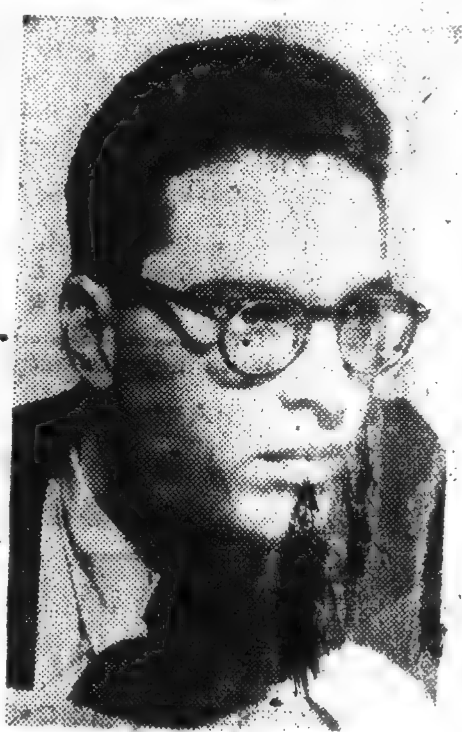
Munch to Introduce Chavez Symphony, Unknown Beethoven Work This Week

The Boston Symphony Orchestra under the direction of Charles Munch will give concerts in Symphony Hall this afternoon at 3, next Friday afternoon and Saturday evening at 2:15 and 8:30, respectively. Next Tuesday evening, Mr. Munch will conduct a concert in Sanders Theatre, Cambridge.

The program for today's concert consists of Bach's Suite No. 3; the Second Symphony by Ernst Toch; four selections from Wagner, in which the soloist will be Margaret Harshaw, the soprano of the Metropolitan Opera Company. These will consist of Elisabeth's Air from the "Hall of Song" in the second act of "Tannhaeuser"; Senta's Ballad from "The Flying Dutchman"; the Death Music of Siegfried from the "Twilight of the Gods"; the final "Immolation Scene" from the same music drama.

At the Friday and Saturday concerts Mr. Munch will bring to performance an unknown work by Beethoven, "Romance Cantabile." This music, in scored but fragmentary form, was found in the British Museum and was edited by Willy Hess and published by Breitkopf & Haertel, in 1952. The work was written by the young Beethoven in Bonn for chamber performance. It is for piano, bassoon, and flute concertant, with an accompanying orchestra of oboe and strings.

As soloist at these concerts, Leon Fleisher will appear with the orchestra in Mozart's Piano Concerto, K. 488, and Franck's "Symphonic Variations." Mr. Munch will introduce to Boston the recent work of Carlos Chavez, his Fifth Symphony, composed for string orchestra. The program will be concluded by Franck's Prelude, Chorale and Fugue, as orchestrated by Gabriel Pierne.



PIANIST Leon Fleisher will be soloist with the Boston Symphony Orchestra under Charles Munch at the concerts of next Friday and Saturday.

The Chavez Symphony was commissioned by the Serge Koussevitzky Music Foundation, in the Library of Congress in Washington, D. C., and is dedicated to the memory of Serge and Natalie Koussevitzky.

The composer sketched the work in July and August 1953 and wrote the score in its entirety during the months September and October of the same year during his stay in Acapulco.

The Symphony consists of three parts: I. Allegro molto moderato; II. Lento; III. Allegro con brio. The form is essentially that of the classical symphony and although composed with great freedom, the movements try to achieve real cohesion of form.

The Symphony had its world premiere in Los Angeles, Dec. 1, 1953, performed by the Los Angeles Chamber Music Orchestra under the baton of the composer. The European Premiere took place in Rome, April 6, 1954, during the Festival "Music in the 20th Century."

The program for Cambridge on Feb. 22 will consist of Bach's Third Suite, Stravinsky's Ballet, "Orpheus," and Beethoven's "Pastoral" Symphony, No. 6.

Cir. (D 80,666) (S 92,002)

This Clipping From
LITTLE ROCK, ARK.
ARK. DEMOCRAT

FEB 20 1955

Radio Notes

Birthday Of Schweitzer

Humanitarian to Be Subject of Program By Boston Symphony

A salute to the 80th birthday of Dr. Albert Schweitzer, the great humanitarian, musician and Nobel Prize winner and an authority on the music of Bach, will be the subject of the Boston Symphony Orchestra's broadcast on the NBC network and KARK at 6 p. m. today.

Conductor Charles Munch, who returns today from his annual mid-winter vacation, will open the program with Bach's Orchestra Suite No. 3 in D Major, and the concert will present as its main work the recent Second Symphony by Ernest Toch, which the composer has dedicated to Dr. Schweitzer. Munch and Dr. Schweitzer are both natives of Alsatia.

On KTHS and the CBS network, the New York Philharmonic will be heard at 1:30 p. m. today. James Fassett, commentator, will re-tell the story of Amos Fortune, Negro slave who bought his freedom, and left a legacy of public spirit and good will to his adopted town, Jaffrey, N. H.

"America's Town Meeting of the Air" on KLRA at 7 p. m. today will discuss the topic, "What Can the Free World Learn From the Iron Curtain Countries?" Guests will be four prominent members of the Assembly of Captive European Nations, representing free movements in Latvia, Czechoslovakia, Hungary and Poland.

Also on KLRA will be "Blessed Are They That Mourn" on "The Greatest Story Ever Told" at 4:30 p. m. today. The program is a regular Sunday feature on the ABC network.

Religious Symposium.

KARK's Sunday schedule also will include a religious symposium, "Back to God," at 7 p. m., featuring President Eisenhower, American Legion Committeeman Seaborn P. Collins and the West Point Chapel Choir.

Other Sunday features on KARK will include "Art of Living" at 9:15 a. m., with Dr. Norman Vincent Peale discussing "The Miracle of Love and Good Will," "Anthology" at 1 p. m., presented in co-operation with the Poetry Center of the Youth Men's and Young Women's Hebrew Association in New York, and "The Advertures of Sherlock Holmes" at 8 p. m., starring Sir John Gielgud and Sir Ralph Richardson.

"The Symphonette," with Mishel Piastro conducting a program of works by Schubert, will be heard on KTHS at 1 p. m. today. On the same station, featured programs will include "Renfro Valley Gathering" at 7:30 a. m., "Our Miss Brooks" at 7:00 p. m., "My Little Margie" at 7:30 p. m., and "The Edgar Bergen Show" at 8 p. m., originating from Palm Springs.

Music on the air Monday will include an appearance by Metropolitan Opera bass-baritone George London as guest soloist on "The Telephone Hour" at 8 p. m. on KARK, followed by the Cities Service Band of America at 8:30 p. m.

Mildred Miller, mezzo-soprano, and Brian Sullivan, tenor, both of the Metropolitan Opera Company, will be guest soloists Monday at 7:30 p. m. on KLRA's "Voice of Firestone." The program is a regular Monday night feature on the ABC network.

"The Lone Ranger" will be heard on KLRA at 6:30 p. m. Monday and Tuesday. Daily Monday-through-Friday programs on KTHS this week will include "Make Up Your Mind" at 10:30 a. m. and the Douglas Edwards newscast at 7:25 p. m. "Arthur Godfrey Time" will be heard at 9 a. m. tomorrow and "Mr. and Mrs. North" at 7 p. m., both on KTHS.

Tuesday's KTHS schedule will include Rosemary Clooney's first show on her new twice-a-week schedule, to be heard at 8 p. m. each Tuesday and Thursday.

Also on KTHS this week will be "Suspense" at 7 p. m. and "Mr. Keen" at 7:30 p. m. Tuesday. "The Whistler" will return to the air Thursday at 7 p. m. and will be heard on KTHS each Thursday at that hour.

Cir. (D 380,858)

This Clipping From
BOSTON, MASS.
RECORD
FEB 23 1955

URGES BUSINESS HELP SYMPHONY

A report on the campaign of the Boston Symphony Orchestra to obtain a more widespread public sharing of its financial obligations was presented by Henry B. Cabot, president of the orchestra's board of trustees.

He pointed out that a year ago the orchestra made an appeal for the financial support of business organizations on the basis of the prestige conferred upon this city, and hence shared by all its commercial enterprises.

The results of last year's campaign showed the following summary of Mr. Cabot's data: The number of individual givers rose from 9327 to 10,561.

Feb 22

Symphony Begins Annual Appeal

The Boston Symphony Orchestra has begun another appeal to business interests of the community and the Commonwealth for funds to be applied to the seasonal deficit:

"As nearly as we can estimate," said Henry B. Cabot, president of the orchestra's board of trustees, yesterday, "we shall have to ask each year from business and the public, about $275,000.

"There has been, I think, an almost revolutionary change in the concept of gifts made by business to non-business objectives. The custom of business giving, in Boston and elsewhere, is shifting. Thus far, about $139,000 has been raised. Between $30,000 and $40,000 of that amount came from Esplanades Concert and Berkshire Music Center drives. This leaves us something more than $125,000 to go."

Thomas D. Perry Jr., manager of the Boston Symphony, said: "The orchestra gives about 200 concerts per year. The deficit per concert is smaller than that of any other orchestra that I know of, while its public is larger."

Last year 128 business firms contributed to the Boston Symphony deficit. It is hoped to increase that number, and the total amount contributed, this season. At the same time, new members are sought for the Friends of the Boston Symphony Orchestra, an organization which contributes each year.

Cir. (D 189,722) (S 165,180)

This Clipping From
TOLEDO, OHIO
BLADE

JAN 23 1955

Orchestra Without Conductor Is Lifeless

Public Prefers Personality To Vacant Podium

By **JULIAN SEAMAN**
Blade Music Editor

A GENTLEMAN of diatonic uncertainty asked me the other day:

"Why do orchestras need conductors? Seems to me they play just as well without 'em."

The question and comment are old and unanswerable. There can be no answer to one impervious to the subleties of sound, for whom music as such has no tongue beyond the obvious.

Mostly About Music

One might ask in turn:

"Why do restaurants have good cooks? Seems to me they run just as well without 'em."

A good cook is an artist; so is a conductor. There have been orchestras shorn of conductors, here and abroad. Some 25 years ago, a conductorless orchestra sought to function in New York. The result was competent and lusterless and once curiosity had worn off, audiences were anemic.

Put this down partly to the P. T. Barnum complex, a visual state of mind still eroding the patina of American culture. Too many of our citizens everywhere go to see a conductor rather than to hear an orchestra. Yet every orchestra, from the lowly "community" affair to the polished jewels among the great, needs a conductor. The need is practical as well as esthetic.

* * *

WE HAVE HAD immediate examples of this need in the case of Mr. Toscanini. The revered Philharmonic under the Maestro attained an eminence of magical perfection equaled by no other orchestra in the world. The gem-like sparkle and precision, the nuance and singing tone that he engendered in the NBC ensemble later was awesome and unique.

One reaches the end of one's years at 87, in music or anywhere else. The Maestro retired to his beloved Italy, regretting acutely the necessity of abandoning his precious band. And lately the orchestra, seeking to uphold in affectionate regard the supreme standards of Toscanini performance, has been trying to go on alone, before a vacant podium, bowing to the ghost of his precepts.

The venture, while praiseworthy and sentimentally valiant, has not been altogether successful. My confreres in New York who have heard the two experimental concerts have remarked upon a certain mechanical zeal, an unrelieved obeisance to the memories of other concerts administered by the Maestro in person, but strangely lacking in the elan and zest evoked by a compelling baton.

Turn to Page 9, Col. 3

out Music

THIS SITUATION has had its counterpart elsewhere—a postwar Berlin Philharmonic with no Furtwaengler or other conductor whatever; a brief interval between the exiled Mengelberg and the new Beinum, when the Concertgebouw podium was untenanted.

The need for a conductor is paramount, for a score must come alive, and one without a conductor to translate it becomes a hodgepodge of notes and the mere ability to play them. The conductor of the Boston Symphony Orchestra, Charles Muench of Strasbourg, has just finished a book on conducting, written in French and already published in Paris. The Oxford University Press proposes to publish it here, in an English translation.

* * *

THE CRITIC of the New York Times, Olin Downes, sifting the French edition, thus quotes the succinct explanations of Mr. Muench:

"The public cannot imagine the conductor's ant-like labor, the obligations he accepts, the discipline he imposes on himself. He has not the right to be unacquainted with any potential of every orchestral instrument or to underestimate the latest discoveries of contemporary composers.

"He has only the right to be talented, the right to love music and conducting, and the duty to consider every performance a combat of uncertain outcome.

"Of all the different kinds of of musical performance, none looks easier than conducting. We even have infant prodigies now, some of whom go so far as to found their glory—and their publicity—on the fact that they don't know how to read music. Does this mean that it is really unnecessary . . . for conductors to know how to read scores? . . . But suppose that a new work is having its first performance. How shall the orchestra grope its way through the intricate maze of complex rhythms and harmonies without the help of an enlightened guide?

"Any musician worthy of the name may presume to conduct an orchestra but few have pierced the veil hiding the secrets of this musical metier that is apparently the easiest but in fact the most difficult."

* * *

MR. MUENCH considers conducting, says Mr. Downes, a sacred calling—"sometimes a priesthood and often even a disease from which the only escape is death!"

Mr. Muench considers the attributes of a conductor to be a complete knowledge of the laws of composition, "and of all the periods and sorts of orchestral literature; proficiency upon at least one instrument, preferably of the string family; orchestral experience in the years of apprenticeship under conductors of authority; knowledge of the technical and tonal resources of all the instruments of the orchestra."

Complete assimilation of his score and thorough mastery at rehearsals also are essentials, says Mr. Muench, and the conductor "must control the tempo with a beat elastic and supple but firm as the rock of ages for the players to rest upon confidently and know exactly where they are in the rhythmic scheme and what they are going to do."

* * *

YET ALL is without avail, he adds, "unless the conductor has the power of inspiration and spiritual command. Your thought, your communication must radiate with such force that your orchestra feels simultaneously the same wishes and desires as you and cannot refrain from expressing them. You must substitute your will for theirs."

Mr. Downes concludes:

"It was Von Buelow who said that there are 'no good and bad orchestras, only good and bad conductors.' Anyone who has listened very much to symphonic performances knows how true this is: how much more interesting and articulate a fifth-rate orchestra can be under a first-class conductor than a first-class orchestra under inferior direction."

This Clipping From
BOSTON MASS.
HERALD

FEB 24 1955

Enjoyed Symphony

To the Editor of The Herald:

Sunday's symphony audience did get a surprise, and what a pleasant surprise. My family and I were sorry to hear that Mr. Munch and Miss Harshaw were ill, but really the old adage that "it's an ill wind that blows nobody good" certainly worked to our advantage. The concert was superb both as to choice of musical works and excellent direction. Mr. Burgin did a wonderful job, and if the thunderous applause of the audience is any criterion of the appreciation and admiration of the listeners, both conductor and orchestra must have returned to their respective homes with the good feeling of having brought great pleasure to thousands.

May I express my appreciation through your column for a delightfully satisfactory afternoon of old-fashioned Boston Symphony music, sans singing and first performances of ultra-modern compositions.

MRS. LESLIE S. WILKINS
Marblehead.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 25 1955

BEANS PORRIDGE HOT

Even after our bodies are fed, the food which keeps us truly alive is an invisible manna which rains from heaven and is picked up from the Desert's dusty face each morning as fresh as dew. We live, all of us live, by the benefactions of men, of institutions, and ideas whose very names, often, we have never heard, —like children whose teeth are saved by dental research, words which they do not comprehend.

A university which depended on students' fees would collapse; a museum of fine arts which relied on its turnstile coins would be a farce; a public library at the mercy of charges for books loaned would be an intellectual junk-heap; a great hospital solely dependent on what patients could pay would be a death-trap. Always it is the same; when we move from the mere level of earning our livings up to those concerns which alone make our livings worth earning, these higher activities of man are seldom if ever entirely self-sustaining in hard money; they are, on the contrary, that which man owes to himself.

* * *

Two world wars and two revolutions have shifted the social ballast in our ship of state. These life-sustaining and spirit-renewing agencies of civilized life, once paid for largely by the rich, are now the possession of the many,—of ourselves. Hospital, library, university, museum, such institutional charges are accepted largely as routine, but a great Orchestra, being relatively a newcomer to our social apparatus, new because the newest as well as the greatest of our contemporary arts, requires an act of conscious thought to admit its claim to the support of the whole community.

The whole community, of course, it serves. "Grandeur of character," says Emerson, "acts in the dark, and succours them who never saw it." Many and many a time over does the Boston Symphony Orchestra pay its way, invisibly, in coin of a higher realm. If any institution gives this city a better repute over a wider area, national and international, what is its name? Money for its daily bread, its bread of the body, it needs and will need yearly, even after its subscribers, its "Friends," its recordings, and broadcasts have paid, as they do pay, all they can. There remains, then, one major course of financial support which is now finally beginning to be appealed to, the business community. "What! Business houses give money to a Symphony Orchestra? What has music to do with business?"

Let a philosopher, the late Alfred North Whitehead, for two decades resident in our midst, suggest an answer:

"It is the function of businessmen to civilize themselves by using their power over the practical processes of life to civilize their sociological functions. It is not enough that they should amass fortunes; and then endow a college or a hospital. The motive in amassing a fortune should be in order to use it for a socially constructive end."

* * *

Cathedrals are symphonies in stone, an orchestral symphony is a cathedral in tone, and America's "Orchestra cities" are to our society as Cathedral cities were to the Middle Ages, power plants of spiritual energy.

No one need be told at this late day the greatness of the Boston Symphony Orchestra when two continents ring with its fame, our own and Europe. No longer a possession of the few (if it ever was), it is now the delight of the many, even to free concerts on the Esplanade and by broadcast, and it is also our responsibility. Its diffusion of civilizing influence is like medical research, it benefits people who have hardly heard of it. This, then, its need of money is beans porridge hot, for what would Boston be without its Orchestra? Baked beans without brown bread?

UNCLE DUDLEY.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

FEB 26 1955

MUSIC

Leon Fleisher Symphony Soloist; Burgin Conducts

Sixteenth pair of concerts in the Friday afternoon–Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall. The following program is conducted by Richard Burgin: Beethoven: Romance (Cantabile) for Piano, Flute and Bassoon, with Orchestra (probable first performance in America); Carlos Chavez: Symphony No. 5, for Strings (first performance in Boston); Mozart: Piano Concerto in A major (K. 488; Leon Fleisher, soloist); Franck: Symphonic Variations (Leon Fleisher, soloist); Manuel De Falla: Suite from "Love, the Sorcerer."

By CYRUS DURGIN

The virus that felled Charles Munch last Sunday has persisted through the week, so the 16th pair of Friday-Saturday concerts are conducted by Richard Burgin.

The situation compelled one change in the program originally announced: Falla's Suite from "Love, the Sorcerer" in place of Pierne's orchestral version of the Prelude, Chorale and Fugue by Cesar Franck.

Everything seemed to go well enough under the circumstances, yesterday, but somehow, apart from a spirited performance of the Franck Variations there was nothing memorable about the concert.

Beethoven's little trifle from his youthful days at Bonn, edited by Willy Hess, is quite pleasant and interesting enough to hear, but hardly an item for a program by a large and first rank orchestra. Miss Anthony, Mr. Walt and Mr. Zighera did nicely by the three quasi-solo parts and were applauded.

At the age of 27, Leon Fleisher is forging into the higher echelon of the younger virtuosi of this country.

He is an excellent technician and he is a musician, as well. He can make the piano soar and sing, and he well appreciates the importance of style.

That he gave a better performance of Franck than he did of Mozart is probably attributable to the fact that the subtleties of Wolfgang Amadeus are usually mastered only after one has got well into artistic maturity.

The A major Concerto flowed and rippled, but the quality of sculptured phrasing has yet to come; the rhythms were lively and articulated with spirit, but, I thought, just a little superficially.

The Symphonic Variations, on the other hand, lacked nothing in the way of musical grasp or expression.

Mr. Fleisher was most cordially received, and it is as a matter of course that one points out he will be a welcome guest in the future.

Chavez' Fifth Symphony is no more a symphony in the larger and specific sense than it is music, which it is not. It is technical experimentation in string writing, and it will appeal to some musicians. It will also appall some other musicians and most of the public. Chavez went in for much rhythmic trickery, reiterated figures, writing in extreme parts of the instrumental ranges, and biting dissonance.

There is one spectacular episode for double basses that carries them high into the region around small c, and why it was written I cannot fathom because it sounds merely like fuzzy cellos. It must have been quite a workout for the eight men who had to cope with it.

Chavez buzzings, squeakings and what someone once called "nasty noises" go on for several minutes until the last, blessed double-bar is reached. And if this statement makes me to Chavez as Hanslick was to Wagner, I'll take the risk.

Falla's glinting, glowing Suite, so passionate and sensuous, was a fine conclusion for the afternoon. Mr. Burgin conducted it admirably.

This Clipping From
BOSTON MASS.
HERALD

FEB 26 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 16th program of the 74th season in Symphony Hall yesterday afternoon. The soloist was Leon Fleisher pianist. The program:

Romance for Piano, Flute, Bassoon and Orchestra	Beethoven
Symphony No. 5 for String Orchestra	Chavez
Concerto in A major (K.488)	Mozart
Variations Symphoniques	Franck
Suite from "Al Amor Brujo"	Falla

By RUDOLPH ELIE

A VARIED and interesting program this, conceived by Charles Munch but executed in his absence with a virus, by Richard Burgin and splendidly, too.

Two works new to Boston were featured, one of Beethoven's earliest fragments, a charming little trio for flute, bassoon and piano with a lightly scored orchestra, the other Carlos Chavez' Symphony No. 5 for String Orchestra, commissioned by the Serge Koussevitzky Music Foundation and dedicated to Serge and Natalie Koussevitzky. There wasn't quite enough of the first and just a little too much of the second, but both were enjoyable in a wildly contrasted vein.

BEETHOVEN'S "ROMANCE," a product of his teens while still a resident of Bonn, here received what is believed to be its first performance since Beethoven's own day. It would be interesting to know why the autograph score was so long neglected in the British Museum and to know, too, how Mr. Munch happened to arrange for its debut in concert here — a detail the program omitted to mention.

The word for it, in any case, is charming, charming and a little wistful. It never rises to virtuosity in the concertante instruments while the string orchestra, reinforced by two oboes, supplies a warm and glowing background in the refined but distance quality of the romanzas of the Chopin concertos. Occasionally there is the gentle voice of things to come; a, characteristic figure here, a melodic twist there, suggesting later works, and it is this quality that gives it so much interest. For immature although it is, I venture to say the hand of Beethoven could be detected by many without benefit of confirmed authorship. It was exquisitely done by Doriot Anthony Dwyer, Sherman Walt and Bernard Zighera, but unfortunately, it was over almost before it began.

* * *

Chavez' Fifth Symphony, a highly complex outing for strings, intrudes little if any of the Mexican idiom. Occasional echoes may be heard in the first movement, but it is all pure music and classical in feeling. It begins expressively and develops with increasing vehemence, achieving a high degree of tension as the first movement comes to a close. The slow movement, following without pause, finds the composer drawing more and more on the resources of the string band, to the extent, indeed, that content is sometimes sacrificed for technical eccentricities.

One of these is a passage for the basses in unison so high on the fingerboard that true unanimity of attack and intonation is too difficult for the special effect it conveys. However, it often works the other way, for there are huge chordal effects of striking character and, at the close, as complicated a division for strings, superimposed harmonics and all, as there is in the literature. The final movement is highly contrapuntal in treatment and not a little dry and over-extended On the whole, however, it is a distinguished and thoughtful piece, and it was splendidly played by the string orchestra.

* * *

Leon Fleisher, who enjoyed a notable success here last season, enjoyed a similar one yesterday doing Mozart's infinitely beautiful A major Concerto and Franck's Symphonic Variations. In my view this is the way to do things: it ought to be obligatory for piano soloists to precede their "big" work with a Mozart Concerto. And, out of the 21, there still remain a dozen never given here before, among them, of all things, the great C minor! I found Mr. Fleisher's playing admirably straightforward, admirably honest and clean and capable. He seemed slightly more mannered in his bodily postures this season than last, but it didn't diminish the distinction of his interpretative approach. He was well served by Richard Burgin and the orchestra, too, and Mr. Burgin brought the afternoon to a fine close with a sensitive reading of Falla's Suite from "El Amor Brujo." Next week Mr. Munch will repeat Berlioz's stunning "Damnation of Faust."

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

FEB 26 1955

Music Review

By TUCKER KEISER

Yesterday afternoon's performance by the Boston Symphony Orchestra was so uneventful as to suggest that the musicians had retired to a restful corner after last week's strenuous workout with Wagner and in anticipation of next week's tussle with Berlioz.

Enthusiastic applause greeted the reappearance of Richard Burgin on the podium, substituting again for the still-indisposed Mr. Munch, but even the replacement of an innocuous Franck composition by De Falla's more stirring Suite from "El Amor Brujo" failed to impart much zing to an essentially tepid program.

Beethoven's Romance, not untuneful but scarcely distinguished, was obviously given its first performance at these concerts because the composer's name means something, not because this composition means anything in particular. The Chavez Symphony No. 5, also performed for the first time at these concerts, cleverly conceals a lack of musical purpose by wringing as many effects as possible from the high squeal of an unoiled hinge, suggested by violin harmonics.

An unusually talented pianist, Leon Fleisher, competently played the Mozart Piano Concerto in A major (K488), providing a refreshingly musical interlude; after the intermission he returned for the Franck "Variations Symphoniques," the kind of display piece with which pianists are paid off who have subjected their virtuosity to the disciplines required by a Mozart concerto.

Cir. (D 11,031)

This Clipping From
GREENFIELD, MASS.
RECORDER-GAZETTE

JAN 27 1955

SYMPHONY GOING SOUTH

BOSTON (AP) — The Boston Symphony Orchestra will make its first southern tour next Oct. 10-25, shortly after the start of its 75th season.

An orchestra spokesman said last night concerts will be played in cities along the Eastern Seaboard and in New Orleans. The itinerary has not yet been completed.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor
JAN 29 1955

Richness of Symphonic Fare Emphasized by 12-Day Period

By Miles
New York

For 12 consecutive days recently, at least one orchestral concert and sometimes two took place. While the majority of these were part of the Philharmonic-Symphony's regular schedule, monthly visits of the Boston Symphony and the Philadelphia Orchestra, and another concert by the Symphony of the Air highlighted the series. Such a parade occurs periodically, thereby emphasizing the important place symphonic music has attained these days.

Probably the most important event during this time was the first New York performance of Bohuslav Martinů's "Fantasies Symphoniques," given by Charles Munch and the Boston Symphony. Not only is this Mr. Martinů's most original work to date, but it is one of the most provocative among contemporary symphonies. Though the music must have mystified many people, it was nevertheless well received by first hearers.

This music challenges the imagination. It suggests not only personal motivation but also some visionary purposes, some individual conflicts as well as an eternal note of sadness. Its episodic character may easily be attributed to the title, but the impression persists that some index of meaning is needed to explain its emotional impact. Needless to say, the work was most sympathetically presented.

This Clipping From
BOSTON MASS.
HERALD

FEB 27 1955

Farberman Group Appears: Another Symphony Feat

By RUDOLPH ELIE

At an informal luncheon the other day the management of the Boston Symphony orchestra reported, without undue optimism but without pessimism either, the financial future of the orchestra, which must still raise something like $200,000 this year to meet its obligations. The report was particularly encouraging for the fact that the orchestra's current campaign to enlist the financial support of Boston business, not merely as a handout but as a gesture of recognition of the orchestra's immense contribution to the international reputation of the city, is beginning to make real headway.

Where, last year, only 12 Boston firms contributed to the orchestra, either in direct cash donations or in premium advertising in the program book, 119 contributed this year. This is a truly impressive increase and surely points to the day when Boston business, like Detroit business, will gladly acknowledge its indebtedness to a cultural organization that cannot, by the very nature of the thing, ever make ends quite meet.

It is trite and pointless to again underline the Symphony's relationship to the civic-well being of the metropolis; few would question the fact that it has done more to lend cultural glamor (a highly saleable product, incidentally, from the convention point of view) to the city than any other single agency. But during the luncheon, it occurred to me that though the orchestra itself is the principal cultural commodity, with a total annual audience of 700,000, it nourishes a number of individual musical enterprises within itself that are infinitely enriching in a more than local sense, too.

For from the instrumental body of the orchestra there exist a full dozen musical organizations, none of them officially sponsored by the orchestra itself, that could not be if it were not for the special atmosphere and security provided by the Boston Symphony.

Chief among these at present is the Zimbler Sinfonietta. This group of 16 string players, organized and held together by Josef Zimbler, a cellist in the orchestra (who though himself an artist virtulso remains anonymous in the group and assigns the solo cello roles to Samuel Mayes), is now in its sixth season. Although its annual Jordan Hall series is heavily subscribed, it is recognized among the leading string orchestras of the world, having been invited to perform from Berlin to Rio. Save for an immensely successful New York debut this season, it hasn't toured yet though it often plays in New England cities, and it is constantly gaining in stature nationally through its recordings.

Other outstanding groups, permanently organized and giving concerts throughout the season, are the Boston Woodwinds, an ensemble directed by Louis Speyer, the brilliant English horn soloist of the orchestra, and Roger Voisin's Brass Choir, composed of members of the brass section. There are at least four organized string quartets in the Boston Symphony. Quartet, the Tanglewood Quartet, the Stradivarius Quartet (one member not being of the Boston Symphony), and the Brandeis Quartet of George Zazovsky. The Bel Arte Trio is also a notable organization, with Ruth Posselt the only non-member of the orchestra.

Providing an outstanding series every year is the Cambridge Society for Early Music, composed in the main entirely of Symphony musicians. Meeting occasionally, though no longer, sad to say, giving regular series, is the Society of Ancient Instruments guided by Alfred Zighera. Nor must the little symphony orchestra organized and conducted by Harry Dickson in the highly regarded children's concerts of the Brookline public schools be overlooked.

And last Friday night there appeared, for the first time on the concert stage, the Farberman Percussion Group. Due to a previous speaking engagement, made months ago, I was unable to attend this debut. But I had spies posted everywhere, and all phoned the next day to give me virtually speechless accounts of the affair. Consisting of the percussion section of the Symphony, augmented for the occasion, and directed by the 24-year old snare drummer of the orchestra David Farberman, it put on a program offering Batok's Sonata for Two Pianos and Percussion, Chavez' Toccata for Percussion, and the conductor's own "Evolutions" for soprano, horn and percussion.

"Evolutions," incidentally, recorded by Boston Records, has been one of the best-selling classical LP's of the year, demonstrating the incredible capacity of percussion instruments to convey a music-rhythmic communication of the most startling effectiveness, a fact of course as ancient as jungle drums themselves, but never fully exploited hereabouts until the advent of this remarkable group, which, I hope, will make its concerts a seasonal affair.

So it will be seen that the Boston Symphony orchestra is infinitely more than concert series, radio broadcasts, Pops concerts, Esplanade concerts and Tanglewood festivals. It is the heart and soul of a great many individual musical expressions, all vastly important to the cultural life of the city and all depending for life and sustenance on the survival of the Symphony itself.

Cir. (D 294,859) (S 262,207)
This Clipping From
BOSTON MASS.
POST
FEB 27 1955

On Music

Firms Pledge Funds To Aid Hub Orchestra

By TUCKER KEISER

During the past weeks the newspapers have publicized a revolutionary development in Boston's musical life. Business concerns are now beginning to support our orchestra as they recently began, under the General Electric plan, to support educators.

From the beginning American support of cultural institutions has been different from European. Here the ordinary individual purchases tickets, the rich man makes outright gifts. In Europe state and municipal governments subsidize opera, ballet, and symphony orchestras.

Unfortunately, the rich patron who could underwrite a big deficit is no longer with us. There are no more Eben Jordans to build an opera house, engage a large roster of singers, directors, and musicians, and then write a check for $300,000 at the end of the season. The increasing income tax ended this.

The Boston Symphony, like similar organizations throughout the country, has had to look for other sources of income, and others have succeeded in enlisting the aid of local business institutions, whose officers have begun to think of our symphony orchestra as a community enterprise.

By engaging the very best possible musicians—and man for man our orchestra is unmatched by any other symphony orchestra today—and performing the very best repertory under permanent and guest conductors, the B. S. O. sets the tone for the whole New England area.

It serves the public more thoroughly than any other orchestra in the nation, giving a staggering total of 220 concerts during its 46-week year, as well as providing coast-to-coast broadcasts every Saturday night for millions of listeners, and making recordings which introduce the great works of musical literature to more millions of Americans. In addition it helps support WGBH-FM, Boston educational radio station, and permits its entire Friday and Saturday performances to be broadcast locally to an audience of some 500,000.

There are 23 free concerts on the Esplanade, and the school at Tanglewood, the only such school operated by a symphony orchestra, attracts hundreds of thousands each summer to its classes and concerts.

So vast a service cannot pay for itself.

Has Big Budget

The budget for a year is $1,500,000. There are only three major sources of income—tickets, broadcasts, and recordings. Income from tickets is fixed by the seating capacity of the concert halls. Income from recordings and broadcasts is variable. Each year the orchestra must raise about $250,000 from other sources to meet expenses.

At this time, less than half of the annual deficit remains to be raised, because of the contributions of Friends of the Orchestra and gifts from various business firms. More are of course, needed.

The appeals for public support have a typical Boston mannerliness. Never have we had a broadcast interrupted with a sepulchral voice announcing that unless X sum is mailed immediately the orchestra will die. Nor have we had hysterical letters from a fund-raising campaign agency beseeching the addressee to give, give, and give until it hurts!

Each year Henry B. Cabot, president of the Friends of the Orchestra, announces how much the orchestra needs, and asks those who have enjoyed the music to contribute, knowing that Bostonians will respond generously.

More and more Hub business firms, traditionally hard-headed but also traditionally civic-minded, are helping out by money gifts in the belief that the finest and most prestigious advertising for the city on a national and international scale is the Boston Symphony Orchestra, which, of course, is world renowned. They are insuring its continuance in a way that was unheard of 10 years ago.

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
JAN 29 1955

MUSIC

Monteux and Totenberg Applauded at Symphony

Thirteenth program in the Friday afternoon–Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall. Pierre Monteux, as guest, conducted the following list: Schumann: "Rhenish" Symphony; Roger Sessions: Orchestral Suite from "The Black Maskers" (Leonid Andreyeff) first performances at these concerts); Karol Szymanowski: Violin Concerto No. 1 (first performances at these concerts; Roman Totenberg soloist, Boston debut); Stravinsky: Suite from the Ballet "Petrouchka."

By CYRUS DURGIN

The program which Pierre Monteux had assembled for his first appearances this season as guest conductor at the Boston Symphony Orchestra's "regular" series, looked nondescript on paper. But in performance it proved fascinating, hearty and even exciting yesterday afternoon.

The Suite by Roger Sessions, written in 1923 when he was 27 years old, has not deserved the neglect it has received hereabouts. It is very well wrought—clean, muscular, clear of texture and vigorous of spirit. It has little of that sense of straining after effects of harmony, rhythm and color typical of much music of the early 1920's. Though, apart from some cleverly fierce dissonance (which, by the way, makes full dramatic sense), the idiom is approximately that of Stravinsky of "Petrouchka," the Suite sounds contemporary. This is music that is really alive; it both fulfills the intent to underscore the mood and meaning of Andreyeff's symbolic drama, and it stands up as musical abstraction.

Szymanowski's First Violin Concerto, contrariwise, is very old-fashioned in style, the orchestral manner deriving from that assimilated blend of Wagnerism and Impressionism developed by Chausson and D'Indy. Old-fashioned but lush of color and detail, a rich tapestry of instrumental counterpoint often spread beneath the rhapsodic weavings of the solo violin. You could call this more of a rhapsody than a concerto, but the distinction would be no more than academic.

Mr. Totenberg is one of a good many artists who, of the highest fame elsewhere, have been late in making a Boston debut. He is a fabulously expert fiddler, with a technic that seems to conquer all possible technical obstacles with triumphant ease. His mastery of the highest positions, and the absolute accuracy of pitch in harmonics (not to mention poised, sweetness of sound) take your breath away. He is also a musical player, bowing with a most unobtrusive but magnificent grace. He never fails to make a passage clear, his sense of rhythm is flawless, and the grace of his bowing is also found in the sculptured roundness of his phrasing. He is a superlative artist who richly deserved the most cordial reception he had from the Friday audience.

The whole concert was one of supremely good orchestral playing. An old and masterful conjurer of beautiful sound, Mr. Monteux went his usual, visually calm way, obtaining a maximum of luminous performance with a baffling minimum of effort. "Petrouchka" had one of the finest readings in my memory. As for the Schumann Symphony, whose rhythmic undulations and rippling tunes are the musical equivalent of Rhenish air, sentiment and wine, it was played completely straight. This, I venture to believe, is a piece which, with its most clumsy orchestration, can stand some tinkering from a first-line conductor. But Mr. Monteux preferred to follow the score exactly. That is all right, too.

THE BOSTON DAILY GLOBE—MONDAY, FEBRUARY 28, 1955

Young Musicians Realize Dreams, Play in Symphony Hall Concert

To play on the stage of Symphony Hall is a dream of many a young musician. Last night that dream came true for some 130 teen-agers.

Twenty-four hours after the Boston Symphony Orchestra played its weekly concert the young hopefuls took over for their own program.

Filling the stage of one of the world's most famous concert halls was the All-Eastern Conference High School Orchestra, composed of students from 12 eastern seaboard states and the District of Columbia.

They were given an ovation after the concert by some of the 4000 music educators and students attending the 24th meeting of the Eastern Music Educators Conference.

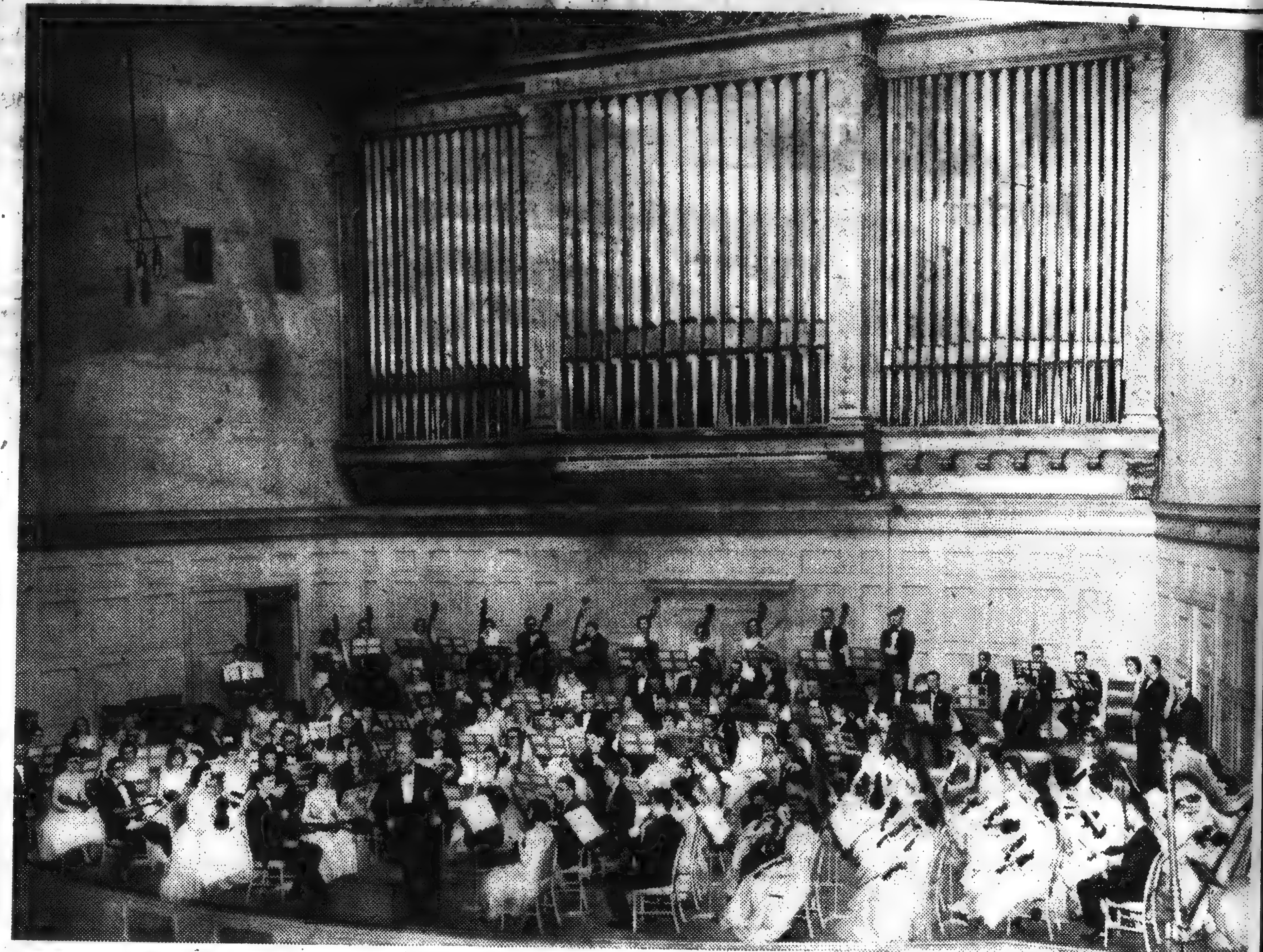
The orchestra was conducted by Paul Van Bodegraven of New York University.

Each student-musician was presented a certificate of merit and after the concert Wendell J. Yeo, vice president of Boston University, spoke on "A Pattern of Masterful Teaching."

Earlier in the day a closed circuit television program brought these attending the conference the latest techniques in teaching music from Emerson College.

Among features of the meeting are nightly lobby sings in the Hotel Statler in which the delegates offer a special program at 10:30.

Yesterday afternoon a concert of sacred music was held in Trinity Church. The program was presented by the Framingham Community Choral Society. The meeting will end with a general session tomorrow afternoon.



(Photo by Herbert Capwell, Globe Staff)

ALL-EASTERN CONFERENCE ORCHESTRA, 130-piece unit assembled from 12 states and District of Columbia, at Symphony Hall concert for Eastern Music Educators Conference last evening.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAR 2 1955

Music

Boston Symphony Presents 4th Concert of Season at Veterans Memorial Auditorium

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles [redacted] conducting, presented the fourth concert in its current Providence series last evening at the Veteran's Memorial Auditorium. The program:

Bach.....Suite No. 3 in D major, for Orchestra
I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourree
V. Gigue
Debussy...."La Mer," Three Orchestral Sketches
I. De l'aube a midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer
INTERMISSION
Brahms....Symphony No. 2, in D major, Op. 73
I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

To tell the truth, there was something about the program for this concert which interested us almost more than the concert itself. The inclusion of an old article (August, 1954) by Sir Thomas Beecham on the subject "Are Music Critics Wanted?" contained several points worth noting. The critic implied the article, is a "wholly unwanted, undesirable, and useless member of the community" except perhaps in his own estimation. Later in the article, the problem of the "purist" arises, and the inference is that this epithet applies only to those who are "affronted by any sign of vitality" in "the performance of some fairly well-known piece."

I quote this, in much reduced form, because it is not often that an orchestra, through the medium of its program, takes a bite at that figurative "dog"—the critic. We salute the critic's critic!

We devoutly hope, however, that it will not scare those enthusiasts in our area who have written in from time to time, complaining about tempos and other matters of interest. And we hope we may be forgiven if we note in passing that the Boston Symphony Orchestra, once upon a time, had the good taste and courage to play Haydn with a Haydn orchestra, and, we hope, Bach with something less than 100 pieces. If this is "purismus," we are from now on stuck with it, we guess!

Last evening's performance of the Bach suite was outstanding for the work of the strings in the Air, and for the playing of the high trumpets, especially in the final section. The audience was especially moved by "La Mer," and accorded Mr. Munch and the orchestra practically an ovation. The Brahms symphony was marked by a considerable amount of "vitality and genuine human expression" (to borrow a good quote), although one member of the audience, on departing, wondered whether parts of the finale weren't "just the littlest bit rushed." An orchestra has to expect those things, it seems.

Cir. (D 38,155)

This Clipping From
PAWTUCKET, R. I.
TIMES

MAR 2 1955

Music In Review

Debussy, Bach Works Feature Concert By Boston Symphony

The Boston Symphony Orchestra was at its best last night, and played the most enjoyable concert this season, in the Veterans Memorial Auditorium. Dr. Charles Munch conducted the program which included the finest of Debussy's impressionistic works, "La Mer—Three Orchestral Sketches."

The program also included Bach's always-pleasing "Suite No. 3 in D-Major for Orchestra," and the magnificent Brahms "Symphony No. 2 in D-Major, opus 73."

Debussy's descriptions of the sea were three-tone paintings, a trifle surrealistic in places, but thoroughly understandable throughout. There was enough realism in the sounds of winds among the rocks, the quarreling of voracious gulls, the peeping of shore birds and the slap of sails.

The pictures in sound were seascapes colored by the gold of the sun, the azure and cobalt of the sea and sky and the gray of spindrift.

The first suite was like the dawn over the sea growing into the splendor of a Sabbath morning in summer. The second started in a quarrelsome mood with some raucous and shrieking music but it gradually gave way to the serenity of a calm sea and a soft wind and white sails. The third suite was frightening like a threatening storm but the voice of the flute, bold and clear, followed by the quartet of horns, dispelled the dread and it ended on a note of plaintiveness.

The Bach was sheer delight especially in the second movement when the orchestra played passionately the familiar "Air on the G String."

It opened with a rippling legato in the strings and occasionally the high-pitched voice of the trumpet sang through. Then came a soliloquy from the violins, taken up and repeated by all the choirs, ending in a glorious chant of praise.

Then came the dances, two gavottes, a bourre and a jig. The gavottes were skipping, leaping gambols, the bourre was a strutting, swaggering dance, and the jig, of course, was the rollicking, rolling, toe-tapping rhythm.

After the opening overture, late comers, as usual, delayed the beginning of the second movement and Dr. Munch showed his annoyance by turning toward the audience, glowering impatiently.

The after intermission work was the Brahms which had a horn entry stating the theme and followed by the woodwinds pronouncing the promise of things to come. It was superbly played and eloquently conducted. It was the finest concert played here this year, and I take back all I said about Dr. Munch bringing all the grotesque music to try out on Providence audiences.

C. H. L.

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CHRISTIAN SCIENCE MONITOR, BOSTON, WEDNESDAY, MARCH 2, 1955

Boston's Symphony in Need

There is in Boston a musical organization known affectionately to Bostonians as the BSO and to out-of-towners as one of the three greatest orchestras in the nation.

Honed down by Dr. Serge Koussevitzky to incredible precision, and later given added color and warmth by the Gallic baton of Charles Munch, the Boston Symphony Orchestra provides this city with noble music, nobly performed.

Now, we are told, the Boston Symphony runs short of funds to the tune of $125,000 and more a year. The announcement should be enough to bring the money flooding in. But in case anyone needs arguments, we are glad to point out that Boston's orchestra is an incalculable asset to the city.

Through it, Boston has become favorably known all over America and abroad. Any businessman aware of the many, if sometimes intangible, values of publicity will need no explanations of why the orchestra is priceless in cold, unvarnished business terms to this city.

So when officials connected with the orchestra's management suggest that it would be appropriate for Boston business to contribute liberally and regularly to the upkeep of the orchestra, we applaud the recommendation.

In terms of art, there is no way to measure what the orchestra is worth. Who has been able to put a measuring stick alongside the influence exerted by fine music upon the hearts and purposes of men?

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
MAR 5 1955

Music in Review

By TUCKER KEISER

The triumphant success which Berlioz' "The Damnation of Faust" achieved last season was repeated yesterday in Symphony Hall when Charles Munch chose the work for the 17th program in the current Boston Symphony series.

Everything was at the same high level of performance in this latest reading. The cast was the same, the playing was superlative, and the conductor inspired.

In the title role was America's premiere dramatic tenor, David Poleri, who, as he has grown in the part through several intervening performances, gives a stunning vocal characterization, spinning out ethereal pianissimos one moment and ringing fortissimos climactically the next.

Martial Singher, the ingratiatingly diabolical Mephistopheles, gives a master lesson in style as he tosses off his difficult measures effortlessly. Suzanne Danco's rather white soprano makes Marguerite a virginal and appealing character.

The resonant and robust bass of Donald Gramm creates another high spot as Brander in the Auerbach cellar scene.

As always, the Harvard Glee Club and the Radcliffe Choral Society, trained impeccably by G. Wallace Woodworth, sang with precision.

Next week the Boston Symphony will take this performance on tour. Fortunate are the cities who will hear the superb soloists, our wonderful chorus, and our orchestra at the very peak of its artistry.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST
MAR 4 1955

Symphony's Deficit

The Boston Symphony Orchestra is one of the world's great musical organizations. To join this orchestra, bringing to it and gaining from it the kind of prestige that only association with the topmost rank can give, musicians come from all the great musical centres of the world.

As the core of the musical life of an educational and intellectual centre of first rank in the nation and in the world, the Boston Symphony must excel. That means that the best—always expensive—must be available to the symphony orchestra, whether it be musicians, the conductors or the programs offered.

This costs money. In fact, the enormous demands upon the Boston Symphony Orchestra, not only in Boston but on national tours as well, make it virtually impossible to operate without a deficit.

There is a substantial deficit today. There are hundreds of thousands of people who have enjoyed the results of the Boston Symphony's refusal to settle for anything but the best, not only at Symphony concerts but at the subsidiary activities of Pops, the Esplanade concerts and at Tanglewood. They can help now by donating what they can afford to the Boston Symphony.

Cir. (D 189,738)

This Clipping From
BOSTON, MASS.
AMERICAN
MAR 4 1955

Support the Symphony

IN ALL the world, there isn't a better orchestra than the Boston Symphony, which is one of our most valuable cultural assets.

But the Boston Symphony must have money in order to continue being best. It cannot otherwise maintain its uniquely high standards of perfection.

So those who love the Symphony are appealing to the public to raise a minimum of $125,000 to supplement the donations already received from civic-minded residents and business establishments.

Be as generous as the Symphony has always been with its extraordinary talent.

BOSTON, SATURDAY, MARCH 5, 1955

Berlioz 'Faust' Music at Symphony

CSM

Munch Repeats Masterwork With Same Chorus, Soloists

By Harold Rogers

Triumphs, like lightning, seldom strike twice in the same place; and if Charles Munch has not quite recaptured his triumph of last season with the repetition of "The Damnation of Faust," he has come close.

One may wonder why he decided to program the Berlioz masterpiece two years in a row. Perhaps having assembled the forces for this vast work last season, he felt that a reconstruction could be made without too much effort. Perhaps it is one of his favorites. But if neither of these reasons seems altogether justifiable there is another that is. Through the national broadcasts of the Boston Symphony Orchestra, which began this season, Mr. Munch will enable millions to enjoy what mere thousands were given last year.

Why didn't Mr. Munch recapture last year's triumph at the Symphony Hall performance yesterday afternoon? He had the same choral forces, those of the Harvard Glee Club and the Radcliffe Choral Society. He had the same soloists—Suzanne Danco as Marguerite, David Poleri as Faust, Martial Singher as Mephistopheles, and Donald Gramm as Brander. He won every bit as much applause, plus salvos of bravos.

Perhaps there was a sense of overconfidence on the part of the musicians. They were not quite on tiptoe. There was not always the same precision, the same refinement that we heard last year.

* * *

But aside from these occasional lapses (minor matters that may be no part of tonight's performance) we heard the same glorious music, presented with all the drama and intensity that Mr. Munch is noted for.

Mr. Poleri, recently credited by a New York critic as being one of our finest singing actors today, performed with his usual eloquence and a fine bright tenor tone. He has been busy since he was last in Boston. He created the role of Michele in Menotti's new opera, "The Saint of Bleecker Street," and he also sang the part of Cavaradossi in the successful television production of Puccini's "Tosca," with Leontyne Price in the title role.

Mr. Poleri's contemplative aria at the opening was especially well done and built dramatically to the entrance of Mephistopheles. Mr. Singher's characterization of Satan was filled with subtlety and glitter, just the right amount for a concert performance. His "Song of the Flea" was done in a full, stirring voice.

Mr. Gramm, in Brander's "Song of the Rat," reinforced the impression made last season. He cuts a handsome figure and sings with a powerful basso, smooth in texture, accurate in pitch.

* * *

And who could characterize the role of Marguerite so aptly as Suzanne Danco? She is the essence of the simplicity found in good taste, both musically and as a woman. Wearing a handsome gown of midnight blue, thus setting off her blonde beauty to advantage, she sang "Le Roi de Thulé" with a charm that will long linger in memory. Her soprano is filled with iridescent highlights. It is not an operatic voice. It has the expressivity that belongs to the voice of a polished Lieder singer, which of course she is.

Mr. Munch infused the Hungarian March with magnitude and pomp, though the orchestra was not always in focus. The "Dance of the Sylphs," however, was sheer enchantment.

Last season Mr. Munch guided these same artists in an excellent recording for Victor (LM-6114). When he conducts "The Damnation of Faust" in Carnegie Hall next Wednesday, it will mark the 100th time that the Harvard-Radcliffe singers have appeared with the Boston Symphony.

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MUSIC

Gl Mar 5

Magnificent Performance of "Damnation of Faust"

Seventeenth pair of concerts in the Friday afternoon-Saturday evening series by the Boston Symphony Orchestra, Charles Munch music director, at Symphony Hall. The program consisted of "The Damnation of Faust," by Hector Berlioz. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Suzanne Danco, soprano (Marguerite); David Poleri, tenor (Faust); Martial Singher, baritone (Mephistopheles); Donald Gramm, bass (Brander).

By CYRUS DURGIN

Yesterday's performance of "The Damnation of Faust" deserves only one word: magnificent. There have been few occasions within my memory when such a big, long and exacting score, requiring such elaborate forces as these, has gone so well, with a tiny minimum of flaws and an overwhelming maximum of splendor and brilliance. Count this week among the golden entries in the musical record of Boston.

When Charles Munch revived the great score of Berlioz last season, the performances then were dazzling. Yesterday, with precisely the same soloists and collegiate chorus that seemed better than in 1954, the result was sheer magnificence. To analyze what occurred, starting at the top, the conducting of Mr. Munch had the emotional high voltage and the complete mastery of orchestral color and detail which proclaim the true Berlioz specialist.

Through all the varied aspects of the work: the electrifying "Rakoczy" March, the student drolleries in Auerbach's cellar, the despair of old Faust and the blandishments of The Devil, the ardor of the young Faust and Marguerite, the melodramatic circus of Pandemonium and the celestial peace of the close, the treatment was the same: high seriousness, intense drama and the utmost authority in style and expression. The orchestra itself was at a peak of eloquence, and the Boston Symphony's peak of eloquence looks down upon Everest.

Mr. Woodworth's preparation of the Harvard and Radcliffe choruses will prove, I suspect, to have been among the greatest accomplishments of his distinguished career. That the tone was bright and quite rich indicates fine individual material. But the crisp manner of singing, the quick response, the rhythmic vitality, the clarity of the words, the homogeneous ensemble, all these came from Mr. Woodworth's benign tryranny as an expert choral conductor.

Soloists Also Excell

There is so much detail of excellence in Mr. Singher's performance of Mephistopheles, that it rather overshadows all the other soloists, in memory. Not just the suavity of style, the resonance of voice and the dramatic mockery, but the illusion of Satanic embodiment by an artist of extraordinary talents makes this performance one of the superlative accomplishments of our day.

Yet, upon second thought, the other soloists were also to be considered pretty much in superlative terms. Miss Danco sang better than a year ago, in accuracy of pitch and grace of style, and her voice seemed freer than before. Mr. Poleri has improved his French style and diction; if his high tones had a sense of strain, elsewhere there was a fine sonority and throughout, suitably, an operatic intensity. Mr. Gramm's fine bass is bigger than before, and one suspects he is on the way to notable achievements and fame.

Last year Mr. Munch played all the score except the inessential bugle passages of the returning soldiers at the outset of Part 3. This year he has made a few more cuts along the way—nothing of any importance and mostly of material already stated—so that the performance, with an intermission, runs just short of 2¼ hours.

Needless to add, but useful for the record, the Friday audience was rapturously enthusiastic and applauded orchestra, conductor, choruses and soloists with more than usual vigor. The "Rakoczy" March drew a spontaneous hand that broke up the proceedings for a few moments, but that was inevitable. There are two march movements that cannot be done without applause—this one and the one from Tchaikovsky's "Pathetic" Symphony. It is merely a fact of life.

E BOSTON HERALD, SA

3/5 MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 17th program of the 74th season in Symphony Hall yesterday afternoon, the program consisting of Berlioz' "The Damnation of Faust," Op. 24. The soloists were Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone and Donald Gramm, bass. The chorus was that of the Radcliffe Choral Society and the Harvard Glee Club, G. Wallace Woodworth, conductor.

By RUDOLPH ELIE

If there were those who went to this concert yesterday afternoon wondering whether a repetition of Berlioz' "Damnation of Faust" just a year after its first spectacular debut under Charles Munch might be a little tedious, I am confident all such thoughts were dispelled within a matter of minutes. It was, as it was a year ago, an overwhelming musical experience culminating in one of the more sustained ovations of the year for all concerned.

It is hard to see how it could be otherwise, as it happens, for the ensemble was exactly the one that did it last year, living with it during the arduous hours of the recording session that followed. The orchestra has since done it at Tanglewood with a different chorus but largely the same soloists, so it might be said the work is at this moment in the hands of its finest and most experienced interpretative performers.

And what a work it is! Having devoted a good many hundred words to it when Mr. Munch first presented it, I am largely in the position of repeating my own performance regarding it. In it Berlioz unleashes the full force of his singular literary vision in music at once so expressive, so pictorial and so apropos as to carry the listener from scene to scene as if he were virtually beholding the events on the stage.

Ranging far afield he creates the melancholy portrait of Faust wandering the fields of Hungary (a little device to allow him to insert the Rakoczi March), unable to share the simple pleasures of the country folk about him; the riotous debauchery of Auerbach's cellar; the rapture of the vision of Marguerite; Marguerite's own ecstatic response to her lover and Faust's final descent into the abyss. One scene follows another with incredible eloquence, now attaining the vast tumult of the ride to the abyss, again evoking the gentle radiance of Marguerite's incomparably lovely "Romance." It all has as little to do with Goethe as "Romeo and Juliet" has to do with Shakespeare or "Les Troyens" with Virgil, but instead it has a strange musico-literary quality all its own, unique perhaps in all music.

Certainly the dominating personality in all this, aside of course from that of Charles Munch, was Martial Singher as Mefistofeles. Using no score and informing the character with an almost operatic fluency on the concert stage, he gave an electrifying performance of the figure, now cajoling, now mischievous, now sly but always sinister. He was in exceptionally fine voice, too, doing the intricacies of the recitative with bravura, the solos with style and splendid articulation of the words.

Suzanne Danco, as she did last year, gave the role of Marguerite great sensitivity, suggesting the tragic innocence of the girl caught in a satanic plot. Her voice was beautiful to hear, as were her words, and her appearance on the stage was exquisite. David Poleri, though he often achieved impressive vocal heights, occasionally seemed somewhat constrainedand preoccupied. His response to Mefistofeles was often remarkably complacent and unconcerned, but he made the scenes with Marguerite very effective. Donald Gramm, meanwhile, again made Brander a rousing character to round out an exceptionally fine quartet of soloists.

As for the Radclife Choral Society and the Harvard Glee Club, I can only report another of G. Wallace Woodworth's constant flow of miracles. At first the tenors seemed to be a little uneven in the sense one or two voices stood out too much, but presently the balance was found and thereafter the choral group sang not only with its coustomary tonal splendor but with a sense of solfegge and a clarity of enunciation hard to believe possible in so large a group.

The orchestra was in especially good form, too, and a special word needs be added for the solo roles of Joseph DiPasquale, viola and Louis Speyer, English horn. The entire force tours New Haven, New York, Wasington and Brooklyn during the coming week, the New York concert marking the 100th appearance of this choral group with the orchestra. The following week Igor Markevitch appears as guest conductor, and it seems almost inconceivable that his program, which includes Stravinsky's "Rite of Spring" omits any of his music. Perhaps he will reconsider and drop Tchaikovsky's "Romeo and Juliet" in favor of one of his own by no means insignificant contributions to music.

Cir. (D 189,722) (S 165,184)

This Clipping From
TOLEDO, OHIO
BLADE

MAR 6 - 1955

Pierre Monteux To Conduct On 80th Birthday

BOSTON, March 5—Pierre Monteux, who first conducted the Boston Symphony Orchestra 39 years ago, will celebrate his 80th birthday Monday, April 4, and has agreed to conduct a special concert with this orchestra the evening of that day.

The concert will be given in Symphony Hall for the benefit of the orchestra's pension fund. In recognition of all that he has done for this orchestra, there will be a special greeting to him in the intermission.

Mr. Monteux has asked Leon Fleisher, the young pianist born in San Francisco, whose career he has furthered, to take part in this concert and Mr. Fleisher likewise will donate his services. The program will be devoted to Beethoven and will consist of the "Egmont" overture," the Piano Concerto No. 4 in G, and the "Eroica" symphony.

Mr. Monteux first conducted the Boston Symphony Orchestra in the autumn of 1918, and began in the following season his five-year period as its regular conductor.

This Clipping From
NEW HAVEN CONN.
REGISTER
MAR 6 - 1955

MUSIC

Boston Symphony Set For Tuesday's Concert

By GORDON E. ARMSTRONG

The Boston Symphony will visit us again on Tuesday evening to give the next program of the Woolsey series. This concert will mark the final appearance here this season of one of America's great orchestras. The two programs which the Boston musicians have given in Woolsey Hall each season for a number of years have invariably been among the highlights on our concert calendar.

Those of us who were fortunate to hear the Concertgebouw Orchestra early in the current Woolsey series are apt to be a bit more critical of Tuesday's performance by the Hub musicians. The concert by the Dutch orchestra turned out to be a revelation in symphonic playing and a new experience for many in listening pleasure. The Munch Orchestra will have to put on its best efforts on Tuesday in order to measure up to the exceptional standards set by the foreign musicians.

One would hesitate to say that the Concertgebouw Orchestra, from Amsterdam, Holland, is superior to the Boston Orchestra. On its recent American tour, the foreign orchestra was naturally going all out to impress listeners in this country who were hearing the ensemble for the first time. In other words, the concert here as well as the others which the Dutch musicians gave in some 40 American cities may be considered in the nature of inspired performances. A remark by one of the visiting musicians to concert manager, Daggett M. Lee, rather bears out this thought. This musician, who admitted that he and his fellows were pretty tired out as they neared the end of an exhaustive American schedule, said that weariness was forgotten at concert time and that every player concentrated on giving his all in performance.

CHARLES MUNCH

Undoubtedly, the Boston Symphony was prompted by a similar incentive of national pride on its recent European tour. Judging by the reception accorded the American musicians everywhere they performed and the rapturous accounts of the critics, Charles Munch and his men made a like impression abroad with their inspired playing.

In Tuesday's concert, Munch will conduct the orchestra in a program that has the usual variety even though the works scheduled will present no new challenge to the ear. Listed for presentation are the Bach Suite No. 3 in D major, Debussy's Le Mer, and the Beethoven Symphony No. 7.

Incidentally, word is at hand concerning the 1955 Berkshire Music Festival. This year's schedule will be similar to the one inaugurated last year with 12 concerts by the full Boston Orchestra and the usual "Bach-Mozart" concerts on the first two weekends.

The music of Beethoven will be featured in this summer's Festival concerts. The full orchestra concerts in the Shed will present the composer's nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos, and overtures. Munch will conduct two of the three weekly concerts and the third concert will be under the direction of a guest conductor. Guest conductors this summer at the Festival are to be Pierre Monteux, Leonard Bernstein, and Thor Johnson. The latter, now conductor of the Cincinnati Symphony Orchestra, formerly studied conducting with the late Serge Koussevitzky at Tanglewood.

This Clipping From
BOSTON MASS.
GLOBE
MAR 6 - 1955

Markevitch Makes U.S. Debut With Boston Symphony

Igo Markevitch, the prominent conductor of Paris who is making his first trip to America, will be the guest conductor at the next concerts by the Boston Symphony Orchestra in Symphony Hall. They will take place a week from next Friday afternoon, Saturday evening and Sunday afternoon, March 18, 19, and 20. The program of Mr. Markevitch will consist of Handel's Concerto Grosso for Strings, Op. 12, No. 5; Tchaikovsky's overture-fantasy, "Romeo and Juliet"; and Benjamin Britten's Variations on a Theme of Purcell. The second part of the program will consist of Stravinsky's "The Rite of Spring."

The concert of the Tuesday evening series on March 15 will be conducted by Richard Burgin. The program will consist of Mendelssohn's "Italian" Symphony; de Falla's "El Amor Brujo" and the Second Symphony by Brahms.

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News of Music

Bostonians' 'Damnation' To Get Hearing in D. C.

By Day Thorpe

Of the many laudable qualities of the Boston Symphony Orchestra, none is more conspicuous in a season bringing at least four world-famous visiting orchestras to Constitution Hall than the combination of imagination, effort, and expense that has gone into its programs.

It is certainly atypical of our visitors to favor us with out of the way music, yet the production of Berlioz' "La Damnation de Faust," to be heard this Thursday, is the latest addition to what is beginning to look like a cycle of the major works of the French composer.

With the orchestra, Dr. Charles Munch, its conductor, is bringing the Harvard and Radcliffe Glee Clubs and four singers of high repute, Suzanne Danco, Martial Singher, David Poleri, and Donald Gramm.

Popular in All of France

"Faust" is not an opera but a "dramatic legend," and performance on the opera stage rather than in the concert hall does not have the sanction of the composer. Its tremendous popularity in France—a popularity so great that the work has almost broken the class barriers between "longhair" and "popular" music, much as the Schubert "Unfinished" Symphony and the Tchaikovsky B flat minor concerto have in this country—has been the cause of the adaptation of the piece for the stage, in which form it is one of the mainstays of the Paris Opera.

"Faust" is not suitable for operatic presentation, however, for visually it is a completely static work.

It is, in effect, a musical setting of 20 scenes from Goethe's masterpiece, 8 of which were originally Berlioz' first published work, bearing the title "Huit Scenes de Faust."

Music Far From Static

Musically, there is nothing static about "The Damnation of Faust." As today there is scarcely a writer in English not under the strong influence of Joyce's "Ulysses," although in many cases it is the influence of reaction, so in the heyday of Continental and English romanticism there was hardly an artist not fascinated by the unplumbable depths and the spacious breadths of the German poem. Its ambiguities were as tantalizing as its pictures of humanity were realistic, and few writers have been as successful as Goethe in finding and appealing to what is most nearly common to the hearts of all.

No one worshipped Goethe's "Faust" with greater devotion than Berlioz, although he knew it only in translation—that of Gerard de Nerval. He was not alone among musicians to be attracted by the play. In addition to the operas by Spohr, Boito, Busoni and Gounod, the overture by Wagner, and the symphony by Liszt, there are many smaller works that drew on the play—songs and *scenas* by Schubert, an orchestral suite by Schumann, and many other pieces including a projected but never completed overture of Beethoven.

Faithful to Spirit and Plot

Berlioz music sets only the first part of Goethe's play and is remarkably faithful to the spirit and plot, except in the startling particular that in Goethe Faust never experiences damnation—certainly not in part one. It might be argued that Faust was damned at the moment he made a contract with the devil—but in Goethe he makes no contract, and the almost universal impression that he does is probably one of the most widespread of popular literary fallacies.

The purpose of Berlioz is to objectify the philosophy of Goethe (or as much of it as he desires and is able to make his own—he claims only that his piece is "inspired" by the play) in a series of brilliant and clear-cut scenes, in which situations and characters are bound together by recurring musical motives or instrumental effects. At first we hear Faust expressing his great love of nature; we see him affected by the happiness of peasants and diverted by the sounds of war. He is saved from himself by the sounds of Easter music coming through his study window, and he resolves to find the happiness he seeks in the world, since self-sufficiency has been of no avail.

Progress of Faust Story

The pleasures of the world are the province of Mephistopheles, who appears in the twinkling of an eye. Faust allows himself (though without noticeable enthusiasm) to be introduced to the delights of drink, company, song, and finally to the passion of love, which he has never before experienced. Gretchen is seduced and deserted. Faust is whisked to the abyss on the black horses of Hell in remorse having finally sold himself to the Devil for the price of the redemption of Gretchen. She is saved; he lost; the Devil is the agent in each case.

Three isolated orchestral movements from the work—the Rakoczy March, the Dance of the Sylphs and the Minuet of the Will o' the Wisp—are well-known to every concertgoer. The two dances in their brilliance and their melodic originality are typical of the best music in the score, but they are only short formal pieces which give no idea of the soope and variety of the work as a whole. It would be risky to say that "The Damnation of Faust" has never before been heard in Washington, but the minds of many who are looking forward to Thursday's performance runneth not to the contrary.

* * * *

Treasure Chest

This page does not often go in for poetry, but there are not many good poems about pirates, and certainly one of the best is "Treasure Chest," written two years ago by Suzanne Hayes, now 10, daughter of Dr. and Mrs. Richard L. Hayes of Bethesda. What else of much importance is there to be said about Captain Kidd?

TREASURE CHEST.

Captain Kidd buried treasure.
Captain Kidd buried treasure.
Captain Kidd buried treasure.
And nobody knows where it is.
You can ask all over the Nation
But nobody knows where it is
Except good old Captain Kidd
And Heaven knows WHERE he is!
He was a glorious captain and he was
hanged.
Captain Kidd was a pirate
So he had a treasure chest;
(Most pirates do).
What did he do with his treasure?
What most pirates usually do.
Most pirates bury treasure, so what
did the old captain do?
Captain Kidd buried the treasure
(As most pirates usually do.)

Set to music for orchestra and men's voices by Richard Dirksen, "Treasure Chest" will be a feature of the concert of the combined glee clubs of the National Cathedral School for Girls and St. Albans School for Boys, to be held at St. Albans School Tuesday, March 15.

Also on the program will be one of the finest masses of Mozart, the Missa in Honorem Sanctissimae Trinitas, K. 167. This rarely heard work is the only mass of Mozart in which the vocal parts are entirely for chorus—no soloists are used. The orchestration is unique also—two oboes, four trumpets, tympani and strings. In addition, there will be works by David Diamond, Eric Zeisl, Paul Hindemith, and Buxtehude.

A feature of the concert, which will be conducted by Mr. Dirksen, will be one of the first appearances of a new positive organ made especially for Mr. Dirksen by his father, a professional builder. Paul Callaway will be soloist in one of the many small organ concertos written by Mozart specifically for performance with [illegible] masses.

MARGUERITE IN BERLIOZ MASTERPIECE — Suzanne Danco, who will be heard in "La Damnation de Faust" of Berlioz this week. Mlle. Danco is one of today's outstanding interpreters of Berlioz, Debussy, and Ravel.

MEPHISTO IN "FAUST" THIS WEEK—Martial Singher, famous French baritone, who will sing the part of Mephistopheles in the concert drama, "La Damnation de Faust" of Berlioz, to be given by the Boston Symphony on Thursday.

This Clipping From
HERALD TRIBUNE N.Y.
MAR 6 - 1955

Boston Orchestra Here This Week

By FRANCIS D. PERKINS

The Boston Symphony Orchestra, under Charles Munch, winds up its New York season with three performances of Berlioz' "La Damnation de Faust" with the Harvard Glee Club and Radcliffe Choral Society as the choristers. The oratorio will be sung Wednesday night and Saturday afternoon in Carnegie Hall and Friday night in the Brooklyn Academy of Music. Wednesday's concert marks the hundredth appearance of the Harvard and Radcliffe ensembles with the Boston Symphony in an association of thirty-nine years. This began in 1916, when Dr. Karl Muck listened, incognito, to a choral rehearsal under Archibald T. Davison and, emerging from behind a curtain, invited the students to sing with the Boston Symphony in the following season.

Cir. (D 196,775) (S 203,908)

This Clipping From

WASHINGTON, D. C.
POST & TIMES HERALD

MAR 6 1955

The Berlioz 'Damnation'

By Paul Hume

Hume

THE three B's have been taking something of a beating in the last few years, and rightly so, as music lovers have had more chance to become well acquainted with the music of some of the other B's well worth cultivating.

For today there might well be those who might think you mean Buxtehude, Berlioz, and Bruckner when you speak of B's, while opera lovers could well raise the standards of Bellini, Bizet, and Borodin. And the modernists among us have a pretty solid lineup in their championship of Berg, Bartok, and Bloch.

Heading the list of really outstanding events this week stand the names of Beethoven and Berlioz. This afternoon in Constitution Hall, Wilhelm Backhaus, great septuagenarian pianist and a Titan in the sonatas of Beethoven, will play five of these. From few pianists could so massive an assignment hope to come off well, and with beneficent results for the audience.

But the word massive is used only with regard to the total body of thirty-two Beethoven sonatas. Backhaus has chosen so selectively for variety of mood and style, that his concert will provide a superb overview of the whole realm, without, we predict, seeming at all overpowering, except in the desirable area of great interpretation.

It is the kind of afternoon Schnabel used to give, and its return, in hands of such imposing art, will be gratefully received.

ON Thursday night, the combined forces of Harvard and Radcliffe, the Boston Symphony, four soloists, and Conductor Charles Munch will bring to Washington a complete Damnation of Faust, by the mighty Hector. These same forces gave the work several times last season and then recorded it in one of the year's notable recordings.

Suzanne Danco, David Poleri, Martial Singher, and Donald Gramm are the soloists, with whom by now, Munch and the larger forces have reached a sensitive degree of rapport.

This is the kind of thing in which Munch excels. His Romeo and Juliet of Berlioz was one of last season's highlights, and the Damnation is sure to be a repetition, in artistic terms, of that success.

AS he avoided making his Romeo into an opera, calling it rather a dramatic symphony, so, too, with the Damnation, Berlioz has not entered the lists with Gounod and Boito, but instead designates the score as a dramatic legend.

In its four parts he is more dramatic by far than Gounod in his Barbier-Carre version of Goethe. More faithful also to the philosophical spirit of Goethe is Berlioz's treatment of identical incidents.

We see certain episodes not viewed in the Gounod opera, as in the case of the student singing in Auerbach's Cellar, in Leipzig. And at the close of the work we see and hear, with a vividness and terror-striking burst of sound, our fated Faust plunged headlong into the abyss called Pandemonium where Mephistopheles is king.

IN his music, Berlioz has called upon every device of sound painting in his vocabulary. Solo instruments, notably the viola and the English horn—long favorites with this genius — carry important burdens. The familiar excerpts from the music —The Rakoczy March, the Minuet of the Will of the Wisps, and the Dance of the Sylphs— come with a rightness they can never feel in isolated concert performances.

And the writing for both chorus and soloists is of an intensity and colorful accent found in no other work of this or any other composer. If the Damnation is not as unified and polished a score in every respect as the Romeo, it has excitements and subtleties equal to those of the more poetic work, and reaches heights of theater not intended or attempted in the earlier writing. It is one of the master strokes of a genius, and any appearance of such forces as those gathering for it here on Thursday should not be ignored.

By Francis D. Perkins

TRIBUNE 3/10

The Boston Symphony

The Boston Symphony Orchestra, which is devoting all three concerts of its last visit here this season to Berlioz' "La Damnation de Faust," performed that notable dramatic legend last night in Carnegie Hall under Charles Munch's direction, with the Harvard Glee Club and the Radcliffe Choral Society as the vocal ensembles. Suzanne Danco sang Marguerite with David Poleri as Faust, Martial Singher as Mephistopheles and Donald Gramm as Brander.

Although it had a Carnegie Hall performance last December, twelve years after a Philharmonic presentation, "La Damnation" is still a work more heard about than heard here, apart from the three excerpts in the standard orchestral repertory. In expressive description as well as high musical craftsmanship, it is generally a masterpiece, although some of its melodies, despite their appeal, do not seem to be of the kind which a listener's memory readily retains. But its evocation of mood and atmosphere is often memorable; likewise the composer's use of orchestral, solo vocal and choral hues.

All four soloists, as well as the Harvard and Radcliffe singers, had taken part in last week end's performances in Boston, and under the conductorship of Mr. Munch, whose devotion to Berlioz is well known, the performance was admirably balanced and integrated as well as musically persuasive. The orchestra was in its best form; the young choristers sang with spirit, fine dynamic proportion and accuracy; there was a particularly full, well concentrated tone in the men's voices, which have the larger share of the choral assignment.

Miss Danco's singing gave a sense of musicianship and understanding; some of her upper notes were rather diffused, but clarity marked her tones elsewhere. Two of Faust's arias were omitted, but Mr. Poleri still had plenty to sing; the color of his warm-hued tones, rather dark at first, brightened later and the fervor of his singing was persuasive. Mr. Singher gave a masterly performance as Mephistopheles, especially in his projection of the esesntial savor of that fiend's assumed and genuine moods, and Mr. Gramm fared well in his song of the ill-fated rat—which here, unlike his counterpart in Gounod's "Faust," he is allowed to finish.

Cir. (D 389,011) (S 258,546)

This Clipping From

NEW YORK, N. Y.
POST

MAR 10 1955

WORDS *and* MUSIC

By Harriett Johnson

Faust's 'Damnation' and 'Gioconda'

"The Damnation of Faust," by Hector Berlioz, had its second performance of the season last night in Carnegie Hall after not having been previously heard locally since 1942. Robert Lawrence led members of the Philharmonic-Symphony in a superb rendition of the work, Dec. 14, while Charles Munch and the Boston Symphony together with collaborating forces are providing the current fine performances.

Considering the compelling power and extraordinary imagination of this "dramatic legend," as the composer called it, we marvel that 12 years went by us without a repetition. Thus we hasten to add that this "Damnation" with the same forces can be heard tomorrow night at the Brooklyn Academy of Music and Saturday afternoon again in Carnegie Hall.

The Harvard Glee Club and the Radcliffe Choral Society, who were celebrating last night their 100th performance with the Bostonians, sang with astonishing articulation, histrionic effectiveness and vocal color. Taking advantage of the chance the music provides for vivid choral interpretation, these university groups from Boston were truly inspired.

Of the soloists, Martial Singher, who tops everybody no matter when he sings, in clear French diction, was in excellent voice and delivered the role of Mephistopheles with thrilling projection. Donald Gramm sang the small role of Brander in sonorous tones and in first-rate style. David Poleri's beautiful voice, despite some rough spots, was admirably suited to the difficult role of Faust.

This Clipping From

NEW HAVEN CO
REGISTER

MAR 9 1955

MUSIC

BOSTON SYMPHONY GIVES BRILLIANT WOOLSEY CONCERT

The Boston Symphony made it second and final appearance of the season last evening in the sixt program of the Woolsey series Charles Munch conducted a stage ful of musicians with the usual ful auditorium in Woolsey Hall.

The two annual appearances o the orchestra here are among th few occasions when it may b literally and truly said that ther was a "full house' in the Yale concert hall. With some 100 or mor players, the Boston Orchestr crowds every inch of the spaciou stage. Of course, a full auditorium is the general rule in concert of this series with the SRO sign u at each of the programs.

Yesterday's program was of th type which is possibly preferred b the great majority of concer goers. In other words, there wa no "disturbing" modern work included but rather the program wa made up of works in the accepte repertoire. Munch chose a program that included Bach's major Suite No. 3 in D major, Debussy's "La Mer," and Beethoven's Seventh Symphony.

It is, however, true that man lovers of symphonic music hereabouts have come to depend on th Boston Orchestra for a first acquaintance with many works i the modern vein. Our own Ne Haven Symphony is, in the natur of things, unable to perform but very limited amount of contemporary music each season and so th Boston Orchestra is something a lifesaver in that respect.

And further, as a virtuoso ensemble, the Hub musicians ar capable of doing full justice to difficult and perplexing moder works. The Munch orchestra i an ideal vehicle for the projectio of contemporary music and it has established a notable record as a proponent of music of our time.

If yesterday's program didn't reach beyond the era of impressionism, at least it included orchestral masterpieces performed in the dynamic and artistic style which is the trade mark of this superb orchestra.

The three works performed last evening received a musicianly reading and interpretation by conductor Munch. The opening Bach Suite showed off both the strings and the trumpets: the former's beautiful and sensitive tones in the second movement, Air, and the latter's high execution throughout were highlights of the performance.

The orchestra gave an elemental and towering performance of Debussy's "La Mer," capturing the immensity and wild grandeur of this sea picture at the close of the work that could hardly be excelled.

The great work of Beethoven also called forth the dramatic resource of the orchestra in a performance that leaned toward bright tempos without exaggerated dynamism. The Munch reading was noble and sharp in its contours, eloquently phrased, and grandiose in its building and climax. In short, it was a brilliant performance!

G. E. A.

New Chavez Symphony Not so Good

POST 3/16

By TUCKER KEISER

One neither disliked nor found anything to admire in Carlos Chavez' Symphony No. 5 for String Orchestra, performed last week for the first time at Symphony Hall. Like a large number of new works which are emotionally dry, it will be seldom played and soon forgotten.

There is not enough Mexican flavor to give it personality nor enough craftsmanship to make it slick. Had it possessed the individuality of his "Sinfonia India" or even the piston-like drive of the ballet "HP" (Horsepower), the listener would have had some reaction. Or if it had been written with the well-oiled precision of Hindemith or Stravinsky, the technical tour-de-force might have made the failure of inspiration less evident.

It blends the primitive and the sophisticated with an occasional dash of rhythmic vigor, but the texture is monotonous in spite of certain peculiar effects.

The first movement endlessly develops an undistinguished theme. One has the same feeling about this section that he has in seeing a time-filler revue skit expanded laboriously into a three-act play.

The pseudo-dramatic second movement studiously avoids anything, resembling climatic development. The opening chant leads into a lengthy and pretentious unison passage for all the instruments Even this abortive movement lurches to a halt while the composer plays around with string harmonics.

These peculiar high pitches are a legitimate part of the string instrument's bag of tricks. Used sparingly, they lend variety and color. But no audience should be subjected interminably to a sound as irritating as a stick of hard chalk drawn across a slate blackboard.

Begins Well

The finale begins promisingly with accented figurations which at once give way to a struggle by the string section to get in their full quota of notes. The final measures, a furioso passage in 32-notes played at lightning speed, becomes only a blurred demonstration of pointless dexterity. It is impossible for the musicians to articulate clearly each run.

To a program which had only a Mozart piano concerto to recommend it, the Chavez Symphony added exactly nothing except 20 minutes playing time. With professional aplomb Richard Burgin conducted the already scheduled but unrewarding program.

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This Clipping From
BOSTON, MASS.
HERALD
MAR 10 1955

HARVARD-RADCLIFFE informal practice aboard the train bearing the Harvard Glee Club and Radcliffe Choral Society to New York yesterday. The combined choruses from Harvard and its "sister college" gave their 100th performance with the Boston Symphony Orchestra in Carnegie Hall last night, singing under the direction of the orchestra's leader, Charles Munch. (This wasn't merely posing for the photographer; they really were singing when the picture was taken.)

Music: Berlioz' 'Faust'

TIMES MARCH 10 '55

Munch Directs Boston Symphony at Concert

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone; Donald Gramm, bass; Harvard University Glee Club, Radcliffe College Choral Society. At Carnegie Hall.
The Damnation of Faust.........Berlioz

By OLIN DOWNES

THE Boston Symphony Orchestra, Charles Munch conductor, with the Harvard Glee Club and Radcliffe Choral Society, giving their 100th performance together, united forces last night in Carnegie Hall for Mr. Munch's interpretation of Berlioz' "Damnation of Faust." The work will be repeated next Saturday afternoon at the Boston Symphony's second concert of the week in this city.

For last night's occasion the hall was packed and the performance was received with immense enthusiasm. Mr. Munch could congratulate himself and his musicians upon the effect of their notable revival of Berlioz' work, much neglected in late years in this city, and last night brought to a triumphant summation.

Suzanne Danco

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The neglect of this "Faust" score is the more astonishing because of the singular freshness and inspiration of the music. There is nothing like it even in Berlioz. The lovely "L'enfance du Christ" is in another genre. The love music of the Romeo and Juliet "dramatic symphony" is unique, lonely and incomparable. But that work as a whole has by no means the sustained strength of the "Faust" score, or the headlong inspiration that flames in its every essential part.

Why is this? The answer of course is genius. There is another answer. It is, with apologies for the obnoxious term, romanticism rampant, of the special Berlioz brand; romanticism that created more original music in every decade of its existence than the whole "neo-classic" movement of our disillusionized half-century. It is the poetical and sensational tone-pointing of the man who was the arch-priest of dramatic effect and of sharp and confounding contrasts, and the inimitable master of modern instrumentation.

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Here the orchestration is the investiture of the text and the illustrator of the dramatic idea. This is not a program symphony, like the "Fanastic" which shook the world in 1830. It is a cantata, and the text carries the burden of the drama. There is one surprise after another, not only in compound rythms but in compound keys; haunting melodies, as wistful, tender and tragic as those of Marguerite; a chorus that becomes in itself a dramatic catalyst; blinding flashes of instrumental inspiration, like those sudden lightnings of the orchestra in the Menuet of the Will o' the wisps, and the sardonic parody of Mephistopheles' serenade by the skittering wood-winds, or its macabre brass in the wild ride. The conventional place is where it was unavoidable—the music of the ascension of Marguerite. This can readily be forgiven.

All these things were brought home to us afresh by Mr. Munch's performance. One did not have to agree with its every detail of "tempi" and "dynamics" and all the rest of its jargon to be infected with the miracle of music, and turned for the nonce in an imitation Berlioz, if no more, when smote with the impact of his blazing, extravagant and most touching music.

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The performance on the part of the two choruses was a part of this achievement, and a very striking one. Of the soloists Mr. Singher was the master. We never heard him in better voice, and more the master, free, secure, completely authoritative in every word and tone of his sardonic role. Mr. Gramm's Brander was admirably in the groove. It was not Mr. Poleri's night. The tessitura of his part was not comfortable for him. Nor was Miss Danco's performance exemplary, either in tone quality or pitch. But the ensemble effect was an unforgettable demonstration of the genius and imagination of Berlioz.

Cir. (D 653,252) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
MAR 10 1955

New York Journal-American
16—Thurs, Mar. 10, 1955 ★★

Boston Symphony:

Pleasing Concert

By MILES KASTENDIECK

CHARLES MUNCH kindled anew a greater appreciation of Berlioz's "Damnation of Faust" in Carnegie Hall last night. As the final offering in the Boston Symphony's annual series, this masterpiece received as understanding and as fine a performance as is likely to be heard these days.

The interpretation was a high spot of the Berkshire Festival last Summer. Though I could hear only the first two parts this time, I can well imagine the whole work sounding richer and better integrated.

The familiar orchestral excerpts merged with the rest of the music quite inconspicuously. There was also a more intimate feeling about Munch's way with the score.

The soloists were Suzanne Danco, David Poleri, Martial Singher and Donald Gramm. Only the men sang in the first half, each making an important contribution with Singher's almost classic by now.

The chorus of the Harvard Glee Club and Radcliffe Choral Society sounded fresh and young, better than last Summer, yet perhaps not yet weighty enough. Some of the orchestral playing was exquisitely fashioned.

* * *

New Haven Journal Courier 3/10/55

Last Night's Concert

By F. R. J.

Boston Symphony Performs In Woolsey Hall

A traditional Boston Symphony program delighted a capacity audience in Woolsey Hall last night as Charles Munch and his men presented the Bach Suite No. 3 in D major, DeBussy's romantic Le Mer and the Beethoven Symphony No. 7 in A major.

This was the orchestra's second eventful visit to the city this year but New Haven music lovers never are satisfied with two performances by this particular organization. If it were possible for Munch and his musicians to make a third visit each season, there would still be a tremendous welcome awaiting them. Incidentally, New Haven is about the only city on tour receiving two visits from the Boston Symphony.

Opening the program with the vivacious Bach number, the five movements of the suite were an exciting beginning for the evening. The lovely second movement for strings was especially thrilling and the rustic flavor of the final Gigue was compelling and colorful as Munch directed with his usual fervor. The lovely picture Debussy paints of the sea in all its moods was given a reverent interpretation by Munch. The second movement in particular, Jeux de vagues, was exquisite to hear, with the strings having an especially beautiful section.

The program ended with the imposing Beethoven symphony with Director Munch eloquently leading his orchestra through the almost frenetic rhythms which distinguish this Beethoven work. Indeed in the last two lively movements, Munch rose up and down on his toes to accent the Presto mood of the third movement, as his hands demanded the attention of the various orchestral sections. A program by the Boston Symphony is a treat to the eye as well as the ear, for everyone is usually fascinated by the directing of Charles Munch, who leads his orchestra without music and who is in complete control of his men every step of the way.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
MAR 10 1955

Music

Boston Symphony Does Splendidly With 'Faust'

By LOUIS BIANCOLLI.

Charles Munch and the Boston Symphony brought their biggest gift of the season into Carnegie Hall last night—a stirring performance of Berlioz's "The Damnation of Faust."

These have been good days for Berlioz, a genius who only achieved full recognition decades after his death. Conductors and orchestras have been unearthing many of his neglected scores, and later this month Boston will witness the American premiere of the opera, "Les Troyens."

They have been especially good days for "The Damnation of Faust." This gigantic work was the climax of the Berkshire Festival last summer, and earlier this season Robert Lawrence gave us a warm and affectionate reading of it in Carnegie Hall.

Some call this work an opera, others insist it is an oratorio. Still others compromise by giving it the hybrid name of "operatorio." Actually, it is a bit of everything, including, perhaps, the symphony.

The solo line was entrusted to a fine group of artists last night—Suzanne Danco (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donaid Gramm (Brander). Mr. Singher's mastery of style was particularly striking.

The choruses, which run a broad gamut from whispered awe to thundering terror, were beautifully handled by the pooled resources of the Harvard Glee Club and the Radcliffe Choral Society, of which G. Wallace Woodworth is conductor.

THE WASHINGTON DAILY NEWS, FRIDAY, MARCH 11, 1955

New Height for the Music Season

Washington concert-goers, who have already heard some great concerts this season, enjoyed another memorable program at Constitution Hall last night.

This was the Berlioz "The Damnation of Faust," performed by the Boston Symphony Orchestra, the Harvard Glee Club and Radcliffe Choral Society, and four outstanding soloists, Suzanne Danco, soprano; John McCollum, tenor; Martial Singher, baritone, and Donald Gramm, bass.

All combined to give a thrilling performance of this dramatic work, but in the final analysis the real triumph was Charles Munch's.

The Boston Symphony's conductor welded this long and imaginative "Dramatic Legend" into a powerfully moving expression of human emotions, desires, conflict and tragedy that ends on the hopeful note of spiritual salvation.

The uniform excellence of the performance was all the more amazing since Mr. McCollum took over the role of Faust with only a day's notice, and without a chance to rehearse. David Poleri, who was scheduled to sing the role, was ill.

Mr. McCollum, who got accolades not only from the audience but from Mr. Munch and members of the orchestra as well, first heard last week-end that he might replace Mr. Poleri. But it didn't become definite until 11:30 Wednesday night.

Mr. McCollum, who had never sung the part before, got a Boston Symphony recording of the work, made with the same soloists, and played it until he became thoroly familiar with the music. On the way down from New York yesterday morning, Mr. Munch gave him an hour's briefing.

The other soloists also contributed notable performances, particularly the baritone, Mr. Singher, and the Radcliffe and Harvard choirs were superb. And the orchestra, in the Hungarian march, the ballet of the Sylphs and in the crashing climax of the fall of Faust into hell, won an ovation for itself, too.

MILTON BERLINER.

B-8 THE EVENING STAR, Washington, D. C.
FRIDAY, MARCH 11, 1955

News of Music

'Damnation of Faust' Played And Sung to Perfection

By Day Thorpe

Boston Symphony Orchestra, Charles Munch, conductor. In Constitution Hall. The Damnation of Faust, a dramatic legend, Opus 24, Berlioz.

The Cast
Marguerite.. Suzanne Danco, soprano.
Faust .. John McCullom, tenor.
Mephistopheles
Martial Singher, baritone.
Brander .. Donald Gramm, bass.
The Harvard Glee Club and the Radcliffe Choral Society, G. Wallace
worth, conductor.

That the major choral works of Berlioz are not heard more often in symphony concerts can be explained by the difficulty and cost of preparation, for they are brilliant and vivid showpieces for orchestra and singers, they are caviar to the connoisseur and they inevitably fill the house. A good performance of one of them, as was the Boston Symphony's "Damnation of Faust" last night in Constitution Hall, is one of the most electric and exciting experiences a concert-goer can wish for.

Of unfavorable criticism, there can be none. The shade of Berlioz, who in life was usually in wry and mocking despair over almost every performance of his works, must have been delighted to the point of tears; Berlioz' famous book "Evenings of the Orchestra" is a collection of stories and discussions by orchestral musicians, told in the pit during performances of boring operas. One chapter, by exception, is short, consisting of the single sentence "'Fidelio' is played." There was no talking in the pit. Last night "Damnation" was played.

Charles Munch lived up to his reputation of an outstanding interpreter of the music of his countryman. The orchestra, that at times this season has sounded hard, wiry and maladjusted, handled the exacting score with expansiveness and a marvelous suppleness that achieved all of the composer's varied beauties. The Harvard and Radcliffe choruses were excellent, though perhaps a trifle small for ideal balance in some spots.

The sensation of the evening, however, were the soloists. Each was good individually, and even though John McCullom was a last-minute substitute for David Poleri in the role of Faust, they sang with and to each other in a close rapport seldom seen in opera.

Martial Singher was truly phenomenal as Mephistopheles. The perfection of his singing, the urbane, caustic and satanic understatement of his role, and the fascinating physical sound of his voice would make his performance be described as "definitive," if that unpleasant adjective were not so clammy and final. Donald Gramm, last heard here as a microphone artist in Rodgers and Hammerstein, showed himself as Brander to be vocal actor of the greatest dramatic skill.

Of the two arias of Marguerite, the second with the English horn solo can be made effective by many a good singer; the first, like the tenor solo in the requiem, has to be perfect or it is a failure. With Suzanne Danco, it was perfect.

The epilogue of the "Damnation" has heretofore always seemed pathetically weak to me; the piece usually dies rather than stops. The composer was justified last night, for Dr. Munch's quick tempo and pulsing interpretation gave to Berlioz' masterpiece an entirely convincing fulfillment.

Cir. (D 400,454)
This Clipping From
BOSTON, MASS.
RECORD
MAR 11 1955

Around Boston

London Records Bidding For Boston Symphony

—By GEORGE CLARKE—

THE BOSTON SYMPHONY, one of the finest in the whole, wide world, is so much taken for granted by most Bostonians, proper and otherwise, that it will be news to many to report that, at the moment, it is the cynosure of hungry eyes now that its recording contract with the RCA-Victor company is soon to be terminated.

The hungriest, according to the trade press, is London Records, a British owned concern, which is said to have already opened negotiations offering considerably more money for the privilege of recording its works than the present contract calls for. Other offers are expected from Columbia, Decca, etc., which should make it tough for the Victor company if it wants to renew.

The London company offer may be due in some measure to the fact that the Electrical Musical Corp., also British-owned and one of the largest record companies in the world, has recently purchased Capitol Records, which formerly supplied the London company with discs for foreign distribution by such stars as Kay Starr, Stan Kenton, Al Martino, et al.

Dickering With Independents

It is also reported to be dickering with some American independents, such as Archie Bleyer's Cadence label, which could supply it with recordings by Julius LaRosa, the Chordettes, etc.

In the event the London outfit wins the Boston Symphony contract, the trade press predicts that we, here, may be seeing a string of English guest conductors such as Sir Thomas Beecham, Gustav Holst and the like.

Cir. (D 175,944)
This Clipping From
BOSTON, MASS.
AMERICAN
MAR 12 1955

Parisian to Conduct

The Boston Symphony Orchestra in Symphony Hall Tuesday night will be conducted by Richard Burgin. Igor Markevitch will conduct as guest on Friday, Saturday and Sunday and Charles Munch will conduct the concert in Cambridge Tuesday night, Mar. 22.

This will be the United States debut of Igor Markevitch, the Parisian conductor who has long been known by repute as a conductor in Europe. He has composed many works, two of which were performed by the Boston Symphony Orchestra under the direction of Koussevtizky.

His program for the three Boston concerts will consist of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 5, Tchaikovsky's Overture—Fantasy "Romeo and Juliet," Britten's Variations and Fugue on a Theme of Purcell and Stravinsky's "The Rite of Spring."

Mendelssohn's Symphony No. 4 ("Italian"), Falla's Suite from "El Amor Brujo" and Brahms' Second Symphony will be performed Tuesday night.

Cir. (D 196,775) (S 203,908)
This Clipping From
WASHINGTON, D. C.
POST & TIMES HERALD
MAR 11 1955

Postlude

Thrilling Faust Done By Boston Orchestra

By Paul Hume

Boston has again brought to Washington one of the great masterpieces of music with last night's Boston Symphony concert, conducted magnificently by Charles Munch.

The entire concert went to Hector eBrlioz's "Damnation of Faust." And instantly we must add that it was not all Boston, for to the noblest sounds that great orchestra has made here all season were added the voices of the choruses of Radcliffe and Harvard.

Fair Harvard, what marvelous singers your sons are! The demands made on the male chorus in this work are long, intensive, and of the most intricate kind, with rhythmic vitality, fine, solid tone, and a French diction that must often go at breakneck speed.

We are accustomed to hearing the Boston Symphony play with virtuosity in all its parts. But to have a chorus of college men stand there and match the orchestra point for point is a superb achievement in music, not to be outdone by any of our professional groups.

Radcliffe is skilled, too, but the ladies are asked far less in amount and difficulty in this Berlioz. All that they were required to do, they did with fine skill.

In Berlioz's version of the Goethe legend, we are confined exclusively to the Faust-Marguerite romance, with a side excursion into Hungary early in the work.

The soloists must be of as gifted talents as any ever asked by Gounod. The Mephistopheles must move his voice around much more celeritiously than ever Gounod requires his devil to go. For soloists, Munch chose Martial Singher as Mephisto, John McCollum as Faust, Donald Gramm, as Brander, and Suzanne Danco for the Marguerite.

Singher is by temperament, voice, and superlative natural French elegance and sardonic wit, unequalled in the role of the tempter. His ease in the part, sung without score, and the dramatic touches he brought to the stage, were of a high order of art he has maintained in this country for a decade and a half.

McCollum sang the taxing role for the first time in his life last night, substituting on short notice for the ailing David Poleri. This Faust is not a part carried in many tenors' heads and McCollum, who has been admired here before fir his fine voice and excellent musicianship, deserves the highest commendation for his ability and willingness to take so dangerous an assignment.

He dispatched its early lines with fine awareness and sensitvity. In the last part, his early romance was omitted with wise consideration. In the duet with Marguerite, and the Invocation to Nature, he had less actual sound than is needed to cut the orchestra, but the music was there.

Miss Danco fits the Marguerite role in every way. Her extended romance, seconded by Louis Speyer's peerless English horn, was a moment of rare beauty. Joseph de Pasquale's viola solo with Marguerite's first entrance was of the same loveliness.

Young Donald Gramm, with his stunning voice, makes the student Brander a thing of brash, biting relish. He is perfect foil for Singher, and worthy to stand with the more mature artist.

But it is again to Charles Munch, who led the famous orchestral work, with its noted excerpts, and its fabulous Pandemonium scene, as well as its long-breathed lines, with an understanding and affection that laid it before the audience with clarity and immense impact, that the highest praise goes. Strengthening it where it weakens, and making grand its most eloquent moments, he has served Berlioz and his audience well.

Cir. (D. 149,902) (S. 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 12 1955

Tenor John McCollum Sang With Symphony

When Charles Munch and the Boston Symphony Orchestra performed Berlioz' "The Damnation of Faust" in Washington, Thursday night, Boston tenor John McCollum sang the tenor solo part. He stepped in to replace David Poleri, who had been taken sick.

City editor of a California newspaper before he made music his career, McCollum studied at Tanglewood and in Boston. He has been heard here with the New England Opera Theatre, and as soloist with the Boston Symphony and the Handel and Haydn Society. His next local appearance will be as "Iopus in the American premiere of Berlioz' "The Trojans" at the Boston Opera House March 27, by the New England Opera Theatre.

Cir. (D 26,991)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAR 12 1955

Burgin Is Named Guest Conductor In Springfield

SPRINGFIELD—Richard Burgin, associate conductor of the Boston Symphony Orchestra, will lead three forthcoming concerts of the Springfield Symphony in place of the Symphony's regular conductor, Dr. Alexander Leslie, who died Feb. 23.

Burgin was first choice of the Symphony directors in their search for a substitute conductor. He will lead the orchestra at Springfield Auditorium March 2[illegible] and April 1 and at the University of Massachusetts on March 30.

Other guest conductors will be obtained to complete the Symphony's 1954-55 season. Plans cal for securing a permant musica director by next fall.

Cir. (D 78,153)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

MAR 12 1955

Burgin of Boston Symphony To Fill in for Late Dr. Leslie

RICHARD BURGIN

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will direct the Springfield Symphony at the Auditorium March 29 and April 19 and at the University of Massachusetts March 30.

To Lead Final Concerts

Edward J. Breck, Springfield Symphony Orchestra Association president, announced this arrangement yesterday for the final concerts of the 1954-55 subscription series.

Burgin was a first choice of the directors and the music committee and officials of the Boston orchestra ,including conductor Karl Munch, readily co-operated to enable Burgin to fill the dates.

The associate conductor and concertmaster of the Boston orchestra was a close friend of the late Dr. Alexander Leslie. A symphony association spokesman recalled yesterday that the two men "deepl respected each other's musicianship."

Burgin conducted the Springfield Symphony once during its first year, the 1944-45 season. Dr. Leslie was ill the night of that concert—the only one he missed in 11 seasons.

Burgin will conduct rehearsals prior to each concert.

New Rehearsals Arranged

Miss Arppie Charkoudian, executive secretary, said last night tomorrow's scheduled rehearsal has been cancelled. A new list of dates will be mailed to orchestra members after confirmation by Burgin.

Erica Morini will be soloist at the March 29 and March 30 concerts, playing Wieniawski's violin concerto. Other numbers on the program have not been settled.

The April 19 concert will be a memorial for Dr. Alfred M. Glickman, symphony association president who died Nov. 1, 1954.

Dr. Leslie began plans for this memorial program before his death Feb. 23. The directors will carry through his wishes.

This concert will include a presentation of Beethoven's Ninth Symphony, with the Symphony Chorus joining the orchestra.

With Orchestra Since '20

Burgin has been concertmaster of the Boston orchestra since 1920. A faculty member at the Berkshire Music Center at Tanglewood, he is in charge of chamber music.

The week after Dr. Leslie's death symphony association directors decided to continue the organization's activities, voting to obtain guest conductors to complete the 1954-55 season and hoping to engage a permanent musical director by next fall.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAR 13 1955

It's a Question of Taste

I should like to comment on a part of William Dinneen's review in the Journal-Bulletin of the Boston Symphony's March 1 concert.

One of his statements reads as follows: "And we hope we may be forgiven if we note in passing that the Boston Symphony Orchestra, once upon a time, had the good taste and courage to play Haydn with a Haydn orchestra and, we hope Bach with something less than 100 pieces."

Why? I mean why would that be a sign of good taste and—of all things—courage? To me, the presentation of Bach's music through the medium of a large orchestral group rather than a smaller one, was merely the sign of a differing view of interpretation from that held by Mr. Dinneen.

Mr. Dinneen has the right to his opinion and we are all more than interested to hear what he has to say. I think though, that he lessens the impact of those opinions when he implies a lack of courage and good taste in a performance which does not coincide with his preference and taste.

ROBERTA G. JOSLIN

Providence

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

MAR 12 1955

Igor Markevitch Highly Regarded At Early Age

By IRVING KOLODIN

AN INVITATION to conduct the Boston Symphony Orchestra is ~~something~~ many conductors of eminence wait a lifetime to achieve, and may have to forego entirely. Thus it is an honor of no small significance for Igor Markevitch, presently 43, that he is en route to Boston for the beginning of his guest engagement there.

Igor Markevitch

Born in Kiev in 1912, he was brought out of Russia shortly after the revolution of 1917 and acquired most of his education in Switzerland. About 1927 he went to Paris, where he came under the influence of Nadia Boulanger and was regarded as one of the most promising young composers of the post-"Six" epoch. The late Sergei Diaghileff regarded him as his "fourth son" and was furthering the youth's career when he died in 1929.

* * *

MR. MARKEVITCH'S talent for conducting seems to have been developed out of a performing interest in his own works. He conducted the Amsterdam Concertgebouw in 1930, when he was but 18, and made other ventures along these lines in the '30s while still regarding composition as his dominant activity.

Following the war he has turned more and more to conducting, with some consequential successes in Florence, Milan, Geneva, Vienna, Manchester and most of the prominent European festivals.

He made his North American debut in Montreal, Feb. 23, with a program of Tchaikovsky ("Pathetique"), Britten ("Variations on a Theme of Purcell") and Ravel ("Daphnis et Chloe" Suite No. 2). The critic of the Star described him as "an original mind" possessed of a "relentless drive." Both observations accord with the impressions left by several of Mr. Markevitch's excellent recordings, and they will be up for confirmation when he appears in Boston.

* * *

SOMETHING NEW in festival enterprises has been launched in Aspen, Col., with formation of Music Associates of Aspen, Inc., to take over musical activities in that mountain retreat.

Mack Harrell, Reginald Kell and Hans Schweiger, all celebrated musicians who have given time and effort to establishment of a durable musical activity in Aspen, are corporation members. Already $25,000 has been raised toward making the musical activities permanent and self-sustaining.

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Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAR 13 1955

Markevitch to Conduct The Boston Symphony

The Boston Symphony Orchestra under the direction of guest conductor Igor Markevitch, who is making his first American appearance, will feature Tchaikovsky's "Romeo and Juliet" on Saturday, and music by Hande and Britten.

Tomorrow evening the Cities Service Band of America program will honor St. Patrick's Day with "The Spirit of Erin," a medley for the Green and White Quartet and the Band. Another highlight of this program will be "Nola" featuring Arthur Marotti on the xylophone.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 13 1955

French Composer-Conductor Markevitch in U. S. Debut With Boston Symphony

Igor Markevitch, French conductor-composer, who will make his United States debut with Boston Symphony Orchestra this week is often identified as one of the most remarkable personalities of contemporary music. Markevitch was born in Kiev in 1912, and shortly thereafter, his family emigrated to Switzerland where

IGOR MARKEVITCH, famed Parisian conductor, makes his American debut directing the Boston Symphony Orchestra this week.

Alfred Cortot soon discovered the child's extraordinary musical talents.

It was Diaghilev, director of the Russian Ballet, who first presented the young musician to the public at Covent Garden in London. Markevitch then was 17 and he played his First Piano Concerto.

Since that time, he has composed many works, such as the Sinfonietta, "Rebus," Le Nouvel Age," "Icare", Psalme, and the oratorio on "Paradise Lost," "l'Oraison Musicale."

Conductor at 18

At 18, Markevitch also devoted himself to his work as a conductor and was first engaged by the Concertgebouw Orchestra of Amster dam. Aloys Mooser wrote at tha time in La Suisse: "During m long life, I can really say that have met two composers whos talent in conducting was equal t that of composing: Gustave Mahler and Richard Strauss. To thes two exceptions we can add, fron now on, one other name: that o Igor Markevitch."

In 1944, after the liberation of Florence, Markevitch reorganized the orchestra of the Maggio Musicale Fiorentino. Since then, th conductor has been a regular gues of Europe's most distinguishe symphonic societies, and has conducted innumerable orchestra tours with the Maggio Musical Fiorentino Orchestra, the L Scala Orchestra and l'Orchestr Suisse Romande.

In 1951 and 1952, he directed th Manchester Halle and B.B.C. Symphonies, the St. Cecilia Academ Orchestra, the KOLN Radio Orchestra, Berlin Ria's Symphony Paris National Orchestra, th Vienna Opera and also the symphony orchestras of Brussel Stockholm, Vienna and Israel. H also conducts at such famous Eur pean Summer festivals as Sa burg, Lucerne, Vienna, Holl and Strasbourg. He has also c ducted in South America.

This Clipping From
NEW YORK TIMES

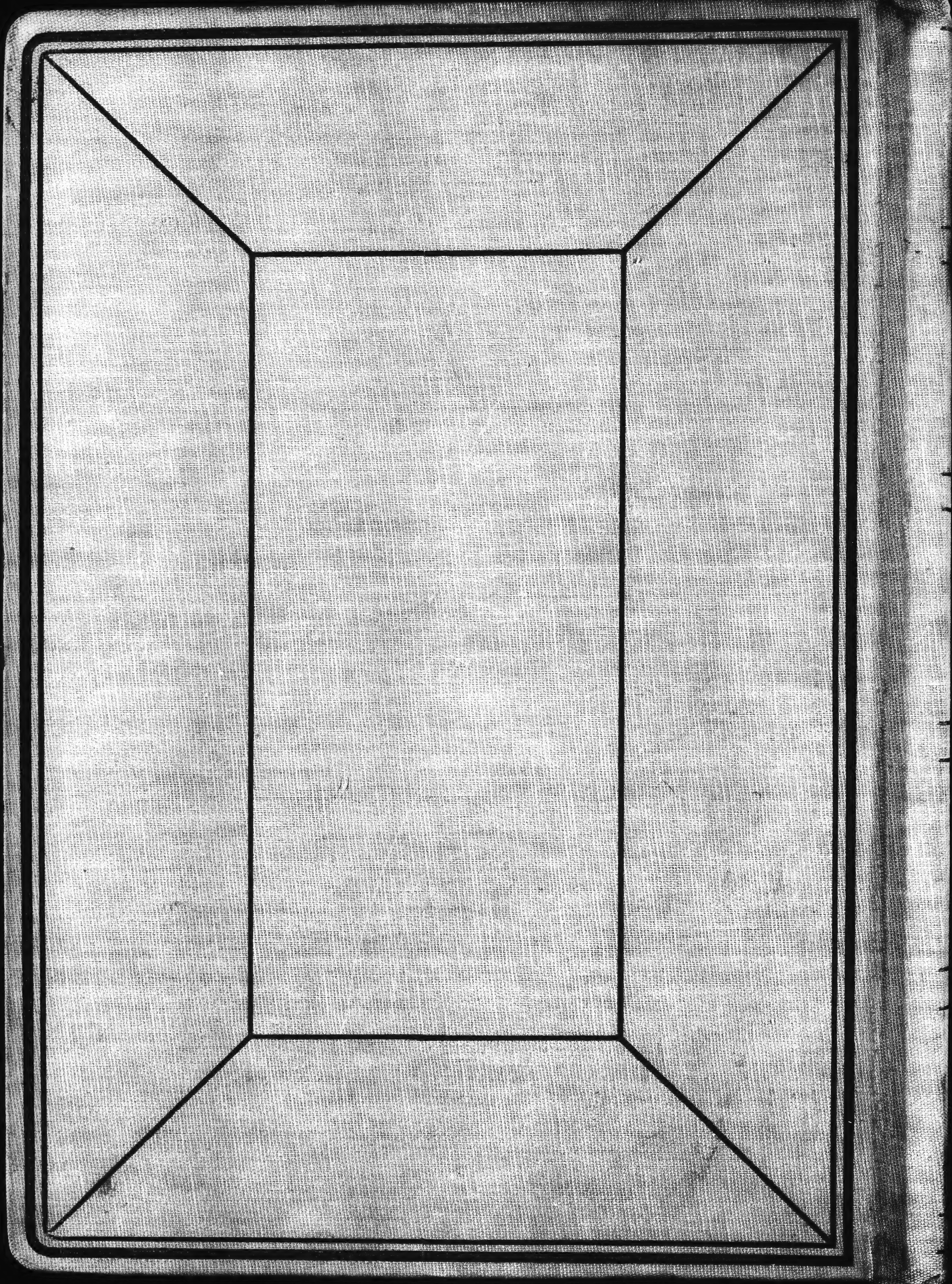
MAR 13 1955

Tenor Pinch-Hits Role And Remains on Team

A pinch-hitting tenor who stayed on the team is the story of John McCollum and his adventures last week with Berlioz, Charles Munch and the Boston Symphony.

Mr. ~~McCollum~~, four days ago, had never sung in public the taxing tenor solos in Berlioz' "Damnation of Faust." He stepped in last Thursday—without benefit of orchestra rehearsal—to replace an indisposed David Poleri in Washington. On Friday he repeated the role at the Brooklyn Academy of Music.

Yesterday afternoon Mr. McCollum topped off his performances with the orchestra in Carnegie Hall, to considerable audience approval. Mr. Poleri, who was originally scheduled, could have gone on, [illegible] Mr. Munch and other [illegible] phony officials decided that since Mr. McCollum had done so nobly he should see the assignment all the way through.



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